

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Literary Theory

2.1.1 Film as a Literary Work

A film tells a story or portrays a real-life event. (Ramrao, 2016) states that artistic manifestations of the human intellect include film and literature. Both movies and literature contribute to the advancement of human civilization. And, like the letter and the voice in human communication, they complement each other and cannot be replaced. Film and literature are mutually inspiring and enriching. They also celebrate the human intellect by imitating human existence via movements, sights, and words.

Furthermore, he then adds how filmmaking is a significant step forward in human evolution. Movies are the only medium in which individuals of all socioeconomic classes are depicted in both distress and joy. Such representations provide literary works with a more realistic and personal appearance. Film captures the same concept as writing, but it has gained widespread appeal because of its visual and aural elements. Reading a book is a mono-sensory personal experience for the reader, whereas watching a movie is a multi-sensory communal experience that emphasizes emotional connection. Based on what Ramrao states above, we can identify film as one of the literary works of cinema and view film as a branch of literature.

2.1.2 Film Analysis as a Work of Literature

Film analysis is the process of examining a movie from various angles, such as semiotics, narrative structure, cultural context, and staging. Similar to literary analysis of fictional texts, etc., rhetorical analysis of films involves the evaluation and critical analysis of words, sentences, and images. Like all types of academic writing, a film analysis must have a good explanation and data to support it. Film, in contrast to literature, includes audiovisual components. But ultimately, the analysis of the movie isn't all that different. Consider the actors, lighting, angles, and colors that go into creating a scene in a movie. All of these elements may be absent from the literature, but they were purposefully chosen by the director, producer, or screenwriter, just as the words used in a literary work were. Additionally, both literature and film use the same elements. Both have plots, characters, dialogue, settings, and symbolism, and just like literary elements in literature can be examined for their purpose and impact, so too can movie elements be examined (Minervini et al., 2021).

2.1.3 Mise-En-Scène

The term "mise-en-scène" is used to indicate the setting of a scene in a movie. This includes placing people or other objects in front of a camera or on a stage. In cinematic terms, mise-en-scène refers to all of the film elements that are in front of the camera and how they are set up. Mise-en-scène is crucial for communicating a variety of things in a movie or film, including moral lessons, messages, and the

development of plots. Mise-en-scene includes elements like set design (props & decor), costumes, lighting, and movement of figures (Bordwell & Thompson, 2003). :

1. Set design

Setting the mood, interpreting the visuals, and creating aesthetically pleasing shots all depend heavily on the set and how it is designed. The way the set is constructed can affect how the viewer understands the location and time of the movie, helping them to better comprehend the plot's action. The set elements represent underlying ideas or even indicate significance and viewer reaction.

2. Costumes

The characters' costumes have meaning for both the characters wearing them and the viewers. Characters and costumes cooperate in order to assist actors develop their personas, which supports the movie's narrative. The character's personality is displayed through a selection of clothes or wardrobe items, as well as makeup and hairstyles.

3. Lighting

The lighting aspect focuses on giving mood and meaning to the scene. A scene's overall meaning and interpretation can be inferred from the amount of light used to frame the subject, illuminate the room, and the direction from which the light emerges. A specific area of the scene, such as a key

component or character, may be highlighted in the scene by varying the lighting.

4. Movement of figures

Character positioning and movement are used to visually tell a story through the movement of figures. This positioning can imply how the characters feel about one another, conveying the plot situation to the audience with or without dialogue. It helps the audience understand the inner meaning that exists within and between characters, sometimes in opposition to the dialogue.

2.1.4 Intrinsic Elements

1. Character

Character is the most significant part in a movie, other than the plot line and the setting in a story. A movie cannot be a story without characters. Character is the individual highlighted in the narrative works who pass on their personal qualities through dialogues and activities that permit the audience or viewer to understand their contemplations, feelings, intentions, and motivations within the story. Character gives the story a cause to exist, a motivation for the viewer to care about what occurs in the movie. Each character in a movie is inextricably linked to the others. They have significant power in representing the key message that a film wishes to convey to its audience. The comprehension of a literary work necessitates a systematic and thorough method to understanding literary characters, and the

characterizations' features condition and direct the interpretative approach (Pristini, 2015).

As stated by Abrams (1999), the meaning of a character is that the individual speaks to a sensational or story component that deciphers the ethical, mental, and passionate highlights of their specific conversational expression and what they accomplish in activity. The medium between their actions and their reflections is shaped by the characters' interactions. They can express how they feel and define their relationship with other characters through how they interact with them. External and internal characteristics both exist in a character. These people can exhibit a variety of emotions and feelings, including anger, sadness, joy, pity, love, and other emotions. When audiences begin to identify with characters, that connection has a huge impact on the audience. The viewers start to react in an unexpected way because they feel as though they have been drawn into the narrative. It is considered the claim of a character to express their sentiments, feelings, or considerations.

Every character in the film has a personality that is influenced by the plot, how the author reveals the character, and whether or not the character changes over the course of the narrative. There are many characters in a story, including the main characters, supporting characters, extras, and the minor characters. The main character is the most important in the story, as it is the person who acts out and significantly contributes to the movie's events, which later develop into a narrative (Dancyger et al., 2023).

2. Characterization

Characterization is the process of embedding a character with personality, it is an effort to portray the character of the person playing the role. Characterization is created to enhance the images of the characters for the viewer and to examine the main character's development and description in relation to the process of developing the character's appearance as well as the character's personality, motivations and traits.

There are two ways the author uses characterization, direct and indirect characterization methods. In direct characterization, the viewer can learn about a character's personality from a brief description, it can be through other characters or the characters themselves, which is a common technique in novel characterization, the author directly informs the reader about the characters in the story that the narrator describes or introduces. While in indirect characterization, characters are depicted in indirect ways by things that reveal their personalities, in which the author shows the actions and responses of the other characters in the story while also obliquely describing the character's appearance (Diyani, 2003).

In the book *The Art of Watching Films* written by Boggs & Petrie (2008) stated that these are some elements that forms the characterization of a character:

a. Characterization through appearance

This kind of characterization focuses on a character's physical attributes, including things like age, clothing choice, demeanor, and other physical appearance-related traits.

b. Characterization through contrast

This style of character characterization positions characters against one another, contrasting their behavior, attitudes, opinions, lifestyles, physical characteristics, and other traits so that the true nature of the character is revealed.

c. Characterization through dialogue

The use of dialogue in characterization helps to explain and reveal a lot about characters through their speech and gestures. Their verbal choices, as well as their speech's stress, tone, and pause patterns, can all subtly reveal their attitudes, thoughts, and feelings. The grammar, sentence structure, vocabulary, and peculiar dialects of characters may be used to convey their social and economic status, level of education, and ways of thinking.

d. Characterization through reaction of other characters

Characterization can take the form of conversations and interactions between characters that highlight the traits of another character or whether a particular character is present on screen or not. A person can often be well characterized by how other characters perceive them. Occasionally, before a character even appears on the screen, a significant amount of background information about them is already given to the viewer through such approaches.

e. Characterization through internal action

The internal action takes place in the thoughts and emotions of the characters and is made up of secrets, unsaid things, daydreams, aspirations, memories, fears and fantasies. The character is revealed by taking the audience inside the character's mind so that we hear or see things that the character imagines, remembers, or thinks. Through these personal thoughts and memories, we see how the characters learned and grew, allowing the writer to spot the characters' associations over time.

f. Characterization through external action

The external action processed the character's motivations, which are maintained through their outward manifestations, driving their external behavior. Although appearances can be a good indicator of a character's personality, they are frequently inaccurate. Some characters' actions are perhaps the best indication of who they are, showing a direct connection between their identities and their actions.

3. Plot

Plot, often known as plot line, refers to the interconnected parts that make up a film's overarching storyline. In every movie, there will be a chronological sequence to the events. This sequence will contribute to a greater understanding of what will happen next and why the scene will emerge. The storyline is the same as the story framework, which is the story's structure. The plot of the scenario is a

series of events that serve as the story's foundation and are driven by the major character's motives and actions. According to Staton (2007), the course of events in a story is known as the plot has a cause-and-effect relationship on one another, which cannot be disregarded because it will have an impact on the plot throughout the entire narrative. Just as one event can't be ignored because it has an impact throughout the entire story, another event can't be assigned to the first. A story's beginning, middle, and end are all part of the plot. A lot of research has attempted to identify plot structures of narrative works in order to study stories' context. One of them is the five acts or better known as Freytag's pyramid (Freytag, 1863). The Freytag Pyramid structural paradigm emphasizes dramatic features of a story which consist of exposition, rising action, climax, falling action, and resolution.

5. Setting

The setting of a story explains the aspects in which a story takes place within the context of a scene or story. Setting is the natural and artificial landscape or environment in which characters live and move, as well as the objects they use. With this statement, we can assess that setting can comprise more than just time, place, temperature conditions, and mood or atmosphere in a novel; it can also include social elements such as dialects or even the characters' clothing. Every element of the story's setting contributes to the creation of the narrative's mood, storyline, and development of the characters (Roberts, 1986).

The setting is the foundation of the story, implying a sense of place, temporal relationship, social environment, and the occurrence of events. This is important because the setting in a story reflects the characters and the theme they represent. The characters' emotional or mental state can also be expressed through the setting. Setting can have a significant impact on how characters feel, act, and think throughout the course of a story. Every character's strength, weaknesses, and vulnerabilities were revealed in the settings around which the story revolved (Nurgiyantoro, 2002).

2.2 Critical Theory

2.2.1 Psychology in Literature

Psychology is the scientific study of a person's behavior and feelings. Psychology is concerned with individuals and the study of human behavior. Literature, like psychology, engages with humans because humans are one of the topics explored in literature.

In the journal of *Procedia – Social and Behavioral Sciences*, it is stated that there is a very strong relationship between psychology and literature since they both engage with people and their responses, knowledge of the world, desperation, need, fear, struggle, settlement, people, and societal issues, via diverse conceptions, techniques, and approaches. The fundamentals of psychology as literature are the notion of studying what motivates a literary work and an author's psychic characteristics. An author of literature speaks to a life that adheres to aim, intellect,

philosophy, and moral claim and opens the door into a world that is unclear and invisible to readers. To realize this, one must comprehend the elements contained inside the literary works (Aras, 2015).

When creating a work of art, the author goes beyond the surface -social and actual features of everyday life to obtain a historical and sociological viewpoint on what quest, by being stated about the human psychological condition, will remain to be true in a wide range of scenarios. With this context, critical commitments of psychology, such as portraying one's inward behavior and encounters as unrestricted movement, coherence between various levels of issue fathoming and imaginative capacity, and exertion to translate intuitive life through energetic control, are valuable assets to clarify the creation and interminability of a literary work in this setting (Santos et al., 2018).

2.2.2 Psychological Disorders

The term psychological disorder is a group of conditions that include abnormal feelings, thoughts, and behaviors. Certain actions and feelings can be categorized as abnormal and clearly indicate a psychological disorder. Psychological disorders are extremely distressing thought patterns, emotional states, and behavioral patterns that differ from normative cultural expectations and how people typically think, feel, and behave (Cherry, 2022). She then adds several diseases that are a part of psychological disorders in her article titled "*List of Psychological Disorders*".

a. Attention Deficit Hyperactivity Disorder

ADHD is characterized by a recurring pattern of impulsivity, hyperactivity, and/or inattention that interferes with functioning and manifests in two or more contexts, including the home, the workplace, the classroom, and social settings.

b. Bipolar Disorder

Mood swings and variations in activity and energy levels are characteristics of bipolar disorder. The disorder frequently causes mood swings between euphoric and depressed states.

c. Anxiety Disorder

Anxiety disorder is characterized by fear, which is an emotional reaction to a threat, whether real or imagined. The hallmark of anxiety disorders is excessive fear, worry, or trepidation about ordinary events.

d. Trauma Disorder

The term "trauma disorder" can be used to describe a variety of different mental health issues that can develop after experiencing or witnessing a traumatic event. An individual may experience a traumatic disorder if they have been exposed to serious injury, sexual assault, or actual or threatened death.

e. Depersonalization Disorder

Depersonalization is characterized by times when a person feels detached from their body and thoughts. According to some descriptions of the disorder, you may experience dreams or the sensation that you are watching yourself from outside of your body.

f. Depressive Disorder

An illness that causes serious impairments in one's ability to function and is characterized by a loss of interest in activities and a depressed mood. You might struggle with performing routine daily tasks, and you might occasionally think life isn't worth living. Suicidal thoughts and depression are sometimes connected.

Behavior patterns that result in psychological disorders can be excruciating for the individual or make it difficult for them to function in daily life. The majority of psychological disorders have multiple causes that result from a combination of genetic, biological, environmental, and social factors rather than a single cause. Genetics are a biological factor. toxins, infections, brain injuries, malformations, nerve damage, and drug abuse. The socioeconomic factors of poverty, hunger, social exclusion, loneliness, and abuse and trauma are examples of environmental factors. A person is more likely to develop a psychological disorder if they have more risk factors (Claridge & Davis, 2002).

2.2.3 Depression

As defined by Kanter et al., (2008) depression is a disturbance in a person's mood and behavior: feelings of sadness, substantially reduced energy and interest in others and the outside world, and a rising tendency to engage in frustrating situations. Depression is one of the common mental health disorders, especially in mid to late adolescence since adolescence is a distinctive and unsettling stage of life. Adolescents are more prone to mental health disorders due to physical, emotional, and social changes. The most likely components for adolescent depression are family restorative history and presentation to psychosocial stress. Genetic hazard, formative variables, sex hormones, and psychosocial difficulties connected to extend hazard through hormonal components and related neurodegenerative disarranges (Thapar et al, 2012).

An adolescent may develop depression for a variety of reasons. An article published by the World Health Organization (WHO, 2021) indicates that in a depressive episode, the individual generally has a low mood, a lack of interest and enjoyment, and a loss of energy, which leads to increased fatiguability and decreased activity. Other symptoms may include dysfunctional attention, rebellious behavior, feelings of overwhelming guilt or low self-worth, anxious about the future, thoughts of death or suicide, sleeplessness, changes in appetites or weight, and feeling unusually weary or low in energy.

It is evident that depression is one of the key risk factors for suicide and can have a negative impact on one's social and educational aspect. Therefore,

diagnosing and treating this disease is critical. Depression can be treated using a variety of approaches, including using medications and psychotherapy. If depression is driven by family conflicts, family counseling may be beneficial. An adolescent may also require assistance from family or instructors to deal with any school or peer troubles. For people who suffer from severe depression may necessitate hospitalization in a psychiatric institution on occasion. Depression in adolescents is a complicated diagnosis that needs specialized treatment, and adolescents should be regularly supervised during the treatment (Beirão, 2020).

Cognitive Triad of Depression Theory by Aaron Beck

Aaron Beck conducted a series of clinical depression studies in the late 1950s that led to the development of the cognitive triad of depression. As he stated in the cognitive triad of depression theory there are three mechanisms or patterns that were responsible for depression.

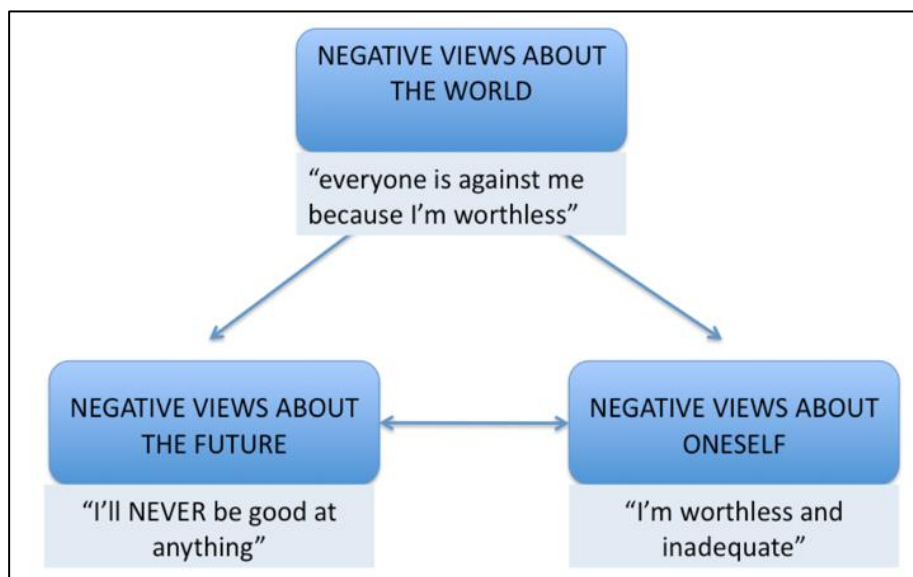


Figure 1. Aaron Beck's Cognitive Triad of Depression

1. Negative view of the self

People who suffer from depression are most likely to have certain automatic thoughts. They influence and evoke a person's behavioral and emotional reactions to a given environment. Beck believes that those who suffer from depression are more likely to have negative views. They have a set of negative and pessimistic thoughts and expectations about themselves. Depressed people, for example, tend to see themselves as powerless, unlovable, worthless, and incompetent. They interpret occurrences in the world in an overly pessimistic and defeatist manner, and they regard the world as presenting overwhelming problems. These beliefs can lay dormant for long periods of time until they are triggered by life experiences that have special importance for that person.

2. Negative view of the world

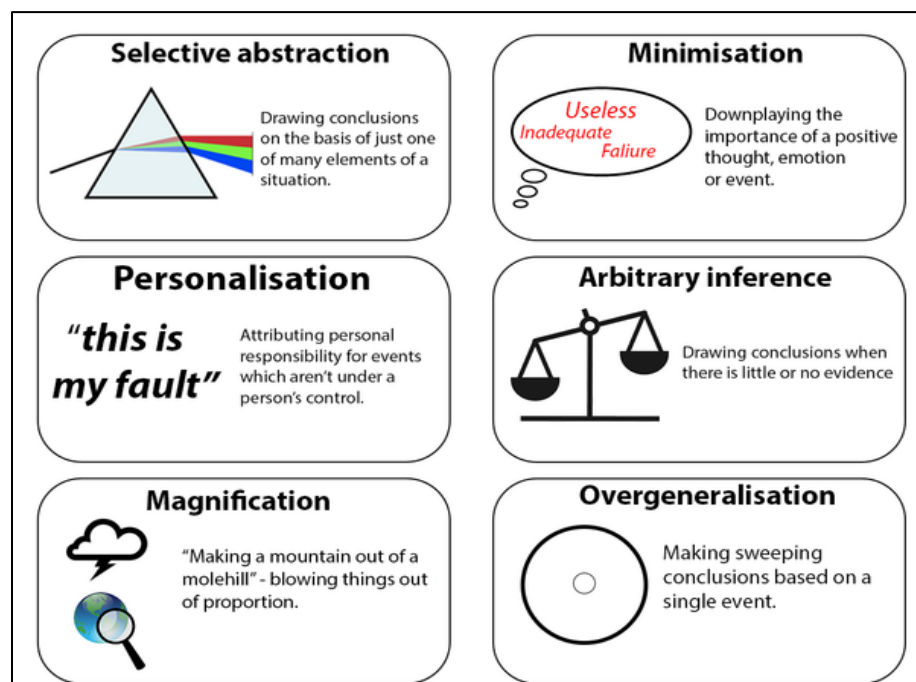
A negative view of the world is a way of believing that things will not get much better. Depression can make people completely pessimistic about their or anyone else's ability to effect real change. They are depressed and unmotivated because they can't shake the notion that the world is doomed. Beck claimed that these negative ways of thinking might be developed as a result of a traumatic occurrence as a kid. A lot of aspects can be the reason to be a root of these negative schemas. From family involvement for example, overprotection, neglect, or abuse; then social exclusion like bullying or isolation from a social circle; and the death of a parent, sibling or any loved ones can lead to negative schemas.

3. Negative view of the future

A common sign of depression is having a pessimistic view of the future. People who suffer from depression frequently feel depressed and are likely to have a cynical and undesirable outlook on their future. They fear what the future may hold and tend to believe that they have a higher chance of experiencing negative future events than other people, which can be affected by a variety of variables that have an impact on their daily lives, driving negative considerations and expectations in the longer term. They believe that the bad things they went through are personal, all-encompassing, and last for the rest of their lives.

Cognitive Distortion/ Errors in Logic

Beck then identifies several illogical thinking processes (i.e. distortions of thought processes). These illogical thinking processes are self-defeating and can cause the individual tremendous anxiety or depression. Such as:



1. Arbitrary interference: Making judgements without substantial or relevant evidence.
2. Selective abstraction: Concentrating on the negative aspects of a situation while ignoring and neglecting the positive ones.
3. Magnification and minimization: Emphasizing and downplaying the significance of an event. The exaggeration of a problem and scaling down the solution.
4. Overgeneralization: Jumping to abrupt negative conclusions based on a single minor occurrence. Everything is viewed in black-and-white terms, there is no middle ground.
5. Personalization: Ascribing to oneself the bad sentiments of others and all the negative occurrences are attributed to them as a result of their fault.

These thoughts or ways of thinking, according to Beck, become habitual. People most likely will grow depressed if their automatic thoughts were all negative. These cognitive distortions lead to severe, judgmental, global perceptions of circumstances, which form universal schemas, which lead to automatic thoughts and feelings that reflect the individual's distinctive worldview. He concluded that the depressed patient's negative thinking, their negative bias in interpreting events, might be the source of their depressed moods. It follows that rectifying this thinking might assist with depression's mood and other symptoms.

2.3 Earlier Studies

Several researchers have analyzed *The Edge of Seventeen*, according to library and web research.

The first one is research from Ayni Raya (2019) titled *Maslow's Hierarchy of Needs as Reflected by Nadine Franklin in Kelly Fremon Craig's The Edge of Seventeen*. The researcher examines the hierarchy of needs as depicted in the movie and uses the main character, Nadine Franklin, as the center of the research. The purpose of this research is to examine how Nadine meets her needs using Abraham Maslow's Hierarchy of Needs theory. To analyze the data, the writer used a library research method and a psychological approach to explore the film's subject, trying to attribute Nadine's personality to hierarchy of needs theory. Based on the findings of this research, the researcher draws a conclusion on how the theory of Maslow's concept of hierarchy of needs is divided into physiological, safety, love and belonging, esteem, and self-actualization needs is related to the movie.

The second one is a thesis written by Tracy Rabecca (2021) entitled *Flouting Maxim Used by The Main Character in The Edge of Seventeen Movie*. This research discusses what maxim violations that were done by the main character in the film *The Edge of Seventeen*, as well as the function of maxim violations committed by the main character in the film. The researcher analyzed the data by using these two theories, the impact of applying maxim violations based on the perlocutionary effect theory by Austin and the violation of maxims based on the notion of cooperative principles initiated by Grice. This study's data consists of twenty

conversation films with maximum violation. From this research, the researcher concluded that Nadine, the main character, violated all forms of maxims based on Grice's theory. The maxims that are often violated are the maxims of quantity and the maxims that are rarely violated are the maxims of quality and maxims of manners. For effect, Nadine only uses seven functions based on Austin's perlocutionary effect theory, namely convincing, boring, disturbing, causing, insulting, inviting the listener to do something and awakening the listener to something.

There are differences and similarities between previous research and this research as the previous research studies employed *The Edge of Seventeen* by Kelly Fremon Craig as the study object as well as this research. The difference in this research with the previous research is the objective of the research as in this research the writer will analyze the psychological condition of Nadine Franklin, the main character of *The Edge of Seventeen* movie and determine what are the psychological disorders she experienced. The writer also will be using a specific theory that will enrich the data using cognitive triad of depression theory by Aaron Beck.