

CHAPTER TWO

LITERATURE REVIEW

In this chapter, the author includes several studies that have been conducted by previous researchers and also relevant theorists as a guideline for the writer in conducting this research. Previous studies that are intended to have a related topic can be a guideline for the writer to analyze literary works and answer research questions that are formulated.

2.1 Previous Study

2.1.1 Emotional Abuse in Danielle Steel's Novel "*Big Girl*" (2013)

This research was done by Hastika in 2013, Alauddin State Islamic University. This thesis is a research about Emotional Abuse in Danielle Steel's novel *Big Girl*. The objectives of the research are to find out the categories of Emotional Abuse faced by Victoria in Danielle Steel's novel "*Big Girl*" and to find out the effects of Emotional Abuse found by Victoria from her parents. In this research the writer used Charles Wenar's theory about emotional abuse. It aimed to find out the categories of emotional abuse which happened in the main character, then the writer analyzed and explained the effects based on the categories. And the correlation between this previous study and writer's works is, this study helps the writer to analyze Emotional Abuse by using the same theory and this study is the main guidance to analyze Emotional Abuse in the writer's object analysis.

2.1.2 Child Abuse in Danny Boyle's Movie "Slumdog Millionaire" (2012)

The research is done by Besse Liskamalia 2012, Alauddin State Islamic University Makassar. This thesis is a research about child abuse in Danny Boyle's movie "Slumdog Millionaire" by using psychological approach based on Sigmund Freud's theory, they are the id, the ego and super ego. The purpose of this research is to find out types of child abuse, the cause of child abuses the impact of child abuse. This previous study has same approach with writer's work also findings of this study help the writer to be easier analyzing about the impact of abuse past through the events that occur in the story since both movies still have the same story line.

2.1.3 Traumatic Experience in "Salt" Movie Directed by Phillip Noyce (2010): A Psychoanalytic Approach

The research is done by Muhammad Amin Fauzi in Universitas Muhammadiyah Surakarta 2012. This research focuses to analyze traumatic experience in a film with title *Salt* by using library research and psychoanalytic approach. The objectives of this research are to analyze the film in term of narrative elements and technical elements in the movie, and also to analyze the trauma experienced by main character Evelyn. This research is qualitative analysis and use psychoanalytic approach and cinematic technique theories. The results of this study show that based on narrative elements, Phillip Noyce tend to deliver message through this movie that experience should be a lesson for the future. Meanwhile, in structural elements, it could be seen that technical elements used are related each other and form a unity in the movie in order to represent the

traumatic events clearly. The last, main character Evelyn suffered trauma because of traumatic experiences that happened in her life. This study helps the writer in using and applying theory and explanations related to cinematic techniques since this thesis also analyzing movie.

2.1.4 The Analysis of Emotional Abuse in a memoir by Richard B. Pelzer A Brother's Journey: Surviving a Childhood of Abuse (2004)

Martin (2004) in his thesis, *The Analysis of Emotional Abuse in a memoir by Richard B. Pelzer A Brother's Journey: Surviving a Childhood of Abuse* explains briefly about the author's life that becomes object from his research. The writer also describes the point problem from his research to give a deeply analysis about the aspects of emotional abuse in memoir by Richard B. Pelzer. Scope of this research is limited in emotional abuse's aspects and aim to give explanation to the reader about emotional abuse grounded on category and the form itself. The findings of this research is on the limitation problem, they limit only on emotional abuse. The correlation between writer's research, this research will help the writer to analyze the categories of emotional abuse and to help analyze why the character faced emotional abuse from her parents and the impacts to her and to the environment around.

2.2 Psychology of Literature Approach

In Yasin (2016) stated that it is believed literature is the representation of real life in which all life issue is possible to be portrayed include human psyche. Human psyche can be understood by observing someone's behavior. This is in line with Hilgard in Yasin (2016) stated that psychology is defined as study of human

behavior. According to Ahmadi in Yasin (2016) that psychology concerns on psychological phenomenon of human by observing its symptoms and its causes. Meanwhile the correlation between psychology and literature according to Endraswara (2011) is that psychology of literature is interdisciplinary practice between psychology and literature. Psychology of literature studied about human psyche however in fiction characters by applying psychology theory that is relevant.

Based on Wellek and Warren (1956) stated that psychology of literature has some possibilities to be understood. The first is understanding psychology condition of authors as individual while they produce their work. The second is understanding creative process on how psychology steps expressed in literary work. The last is understanding law of psychology theory applied in literary work. Yasin (2016) further explain that analyzing psychological issue inside literary work the researcher must attach another literary theory that will support the analysis. So that the study will be deeper and having better understanding both in term of psychology and literature as well.

Therefore, in this study the writer uses psychology of literature approach to analyze the study, while the writer also uses psychology theory and theory related to literature so that this study will be better understood both in terms of psychology and literature.

2.3 Emotional Abuse

1. Categories of Emotional Abuse

In order to get an improving analysis, in this research the writer will use the theory of Charles Wenar (1994: 395), a professor emeritus psychology at the Ohio State University. He categorizes emotional abuse between parents to their child into seven categories as follow:

a) Rejecting

Parents who lack the ability to bond will often display rejecting behavior toward a child. They tell a child in variety of ways that he or she is unwanted. They may also tell a child to leave. The child may become the family scapegoat, being blamed for all the family problems.

b) Terrorizing

Parents may single out one child to criticize and punish. They may ridicule him or her for displaying normal emotions and have expectations far beyond his or her normal abilities. The child may be threatened with death, mutilation or abandonment.

c) Isolating

A parent who abuses a child through isolation may not allow the child to engage in appropriate activities with his or her peers; may keep a baby in his or her room, not exposed to stimulation; or may prevent teenagers from participating in extracurricular activities. Parents may require the child to stay in his or her room from the time school lets out until the next morning.

d) Degrading

Parents who abuse a child through degrading may treat a child and try to assure them that he or she has no value or unimportant. They do the behavior such as insulting, ridiculing, and imitating to diminish the identity, dignity, and the child's-self-worth. Examples: yelling, swearing, publicly humiliating or labeling a child as stupid, mimicking a child's disability, etc.

e) Corrupting

Parents who abuse children through corrupting, usually encourage the children to do such negative things. They permit children to use drugs or alcohol; to watch cruel behavior toward animals; to watch pornographic material and adult sex acts; or to witness or participate in criminal activities such as stealing, assault, prostitution, gambling, etc.

f) Exploiting

Exploiting is to treat a person or situation as an opportunity to gain an advantage for them. Parents who abuse a child by exploiting them may tell him or her to work or do something which can give an advantage to the parents.

g) Denying Emotional Responsiveness

Parents who abuse a child by using this method, usually treat a child as an object or as a job to be done, they interact only when necessary, ignoring a person mental health, and failing to provide care and love for a child in a sensitive and responsive manner.

Another citation which supports the categories above is stated by Oliver in Petro (2002: 1), who divided emotional abuse into six types as follow:

a) Exploiting

Parents or caregivers who display rejecting behavior toward a child will often [purposefully or unconsciously] let a child know, in a variety of ways, that he or she is unwanted. Putting down a child's worth or belittling their needs are some ways this type of emotional abuse may manifest. Other examples can include telling a child to leave, or worse, to get out of your face, calling him names or telling the child that he is worthless, making a child the family scapegoat or blaming him for family/sibling problems. Refusing to talk to or hold a young child as he grows can also be considered abusive behavior:

- 1) Harsh criticism, belittling, labeling
- 2) Name-calling
- 3) Yelling, screaming or swearing at children
- 4) Humiliation or demeaning jokes
- 5) Teasing about child's mental capabilities or physical appearance
- 6) Refusing love, attention and touch
- 7) Physical or emotional abandonment
- 8) Shunning the child from the family altogether
- 9) Locking kids out of the home to discipline or punish
- 10) Kicking teens out of the home

b) Ignoring

Adults who have had few of their emotional needs met are often unable to respond to the needs of their children. They may not show attachment to the child or provide positive nurturing. They may show no interest in the child, or withhold affection or even fail to recognize the child's presence. Many times, the parent is physically there but emotionally unavailable. Failing to respond to or consistently interact with your child constitutes emotional and psychological abuse.

- 1) Inconsistent or no response to a child's invitations to connect
- 2) Failure to attend to an infant's physical, social or emotional needs
- 3) Refusing to acknowledge a child's interests, activities, schooling, peers, etc.
- 4) Abandonment or refusing to acknowledge child as your own
- 5) Denying medical or health care, and safe, clean environments
- 6) Inability or failure to engage a child emotionally or protect a child from harm.

c) Terrorizing

Parents who use threats, yelling and cursing are doing serious psychological damage to their children. Singling out one child to criticize and punish or ridiculing her for displaying normal emotions is abusive. Threatening a child with harsh words, physical harm, abandonment or in extreme cases death is unacceptable. Even in jest, causing a child to be terrified by the use of threats

and/or intimidating behavior is some of the worst emotional abuse. This includes witnessing, hearing or knowing that violence is taking place in the home.

- 1) Excessive teasing, screaming, cursing, raging at a child
 - 2) Threatening or intimidating behaviors - scaring a child or others in front of a child
 - 3) Unpredictable, unreasonable or extreme reactions
 - 4) Verbal threats to harm the child, self or others
 - 5) Hostility among family members
 - 6) Inconsistent or unreasonable demands placed on a child
 - 7) Ridiculing or humiliating a child in front of others
 - 8) Threatening to reveal personal or embarrassing information
- d) Isolating

A parent who abuses a child through isolation may not allow the child to engage in appropriate activities with his or her peers; may keep a baby in his or her room, unexposed to stimulation or may prevent teenagers from participating in extracurricular activities. Requiring a child to stay in his or her room from the time school lets out until the next morning, restricting eating, or forcing a child to isolation or seclusion by keeping her away from family and friends can be destructive and considered emotional abuse depending on the circumstances and severity.

- 1) Leaving a child alone or unattended for long periods of time
- 2) Not permitting a child to interact with other children or maintain friendships
- 3) Keeping a child from appropriate social and emotional stimulation
- 4) Requiring a child stay indoors/in their room or away from peers
- 5) Keeping a child from playing with friends and activities s/he enjoys
- 6) Not permitting a child to participate in social activities, parties or group/family events
- 7) Excessive or extreme punishment for typical childhood behaviors
- 8) Encouraging a child to reject friends or social contact/invitations

e) Corrupting

Parents who corrupt may permit children to use drugs or alcohol, watch cruel behavior toward animals, watch or look at inappropriate sexual content or to witness or participate in criminal activities such as stealing, assault, prostitution, gambling, etc. Encouraging an underage child to do things that are illegal or harmful is abusive and should be reported.

1) Encouraging or rewarding unethical or illegal behavior (drugs, stealing, cheating, lying, bullying)

2) Promoting or rewarding promiscuity

3) Giving a child or using in the presence of a child: drugs, alcohol and other illegal substances

4) Allowing or encouraging children to engage in behavior that is harmful to the self or others.

f) Exploiting

Exploitation can be considered manipulation or forced activity without regard for a child's need for development. For instance, repeatedly asking an eight-year-old to be responsible for the family's dinner is inappropriate. Giving a child responsibility that is greater than a child of that age can handle or using a child for profit is abusive.

1) Having expectations beyond the developmental stage of the child

2) Forcing a child to participate in unwanted activities without just cause

3) Requiring a child to care for a parent or siblings without regard for the child's age or ability

4) Using blame, shame, judgment or guilt to condemn child for behaviour of others (parents/peers/siblings)

5) Unreasonable expectations to perform chores or household duties

6) Exposing a child to sexually abusive or inappropriate content

Oliver Tuthill theory is the supporting theory for this research. Both of those theories are almost same, just different in the name of every subdivision but actually have the same point. This supporting theory will make the writer easy in analyzing the data because has been clear explanation.

2.4 Cinematic Techniques

Film as visualized art, has the same position of literature since similar with novel, film criticism also core of communication act. According to Conti (2014), film critic's aims to understand the inner meaning of a particular filming product, surely, by careful analysis of the various elements put forth within and outside of the film production. The important thing that could be analyzed in film critics is through the cinematography or cinematic techniques, it is the whole way that director use in presenting the movie to audience. Cinematography as the technique used by director is created with a purpose (Hakanson, 2013). Analyzing meaning and the purpose of the film according to Golden (2007) must pay attention in several things such as framing, camera angle and movement, editing, sounding and *mis-en-Scene* that consist of several techniques inside it such as setting, costume, behavior of actors, and the lighting.

2.4.1 Framing

Framing is the way director decide to design a shot and how it will be framed. There are three framing techniques, such as close-up, medium shot, and long shot. Each of technique has its own meaning and purpose.

1. Close-up technique is when the audience sees only the actor's head from the neck, it functioned to show details such as character emotions, intimacy, and emphasize important objects and details.
2. Medium shot is the technique used to represent actor's waist up. It can be functioned both to show details on characters emotion and surroundings.

3. Long shot, it is used to represent actor's entire body from distance. While in the long shot, the details of characters emotion might not that clearly seen, but it used to show characters' surroundings.

2.4.2 Camera Angles and Movements

Camera angles and movements may provide particular features and effects. There are three different levels of camera angles.

1. Low angle, where the camera located below the subject and looking up. The functioned is to give larger and more powerful impression towards subject than it normally would.
2. High angle where the camera above the object, looking down on it. It usually used by the director to emphasize character's weakness or powerlessness.
3. Eye level shot is a shot when the audience can see the object straight on. This kind of shot may not carry a lot of effect or meaning on the movie scene because this is the normal way people see each other in the real life.

Meanwhile, in camera movement techniques there are several types, such as *pan*, *tilt*, *zoom* and *dolly shot* technique.

1. *Pan* technique shows camera's head move left to right or vice versa, it tends to show the reflection of people eyes typical movement.
2. *Tilt* movement, when camera movements go up and down in vertical axis. The movements is like when we would move our head and eyes when we stand in under the mountain and want to look upward to the top of mountain.
3. *Zoom* movement when director use this technique to reveal the key clue of mystery commonly through character's reaction.

4. *Dolly shot* is camera movement that refers anytime itself moves, such as on tracks, from helicopter, or someone's back. This technique keeps audience with the action and feeling like spectators.

2.4.3 Editing

Editing is when editor as director team conducting one of filming process to connect that director shot into cohesive and coherent narrative. In order to connect images, there are several ways used by the editor; *cut*, *fade*, and *dissolve*.

1. *Cut* is the quickest move between images. Editor combined two or more pieces of shot together that gives effect instantaneous change between shots; it can give jarring or smooth effect depending on the purpose.
2. *Fade is* when image seen on screen slowly fades into black or white or some other colors. The same with chapter in novel, fade can show that a segment of the film has ended. It tends to be slow paced and sometimes reflect somber or pensive mood.
3. *Dissolve* is when image on screen slowly fades away while the next image is slowly fading in. This kind of technique used to connect images or to move between images in a smooth and rhythmic fashion.

In editing techniques, the editor also considers length or duration presented in the movie. There two kinds of duration which are *long takes* and *short takes*.

1. *Long takes* generally used to unfold the real time, allowing director to set up the scene realistically. This type of duration may reveal the whole of a scene, showing detail relationship between characters and their surroundings or environment. It usually creates slower pace of scene.

2. *Short takes*, this creates much more rapid and energetic style and pace. When editor uses this kind of duration, it directs our attention to important things in a short of time.

2.4.4 Sound

In the movie, sound functioned to give layered effect and adding energy and depth to visual of the story and creates emotional trigger in the story. There are three classifications of sound effect; the first is *diegetic*, *non-diegetic*, and *internal diegetic* sound.

1. *Diegetic* is the sound can be music, dialogue or sound effects which produced from movie environment for example character's footsteps sound.
2. *Non-diegetic* sound, which refers to sound that not come from the movie environment and impossible for the character to hear it, but audience can. For example romantic music in the romantic scene, the characters may not looking for where the sound coming from because they cannot hear that.
3. *Internal diegetic* sound; this can be said as the mix of previous sound types. In this type, the audience could hear characters' thought that may assumed the characters could hear that sound, but the other characters in the same shot cannot.

Those types of sounds precisely could portray realistic effects in the movie such as people talk, paper shuffles, car backfires, police siren, etc., functioned as the key elements to invite powerful emotional trigger of the story.

2.4.5 Mis-en-scene

According to Sreekumar et. al (2015), *mise-en-scene* can be referred to all elements of movie that audience see in front of the camera and the way it is arranged, according to Golden (2007) it can be said as theatrical elements. Those elements include set or décor, lighting, costumes and acting. It has crucial roles in conveying a mood to the story and delivering meaning to the visual narrative.

1. The set and the way it is arranged play important role in creating mood, interpreting visual message and providing aesthetic values to the shots. Not all movie sets are located in a studio but also shot on real location which can be described as the set of the movie. Surely, both are used by the director to get audience feelings about the subjects and used to achieve their purpose.
2. Lighting plays important roles as technique that could deliver mood of a scene and characterizations. There two kinds of lighting technique:
 - a. Low key lighting, a sharp contrast technique used to represent between light and dark. Usually used in mystery and suspense scene as the indicator's things are hidden, or something unexpected could probably happen.
 - b. High key lighting is usually characterized by brightness, openness, and light. It is commonly used in scene of family dramas where the characters motives are not hidden.
 - c. Slide lighting is used by paying attention on one side of character's face is darker than the other. It is usually used to hint character's secrets or somehow between opposing forces.

- d. Front lighting, is the way to represent characters brightly without shadow appears anywhere. Usually, it is used to represent heroes to show pureness and honesty.
3. Costumes could reveal characters' personality, social status, and the era where they are belonging to. From the use of costume, audience may know the detail about characters feeling and emotions simply from the way characters dressed. Of course, costume as movie property will be nothing without essential present of characters performance. The nature of characters is to depict and perform their role in the story; they are important in conveying right mood and meaning. The reason is because every actor has goal to effectively and realistically capture the essence of the characters that they have chosen to portray.