

## CHAPTER II

### LITERATURE REVIEW

#### B.1 Theoretical Framework

##### B.1.1 Lazarus Folkman's Coping Strategy Theory

The term "coping" comes from the Latin "colpus," meaning "to deal or change." Webster dictionary defines it as the act of facing problems and difficulties and trying to overcome them, especially in the psychological field. The term "coping" has been used in psychology in various contexts, including as a cognitive process, a personality trait, and as part of social dynamic (Firgiawan 2024).

Coping is a series of actions, both visible and invisible, that a person takes to reduce or overcome the psychological pressure that arises in a stressful situation (Hamid 2004). Coping is an effort that a person makes to relieve or overcome the stress that is being experienced, so that they can regain emotional balance. According to Haber & Runyon (1984) coping includes all forms of actions and thoughts, both positive and negative, which aim to relieve the pressure experienced by a person so that it does not develop into stress.

Lazarus & Folkman's (1984), said that stress experienced by an individual can have a negative impact, both physically and psychologically. However, individuals will not allow these adverse effects to persist and will take action to overcome them. These actions are known as coping strategies. These strategies are often influenced by various factors, such as cultural background, previous experience in dealing with problems, environment, personality, self-concept, and

social support. All of these factors play an important role in determining an individual's ability to cope with the problems they face.

Coping includes various forms of actions and thoughts, both positive and negative, that aim to reduce the pressure a person experiences so that it does not develop into stress. In the 1970s, Lazarus and his doctoral student, Susan Folkman, researched stress and coping strategies. In her dissertation, Folkman introduced the terms “problem-focused coping” and “emotion-focused coping”. The two then wrote a book titled *Stress, Appraisal and Coping* in 1984, which discussed the theory of psychological stress using the concepts of cognitive appraisal and coping. In this book, they first distinguished between the two types of coping. Emotion-focused coping is defined as an attempt to manage stress by regulating emotions, while problem-focused coping is a strategy to directly change the elements in the situation that cause stress. Both types of coping are known to have an impact on an individual's physical and mental health.

Lazarus and Folkman's (1984) generally divide coping strategies into two types, namely:

1. Emotion-Focused Coping

Emotion-focused coping are attempts to manage and change emotional reactions without directly changing the stressor itself. Emotion-focused coping behavior is usually done when a person feels unable to change a stressful situation and can only accept the situation because of the limited

resources he has to overcome the problem. Which includes coping strategies focused on emotions are:

- a) Positive reappraisal is a way of dealing with stress or difficulties by trying to find the positive side of the experience. The main aim of this approach is to support self-development looking at problems from a more constructive perspective and giving them deeper meaning, which can promote personal growth. This approach often involves focusing on the lessons learned or potential that can be developed from the experience, including through engagement in spiritual or religious activities, which can provide inner calm and strength for the individual.
- b) Accepting responsibility is the way a person deals with a situation by recognizing their role in the problem at hand. It involves recognizing the actions or decisions that have been made and trying to make things right in a more appropriate way, as well as putting things in a balanced and correct perspective.
- c) Self-controlling is the process by which a person attempts to regulate his or her feelings and actions when faced with certain situations. It involves the ability to resist impulses or negative emotions that come up, as well as making rational decisions despite being in stressful situations. Self-control also means keeping calm and focused, so that the individual can act in accordance with his or her principles and long-term goals, without being affected by temporary urges or feelings that arise.

- d) Distancing is a way to maintain emotional distance so as not to get trapped or overwhelmed by the problem at hand.
- e) Escape avoidance is an attempt to avoid or run away from the problem at hand, often by refusing to face reality or seeking a temporary escape from the situation.

## 2. Problem Focused Coping

Problem-focused coping strategies are steps that are directly directed at solving the problem. These strategies are usually employed when an individual feels that the problem can still be overcome or controlled. Individuals will tend to take constructive action if they believe that there is something that can be done to change the situation, or if they feel they have enough resources to face and solve the problem. Which including problem-focused coping are:

- a) Planful problem solving is the way a person responds by taking planned steps to change the situation at hand. This approach involves careful and systematic analysis in finding the best solution to solve the problem.
- b) Confrontative coping is the way a person responds by confronting the situation directly in order to change things. This approach often involves taking risks to achieve a solution or improvement.
- c) Seeking social support is an attempt to seek support from others, either in the form of information, practical assistance, or emotional support, to help deal with problems or difficult situations faced.

The movie *Enough* (2002) aligns with Lazarus and Folkman's coping theory, as seen through Slim's struggle in dealing with a toxic relationship with her husband, Mitch. Slim uses problem-focused coping by devising an escape plan, seeking shelter, and learning self-defense to handle the situation. On the other hand, she also applies emotion-focused coping by managing her emotions to remain calm and brave. Slim transformation from a victim of a toxic relationship to a brave woman reflects the importance of coping strategies, as explained in this theory. This film shows how coping strategies help individuals rise and break free from toxic relationships.

### **B.1.2 Cinematography**

Cinematography is the art and technique of capturing moving images to tell stories visually. The 5Cs technique can build the atmosphere and mood of a story through visual emphasis that gives a dramatic impression. Cinematography is not just a technical process of taking pictures, but also a means to convey ideas, emotions, and messages visually. Through the arrangement of elements such as lighting, composition, and camera settings, cinematography can create a deep atmosphere, strengthen the narrative, and influence the audience's perception of the story presented (Brown 2016).

In his book *The Five C's of Cinematography* by Joseph V Mascelli (2005) outlines the 5C's of cinematography, namely camera angle, close-up, continuity, cutting, and composition.

## 1. Camera Angle

Camera Angle is the placement of the camera in its best position to capture an object or subject from a certain angle so as to convey visual messages effectively. Each camera angle has the power to shape the audience perception, create a certain atmosphere, and direct the visual focus on an important element in the scene. The choice of camera angle that is done carelessly or without clear consideration can disrupt the storyline, confuse the audience, and even eliminate the meaning of a scene because the presentation becomes difficult to understand (Mascelli 2005).

Each camera angle is made different in order to create different visuals. Therefore, the camera angle is divided into 4 parts:

### a) Eye level

Eye level is a camera angle of view that is often used in shooting. At this angle, the camera is placed at the subject eye level, so the resulting perspective resembles what we usually see in everyday life. According to Hanmakyugh (2020) This point of view is commonly used in shots that feature human activities because it is able to represent objects realistically and without distortion. When a character is shot at eye level, the audience feels as if they are directly facing the character. This creates an emotional closeness, a sense of empathy, and makes the audience feel directly involved in the scene, as if they are part of the story.

b) High Angel

High angle is shooting by placing the camera above the subject eye position and pointing downward, in order to give the impression that the subject is in a weak, helpless, or inferior position (Baranowski & Hecht 2017). From the audience perspective, high angle can increase feelings of sympathy or compassion towards character who appear vulnerable.

c) Low Angle

Low angle is a shooting technique that is done by placing the camera in a lower position than the object being shot and pointing upwards. This technique is generally used to create the impression that the subject appears more powerful, dominant, tough, and has authority. The use of low angle can make the characters in the picture look more authoritative or even intimidating, depending on the context of the narrative. The low angle technique is often used to accentuate a fight scene or highlight the charisma of a gang leader.

d) Bird eye view

Bird-eye view is a technique of shooting from a very high angle, where the camera is pointed perpendicularly downwards towards the object. This perspective produces a visual appearance like the view of a bird flying in the air and shows the entire area or object from above as a whole with a sense of scale (Mikkola 2019).

#### e) Frog eye view

Frog-eye view is a shooting technique where the camera is placed well below the subject line of sight, usually at ground level, so that the subject is recorded from a downward angle. This angle of view gives the impression as if the world is being viewed from the perspective of a frog below (Hoffmann, Maran, and Marin 2023). According to Arnheim (1957) This camera effect can encourage feelings of physical vulnerability and smallness.

#### 2. Type of Shot

The types of shots are basically divided into three main categories, which is divided into sections where each category has a different focus, as follows:

##### A. Close-up

###### 1) Close-Up

Close up is a type of shot that shows the face in full. This technique is sometimes referred to as a “Head Shot” because the resulting framing cuts off the top of the head to the bottom of the chin and sometimes shows a small portion of the shoulder. Its main function is to show every detail of the face, especially the eyes and mouth so that the audience feels an emotional closeness to the character being shown.

###### 2) Medium Close Up

Medium Close-up is a type of shot that shows the body from the waist and elbows upwards (Roggen 2019). The result of an image taken with this technique

will be much more detailed than a medium shot, but it will not be as detailed as a close up. However, it can show background or information about the character.

### 3) Extreme Close-up

Extreme Close-Up is a shooting technique that places the camera very close to the subject, so that only a small or very specific part of the subject is shown. This technique focuses the camera on detailed areas such as eyes, lips, fingers, or small objects that have symbolic meaning in a scene.

These extreme shots result in images that are very intense, dramatic, and full of visual meaning. Every stroke of emotion, small vibration, or hidden detail that may not be visible in a regular shot will appear very clear and dominant. The purpose of using Extreme Close-Up is to build tension, show a character psychological focus, or highlight important narrative elements that can strengthen the audience emotional engagement with the scene. This technique is often used in crucial moments that require full attention to detail and meaning.

### 4) Big Close-up

Big Close Up or often called tight close up or choker is a shooting technique that focuses only on the face but still shows other parts of the body such as the eyes, nose, and mouth. However, the top of the forehead and the bottom of the chin are not included. This technique is often used for photoshoot or film making because every detail of the face and facial expressions is clearly visible besides that the audience also feels like they are in front of the subject directly (Bowen 2023).

## B. Medium Shot

### 1) Medium Shot

Medium shot only takes some parts of the object, from the waist to the top of the head. This type of shooting invites the audience to feel personally involved with the character because the distance resembles when talking casually with other people, creating a natural impression (Heiderich 2012).

### 2) Medium Long Shot

Medium long shot is a shot that focuses on the knee or waist to the head. This serves to emphasize an object activity, so that the audience can see how the atmosphere is happening on the screen (Sahrul et al, 2023).

### 3) Long Shot

Long shot is a type of shot where the camera shows a person entire body and shows the environment with a wide view. Long shots are often used at the beginning of a movie scene because they show the atmosphere and location before focusing more on the details or actions of the character (Barrett 2020).

## 4. Continuity

Continuity editing is an editing principle that aims to create a story that is presented coherently, flowing as a whole and consistently throughout the movie. A good movie must display a consistent and logical visual flow, accompanied by supporting audio so that the story can be conveyed as a whole and can be understood. The success of a production is largely determined by continuity, because good continuity will create a realistic impression on the audience.

Conversely, if there is a disruption in continuity, the audience will be distracted and lose focus on the story (Mascelli 2005).

## 5. Cutting

Cutting is the process of cutting certain parts of a scene in a movie. The goal is to eliminate irrelevant scenes, so that the movie feels more organized, logical, and more comfortable for the audience to enjoy.

## 6. Composition

Composition is an important part of a movie because it provides visuals and helps direct the audience attention. Composition begins with the placement of actors, property, and backgrounds that must support a storyline.

### **B.2 Review of Related Research**

Evaluating previous research on similar topics is very important to ensure that the conducted research is valid and trustworthy. This step also helps to affirm the originality of the research, so that the findings produced do not merely repeat existing results, but provide a more meaningful new contribution.

A study conducted by Azzahra & Suhadi (2021) research entitled “Toxic Relationship in Anna Todd’s Wattpad Story After” which aims to explain about toxic relationship is defined as one in which individuals do not support one another, characterized by conflict where one person tries to undermine the other, creating competition, disrespect, and a lack of unity. This study uses a descriptive qualitative method and this research was conducted based on the theory by Lilian Glass (1995). The findings in this study it is to find the characteristics of toxic

relationships such as excessive romantic jealousy, egoism (selfishness) partner, and lack of honesty. In addition, there are negative impacts in toxic relationships, namely disrespect and harassment.

The following research has a similar focus to the first research, which was conducted by Yulita (2021) entitled "A Semiotic Analysis of Toxic Relationship as Portrayed in Story of Kale: When Someone's in Love", this study was conducted based on the Semiotic Analysis by Roland Barthes in movie Story of Kale: When Someone's in Love, in which the movie contains the signs of toxic relationships. The research adopted an interpretivism approach because of the researcher subjective interpretations of the signs. A qualitative case study was conducted, utilizing purposive sampling derived from the movie.

The third relevant study is conducted by Wulandari (2023) research entitled "Toxic Relationship Experienced by The Main Character of *It Ends with Us* by Colleen Hoover", this study is a qualitative descriptive analysis aimed at identifying the negative experiences faced by the protagonist in the novel *It End with Us*. The method of data collection involves media publications such as websites, the internet, magazines, and articles, which serve as secondary sources to aid the research. While conducting the research, the researcher employs objective theories since they require data from the novel as the primary source to substantiate their findings. To support the research based on social action, the investigator utilizes Max Weber theories. The aim of this study is to identify the elements that contribute to conflicts within a toxic relationship, to examine the

reasons that lead to such relationships, to understand the positive and negative outcomes that may follow an experience of toxic relationships, and to analyze how the protagonist addresses the conflicts that arise.

Another supporting research comes from by Isaacs (2022) entitled “The Representation and Evolution of Abusive Relationships: Harley Quinn and the Joker”, this study takes a psychoanalytic, gender, and media studies approach. This thesis examines the differences in how comics and films address, mask, or hide instances of abuse. An evaluation of the growing romanticization of abuse portrayals in comics and films, where audience admiration for the couple and merchandising were primary focuses, indicates a rise in audience engagement in responding to and shaping narratives surrounding toxic relationships and intimate partner violence.

A further study by Josephine & Asha (2023) entitled “Exploring the Entanglement of Toxic Relationships: Literary Insights and Psychological Perspectives in the novel *My Year of Rest and Relaxation* by Ottessa Moshfegh”, this study combines perspectives from both literature and psychology. It examines the protagonist struggle with the repercussions of a harmful upbringing characterized by parental negligence and societal pressures, emphasizing how early relational experiences influence adult relationship patterns and mental health. By conducting a detailed analysis of the novel, supported by psychological frameworks related to toxic relationships, this research articulates the significant effects of familial and societal contexts on the protagonist emotional growth.

Utilizing a multidisciplinary perspective, the paper uncovers the intricate relationship between literary depiction and psychological truth, providing a deeper insight into the impact of toxic relationships. The results highlight the need for ongoing scholarly conversations that connect literary critique and psychological investigation, enriching our understanding of interpersonal toxicity.

In addition to these studies, Vidasari & Wulan (2014) entitled “The Portrayal of Male Dominance through Domestic Violence in *Lovelace Film (2013)*”, this research explores the phenomenon of male dominance in relation to domestic violence within a patriarchal society. It frames women as occupying a subordinate position compared to men. The consequences of viewing women as the "other" and as secondary are examined through the lens of feminist theory articulated by Simone de Beauvoir, with additional support from Kate Millet's *Sexual Politics*. The approach utilized is qualitative textual analysis to examine both the narrative and non-narrative components as subjects of analysis in order to uncover the ideological implications within the film. The purpose of this analysis is to illustrate domestic violence manifested through physical abuse, psychological or emotional harm, sexual assault, and threats of physical or sexual violence perpetrated by Chuck Traynor, highlighting male dominance in a patriarchal society.

Equally important is the research by Kenasri & Sadasri (2021) entitled “Romanticized Abusive Behavior by Media Narrative Analysis on Portrayal of Intimate Partner Violence Romanticism in Korean Drama”, this study reveals how the Korean drama *The Heirs (2013)* portrays violence in intimate relationships as

romance. Using a qualitative approach with Propp theory and Greimas actional analysis, the results show that the play projects a romantic image that hides an abusive nature, with the male character imposing the relationship and the female character being the object that responds with rejection, but gives the man a "chasing sensation". These findings reflect how the media can romanticize violence in intimate relationships.

Aligned with previous findings, the analysis from Salmatuanisa (2024) "The Phenomenon of Toxic Relationship Among Students", in this study aims to describe and analyze toxic relationships that occur among students of the University of Sriwijaya. The method used is qualitative, with the main data obtained through observation, in-depth interviews, and documentation. The Data analyzed using the exchange theory of George C. Homans. The results showed that the forms of toxic relationships among Sriwijaya students include social restrictions, name insults, gaslighting, physical violence, as well as taking a partner money. In addition, the study also found that couples who choose to stay in the relationship are often influenced by psychological reasons, such as insecurity and fear of rejection from others due to sexual intercourse.

In a further example, Supriadi & Andriano (2024) entitled "The Analysis of Viewers Reception of Toxic Relationships in *Posesif*, an Indonesian Film", this research analyzed reception of toxic relationships perceived by the audience after watching the movie "Possessive". This analysis is used to explore how audiences interpret and understand the depiction of toxic relationships in the film, taking into

account diverse backgrounds and perspectives. This research uses descriptive qualitative using Stuart Hall analysis of reception theory and interpersonal communication. The techniques used to collect data were interviews with seven informants, observation, and literature review. The results of this study show that five informants fall into the dominant-hegemonic category, two informants are in a negotiation position, but there are no informants.

Lastly, research by Meidiska and Hapsari (2023) entitled “Commodification of Toxic Relationship in All Too Well, Short Movie Adaptation By Taylor Swift”, this research aims to explore the transformation of the song All Too Well by Taylor Swift in the early version (2012) and the latest version adapted into a short film (2021). The data analysis procedure is carried out through several stages, namely observing the song lyrics contained in a short movie and analyzed to confirm the commodification of toxic relationship issues. The theories used in this research include Hutcheon adaptation theory and social media discourse with a focus on Sandoval social media commodification theory. This research uses a qualitative approach with various data sources, namely text, audiovisual material, and digital material. The results of the research hint at the issue of toxic relationships that are further clarified in the narrative and cinematographic elements depicted in the short movie.