

CHAPTER II

LITERATURE REVIEW

This literature review chapter presents the theoretical foundation of the research through five main focuses. The discussion began with representation theory and mental health representation film, then delves into the analysis of verbal and visual grammar modes unified by the main framework of Kress and van Leeuwen's MDA, concluding with a review of previous research.

A. Representation and Mental Health in Media

Representation theory provides a conceptual foundation for understanding how mediums shape and convey social and psychological reality. According to Hall (1997), representation does not simply display reality but a process of constructing meaning through sign systems within cultural context. According to Hall (1997, p. 16) the representation is the production of meaning through language. Media use language, images, and symbols to construct and circulate meaning, shaping how society perceives and understands the world, one of it is mental health issues. In the context of mental health, medium become main resource for society to collect information. Stuart (2006) states that media portrayals of mental illness and highlights the social, emotional, and treatment-related impacts that may be experienced by people with mental illness. Medium often present mental health sufferers as dangerous and unnational human that stronger the stereotype and stigma (Wahl, 1995). These representations create social distance and reinforce the stigma, especially on mental disorder such as OCD that often misunderstanding as “cleanliness behaviour” and “perfectionism.”

Hall's (1997) theory explain construction meaning process through two main stages in representation system, which is mental and language representations. Mental representation is a concept or image in a person's mind that produces an understanding of objects, events, or figures that are abstract and cannot communicated without language (Smortchkova et al., 2020). Meanwhile, language serves as a medium or important means that translates these concepts into signs or symbols that can understood and exchanged among members of society. Hall's representation approaches consist of three main approaches: a reflective approach which means reflecting the reality; an intentional approach, which means expressing the creator's intention; and a constructionist approach, which emphasizes shaping meaning through language and culture codes. In constructionist framework, representation is not neutral because influenced by authority, ideology, and social cultural context. Therefore, what considered "normal" or "abnormal" in medium is a result from meaning construction process that influenced by social structure widely.

Through Hall's framework, mental health representation is understandable as the result of social and culture process, not only as objective portrayed of psychology condition. Often the media shows individual with mental disorder as unstable, dangerous, or even amusing Figures depending on the narratives purpose. As researched by Melici (2018) using Hall's representation theory to analyze the about the shooting news in Parkland, which is shows that bias media coverage creates negative representation significantly worsen social stigma, this is demonstrate how media representation creates mental illness meaning as a

dangerous and invisible in society. Hall's representation framework becomes a worthy approach to be a tool of resistance against ideological domination and open space for alternative discourse on mental health.

B. Stereotype in Media Representation

Stereotype is a preconceived idea or attitude applied to all members of a social group. Hall (1997) state stereotype as a signifying practice. Hall (1997) examine that stereotype not merely as a neutral category, instead as a labelling practice aimed to simplify the complexity of the social world to make it easier for the audiences to understand. However, this simplification often results in a distortion of meaning that is detrimental to the group represented, supported by previous research conducted by Krivačić (2023) on the portrayal of mental health issues in American films and television shows. Krivačić found that media representations construct dangerous stereotype, romanticization of depression, the stigmatization of violence, and the savant myth, create unrealistic dichotomy which ignores clinical reality, thereby exacerbating social stigma and hindering public empathy toward the actual complexity of the spectrum of mental health.

Hall (1997) explains the concept of stereotypes through three main points. First, stereotypes function by reducing a person's identity to a few simple, obvious, and memorable characteristics, which are then exaggerated and naturalized to establish permanent differences. Second, stereotypes employ a strategy of splitting that sharply divides categories between what is considered normal or acceptable and what is considered abnormal or unacceptable, eliminating all forms of difference. Third, stereotyping tends to emerge in

conditions of real power imbalance, where that power is used by dominant groups to control or marginalize excluded subordinate groups.

Furthermore, Hall (1997) argues that stereotyping works through the construction of “otherness” and exclusion. Individuals or groups who are perceived as different from the dominant social norm are frequently represented through binary oppositions, such as good or bad, normal, or abnormal, civilized or primitive, or attractive or repulsive. This binary form of representation positions “the Other” as socially excluded and fundamentally different from “us.” According to Hall (1997), this process is ambivalent because difference is simultaneously necessary to produce meaning and cultural identity yet also perceived as threatening and dangerous. Consequently, stereotyping often generates hostility, fear, and social exclusion toward marginalized groups.

In addition, Hall (1997) emphasizes the close relationship between stereotyping and power. Power is not only exercised through economic or physical domination, but also through symbolic and cultural practices, particularly the power to represent others within a certain “regime of representation.” Through representational practices, dominant groups are able to define how subordinate groups are perceived in society. Therefore, hall (1997) considers stereotyping as a form of symbolic violence because it enables those with greater social power to construct limited and often negative representations of marginalized groups while excluding alternative perspectives.

Moreover, Hall (1997) explains that fantasy also plays an important role in the process of stereotyping. Stereotypes are not solely based on reality, but are

also shaped by imagination, fear, desire, and unconscious assumptions. What is represented visually in media often reflects deeper meanings that are implied rather than explicitly stated. As a result, stereotypes may appear natural or realistic even though they are partly constructed through cultural fantasies and assumptions.

Hall (1997) also introduces fetishism as another aspect of stereotyping, particularly in relation to racialized representation and the projection of desire onto “the Other.” However, this concept is not applied in the present research because it is not relevant to the data analyzed. Therefore, this study focuses on Hall’s concepts of otherness and exclusion, stereotyping and power, and the role of fantasy in order to examine representational practices within media representation.

C. Obsessive-Compulsive Disorder

OCD is a psychiatric disorder characterised by recurrent intrusive thoughts (obsessions) and urges to perform certain actions repetitively to relieve anxiety (compulsions) (Brock et al., 2024). To understand this disorder comprehensively, it is essential to look at how these components interact

1. Obsession in OCD

Obsessions in OCD refer to an unwanted, intrusive and often distressing thought, image or urge repeatedly enters sufferer’s mind. It can be understood through several psychological dimensions, including intrusive inner conflict, sustained internal pressure, perfectionism and symmetry, and irrationality.

a. Intrusive Inner Conflict

Intrusive inner conflict is a psychological struggle between rational awareness and obsessive urges. Although sufferers realize that their thoughts are irrational or harmful, they still feel mentally trapped. According to Singh et al. (2023) explain that obsessions frequently revolve contamination fears, pathological doubt frequently generate severe emotional tension because they conflict with the individual's moral values and self-concept. The repeated occurrence of intrusive thoughts resembling hallucinations creates chronic psychological distress, anxiety, and emotional instability, forcing sufferers to remain trapped in a cycle of internal resistance to these compulsive urges.

b. Sustained Internal Pressure

Obsessions trigger sustained internal pressure in terms of chronic anxiety and mental exhaustion. Emotional reactions such as disgust and fear force sufferers to remain in a state of high alert. This condition is worsened by mental evaluation dysfunction, in which the brain continuously simulates abstract threat scenarios, which triggers a strong sense of urgency to act to ensure safety (Moore. P, 2015). Consequently, the constant effort to control these thoughts creates an emotional burden that extends to physical repetitive behaviors.

c. Perfectionism and Symmetry

Perfectionism and Symmetry in OCD involves an extreme need for order and precision in order to alleviate psychological distress (Ponzini et al., 2024). Moore (2015) explains that physical imbalances, such as misaligned objects, trigger dysfunction at the level of cognitive inference, resulting in dissonance or deep

dissatisfaction. The sufferer experiences a hyper-awareness and emotional distress not because of the obsessive content itself, but as a result of a neurological drive to achieve resonance or a feeling of fit by repeatedly reorganizing objects to resolve uncertainty.

d. Irrationality

OCD sufferers often realize that their obsessions are excessive, irrational, or illogical, however it is difficult for them to stop. Brock et al. (2024) state that insight in OCD varies from full awareness to limited awareness, influencing how individuals perceive the irrational nature of their thoughts and compulsions. Although sufferers realize that their fears might not be realistic, but they still feel a strong urge to do rituals or repetitive actions to relieve anxiety. This irrationality often makes the behavior of OCD seem confusing or unnatural, from both internal and external perspectives. Furthermore, the repetitive cycle of obsessions and compulsions reinforces irrational fears, causing sufferers to rely even more on compulsive behaviors to achieve temporary emotional relief.

2. Compulsion in OCD

Compulsions start as a way of trying to reduce or prevent anxiety caused by the obsessive thought, although in reality, this behavior is either excessive or not realistically connected. Compulsive behavior causes sufferers to continuously repeat the same behavior, turning it into a repetitive and ritualistic action that gradually disrupts sufferer's emotions, cognitive function, and daily activities. In addition, compulsive behavior in OCD can be understood through several

interrelated dimensions, including the repetitive action, ritual domination, loss of self-control, and self-destructive compulsion.

a. Repetitive Action

Repetitive action is a repeated cycle in which intrusive obsessions trigger intense anxiety, which is then neutralized through compulsive rituals to achieve temporary relief. Moore (2015) explains that this pattern traps sufferers in a dependence on compulsions as an incomplete coping mechanism. Over time, this repetition reinforces the psychological-behavioral connection, making the ritualistic urges increasingly difficult to resist. Consequently, the individual becomes trapped in a self-perpetuating cycle even though they intellectually recognize the ineffectiveness of the behavior.

b. Ritual Domination

The domination of rituals occurs when compulsive behaviors take control of daily activities, significantly draining the sufferer's time and mental energy. According to Guazzini et al. (2022), these rituals dominate daily functions because sufferers do not feel capable to engage in activities until the compulsions are completed. In line with this, Moore (2015) emphasizes that sufferers experience a tormenting sense of hyperawareness, in which they feel neurologically compelled to repeatedly organize objects to achieve a sense of fit or cognitive resonance.

c. Loss of Self-Control

Loss of self-control triggered by the dominance of rituals, in which sufferers feel powerless against compulsive impulses despite aware of their irrationality.

Moore (2015) notes that sufferers experience the torture of hyperawareness, which forces them to continue correctional actions to achieve cognitive resonance. Inability to regulate this behavior reflects the psychological power of compulsions that continuously undermine sufferer's autonomy.

d. Self-Destructive Compulsion

Compulsions could develop into destructive patterns that are physically and emotionally harmful. Parish (2022) notes that excessive rituals not only trigger cognitive exhaustion, but also social isolation. Although aware of the negative consequences, sufferers are trapped in a state of cognitive dysfunction where the brain continues to send strong signals to act in the name of safety. Consequently, behaviors originally intended to reduce anxiety instead become a persistent psychological burden that exacerbates suffering and systematically disrupts daily functions.

3. Psychological and Emotional Dimensions of OCD

OCD not merely influence obsession and compulsion behavior but also psychological and emotional condition of the sufferer. This disorder causes a feeling of intense anxiety or distress. In addition, the emotional burden of OCD extends beyond repetitive behaviors, influencing how individuals think, manage their emotions, and interact with their surroundings. Therefore, the psychological and emotional dimensions of OCD can be understood through several interrelated aspects, including the need for control, neatness and order, and extreme distress.

a. Need for Control

The need for control aims to manage thoughts and the environment in order to reduce uncertainty. Moore (2015) explains that individuals with this condition continually attempt to neutralize psychological discomfort through repetitive cognitive patterns. An exaggerated sense of responsibility in avoiding danger makes sufferers highly vulnerable to emotional distress when facing unexpected situations. This persistent desire to maintain control reflects a deep sense of psychological insecurity and a chronic fear of losing control over the situations around them.

b. Neatness and Order

Neatness and order involve excessive concern with cleanliness, organization, symmetry, and arrangement as a coping mechanism for anxiety. Neatness and order involve an excessive preoccupation with symmetry and organization as a coping mechanism for anxiety. Ponzini et al. (2024) state that the organization is the most visible manifestation of OCD. Sufferers experience emotional tension when objects appear “out of place,” which drives them to engage in repetitive acts of organizing to achieve temporary relief. This practice functions as an emotional regulation strategy to reduce internal psychological distress by creating a rigid physical order.

c. Extreme Distress.

The endless cycle of obsessions and compulsions leads to extreme distress. Parish (2022) highlights the existence of hidden emotional distress such as chronic anxiety, guilt, and shame that sufferers experience in private. The

awareness of the irrationality of their actions, along with the inability to stop, creates a psychological burden that destroys quality of life. OCD is not merely a behavioral disorder, but a condition characterized by deep emotional pain and cognitive exhaustion due to constant efforts to manage symptoms.

4. Social Impact of OCD

The social impact of OCD often begins with a hidden isolation, which refers to the emotional and psychological distance experienced by OCD sufferers even though they are physically present in a social environment. People with OCD are often trapped in disturbing thoughts and compulsive behaviors, causing them to feel disconnected from those around them and from social interactions. According to Parish (2022), individuals with OCD often experience unseen emotional distress because their struggles occur internally and are not always recognized by others. This prolonged condition eventually escalates into social withdrawal. According to Guazzini et al. (2022), compulsive behaviors that consume time and attention make it difficult for individuals to maintain normal routines. Disruption of rituals forces sufferers to withdraw from public spaces. Consequently, social functioning declines drastically, disrupting professional performance that impairs the ability to interact normally.

D. Multimodality Modes

In film discourse analysis, language functions not merely as a means of communication or dialogue between characters, but also as a multimodal semiotic resource that interacts with images, sound, movement, and visual layout in constructing meaning (Kress and van Leeuwen, 2006). Kress and van Leeuwen

(2006) state that modern communication is always multimodal, as each mode, whether visual, verbal, auditory, has its own semiotic potential and works collaboratively to convey meaning.

Visual grammar in multimodal analysis was developed by Gunther Kress and Theo van Leeuwen (2006), the result of expanding three meta functional principles from Halliday's (1978) idea of Systemic Functional Linguistics (SFL), which explains how visual modes in an image function to create meaning through three main aspects: representational meaning, interactive meaning, and compositional meaning. First, representational meaning relates to how visuals depict objects, actions, and concepts. For instance, close-up shots may highlight emotional tension, while repetitive scenes may symbolize compulsive behavior, those techniques align with how representational meaning shapes the audiences' interpretation of events (Zhang, 2023). Second, the interactive meaning relates to the relationship between the image and the audience, which can realise through the gaze, distance, and camera angle (Nugroho and Kurniawan, 2024). Third, the compositional meaning involves the arrangement of visual modes within the frame, including lighting, colour, and movement arranged to create coherence and focus (Zhao, 2024).

In social semiotic perspective in Jewitt (2009), verbal modes defined as communication resource that must fulfil three main functional criteria to consider a mode. First, ideational function by representing what happens in the world, such as states, actions, and events. Second, interpersonal function to represent social relationship between parties involved in communication. Third, textual function,

to organizes messages into textual entities that are coherent internally and with their surrounding environment. In communication practice, meanings are not absolute, but culturally constructed, socially agreed, and specific to particular social context.

In multimodality, auditory modes understood as one of crucial semiotic modes because sound, music, and acoustic modes participate in the creation of meaning through rhythms, tempo, and emotional quality conveyed by sound, play a role in multimodal communication of meaning making. Through auditory modes, helps to enrich multimodal theory by positioning voice as a significant source of meaning in discourse (Pan, 2025), also, the integration of auditory modes with visual and verbal modes creates a more cohesive communication experience, where auditory components provide contextual depth and support broader audience engagement (Al-Muttari and Al-Alusi, 2025)

E. Multimodal Discourse Analysis (MDA)

Multimodal Discourse Analysis (MDA) is an approach to discourse analysis that examines how meaning constructed through a combination of various semiotic modes, such as verbal, visual, audio, gestural, and spatial modes, which interact in specific social contexts (Kress and van Leeuwen, 2001). This approach is rooted in the tradition of social semiotics, which holds that human communication not limited to language, but also encompasses various forms of non-verbal representation that have their own semiotic potential (Kress and van Leeuwen, 2006; Jewitt, 2009). MDA does not merely analyse words or images

separately but investigates how intermodal relationships produce a coherent and meaningful discourse (Bateman, 2014).

The MDA approach is highly relevant for application in film studies, as films not only present verbal language through dialogue or narration but also involve visual imagery, music, sound, body movement, and cinematic spatial arrangement, which contribute to meaning making (O'Halloran, 2004). Thus, MDA analysis enables researchers to understand how these modes complement or conflict with one another in shaping ideological, emotional, and narrative meaning. By utilising MDA, researchers can interpret how the interaction between these modes constructs the representation of characters, conflicts, and emotions in films.

Moreover, MDA serves as an umbrella framework that integrates the analysis of verbal modes and visual grammar into a single multimodal analysis. In line with the views of Kress and van Leeuwen (2021), meaning in modern media not generated by a single mode, but rather by the interdependent relationship between modes. Recent studies show that this approach is effective for analysing films, advertisements, and posters as it can reveal cross-modal structures of meaning that shape social and psychological messages. In line with research conducted by Fiardi et al., (2024) shows that every mode in "Photocopier" film connected with sexual violence representation symbolically and metaphorically that prove the effectiveness of MDA in analyzing psychological and social messages. In addition, the research from Alifah and Hidayat (2024) reveal how verbal and visual expressions complements each other to construct and shape the

ideals of beauty, identity, and cultural meaning within society. in Wardah advertisements. Beside that Yudhanto (2024) demonstrating the effectiveness of MDA in identifying how specific visual language on Studio Ghibli film posters can enhance strong atmosphere and emotion, thereby create iconic discourse, and influence the audience's psychological engagement. Thus, MDA effectively analyses verbal and visual interactions in short films, revealing the cross-modal meaning structures that shape comprehensive social and psychological messages.

F. Previous Research

Several previous research have employed MDA to explore how various meaning-making modes work together to build meaning in various media. Malik et al. (2025) conduct a multimodal storytelling, combining linguistic, visual, and gestural modes on the *Tangled* (2010), it uses Kress and van Leeuwen's *Visual Grammar* (2006) to examine the climactic scene using representational and interactive functions in creating the depth of emotion through action processes, gaze, and camera angles that depict Rapunzel's transformation from vulnerability to empowerment. Meanwhile, Purwanto and Kurniawan (2024) on the *Raya and The Last Dragon* film combines the Kress and van Leeuwen's visual grammar theory to investigate movement, Baldry and Thibault's approach to analyze the macrophase, and Halliday's textual metafunction to examine the verbal mode, also Sutherland's power concept used for a deeper analysis of female power, resulting in research about the representation of women's empowerment through verbal and nonverbal modes. Furthermore, Firmansyah and Julia (2024) investigated the fifth episode of *Dong Yi* (2010), using Kress and van Leeuwen's multimodal (2001)

framework. The aspects of multimodal discourse used in Episode 5 are language, image, music, sound, and movement by optimizing the realization of semiotics, founding 12 language data, 30 image data, 14 music data, 19 sound data, 8 movement data, which build cultural meaning. Even though that research uses the same MDA framework, that three research tend to focus on women's empowerment and culture themes, not on psychological issues.

Furthermore, Navarro and Andriano (2024) using Multimodal Discourse Analysis, anchored on Visual Grammar by Kress and Van Leeuwen (2006) and Systemic Functional Linguistics by Halliday to analyze women's representation on poster film. The researcher revealed that the interactional (gaze, size of frame, and perspective), compositional meanings (salience and informational value) of the film posters were tools to display different female representations, building strong image and independent woman, while verbal modes like the tagline reinforce the message of equality. Yudhanto (2024) also applied Fairclough's critical discourse analysis model and Kress and van Leeuwen's visual grammar in the context of visual semiotics to examine the Japanese culture representation through animation posters of Studio Ghibli animated films, such as *Spirited Away* and *My Neighbour Totoro* to increase public awareness of the importance of discourse analysis in interdisciplinary science. The outcome indicates that the use of natural colour, soft facial expression, and Japanese tradition serves to present cultural identity and human value. However, this previous research still placed the visual mode and linguistic mode separately, so it is not yet showing the relationship between language and visuals in building complex meaning.

In addition, previous research on social construction in film has revealed a variety of approaches to analyzing stereotypes. Atillah et al. (2020), using a sociolinguistic approach to the film *Zootopia*, examined the variables of stereotype categories (Schneider, 2005) and their communicative functions. The findings found forty three data which are indicated as stereotyping utterances from eleven characters in *Zootopia* movie, there is six out of eight stereotype categories that have been used in this movie, namely gender, race, physical features, occupation and socioeconomic status, national groups and other category. Moreover, the researchers identified two stereotype functions in the movie, they are individual function and social or collective function, indicate the dominance of racial stereotypes that function as both individual cognitive defence mechanisms and affirmations of social status between groups. In line with this, Nurhaddi and Assidiqi (2020) used racism a short history by Fredrickson and stereotype as explanations by McGarty to identify how racism constructed in *Get Out* movie and to analyze the stereotype of racism appeared in *Get Out* movie. The results reveal that racism constructed by three elements there are dialog, characterization and plot, while the stereotype of racism that appeared in *Get Out* movie is discrimination, prejudice and violence.

On the other hand, Kobandaha et al. (2025) analyzes the cultural stereotypes presented in Disney's *Aladdin* (1992), focusing on how the film represents Middle Eastern culture using the theoretical framework of Stuart Hall's representation theory, Richard Dyer's concept of stereotypes, and Edward Said's Orientalism. This study reveal that *Aladdin* contains strong elements of orientalism, depicting

Arab culture as exotic, irrational, and inferior compared to Western civilization. Finally, Shi (2025) using Lippmann's stereotype framework to analyze the character's stereotype in three American's films, including Crazy Rich Asians, Zootopia, and The Bad Guys, identify how social group represented and stereotyped in the films. The research reveal the stereotypes on these films including gender, profession, and social background.