

**IDENTITY CRISIS AND ALIENATION IN THE MAIN CHARACTERS OF AFTERSUN FILM
BY CHARLOTTE WALES**

Tri Wahyu Retno Ningsih*, Rizky Dinda, & Lu Li Qian Qian

Faculty of Letters and Cultures, Gunadarma University, Faculty of Letters and Cultures*,
Gunadarma University, Fujian Normal University

ARTICLE INFO

Article history:

Received: 14-03-2025

Accepted: 14-03-2025

Published: 30-06-2025

Keyword: Identity crisis,
alienation, role-
confusion, self-doubt,
isolation, Aftersun film

ABSTRACT

This study aims to analyze the identity crisis and alienation within a film "Aftersun" by Charlotte Wells. The research method used is a qualitative descriptive approach. Result of the study indicate that there are 3 categories of identity crisis, namely *Role Confusion (7)*, *Isolation (10)*, and *Self-Doubt (11)*. The highest identity crisis characteristic is *Self-Doubt*. The impact of identity crisis can be seen in four main aspects, such as *Worthless (8)*, *Self-Doubt (5)*, *Insecurity (7)*, and *Alienation (5)*. Alienation consists of five main attributes, namely *Meaninglessness (7)*, *Normlessness (6)*, *Social Isolation (5)*, and *Self-Estrangement (4)*.

INTRODUCTION

Individual experience, culture, and history are factors that frequently influences identity crisis, which fruits a complex phenomenon. Furthermore, films illustrate and explore humanity's psychological aspects, exemplifying human thoughts, emotions, behaviors, and social interaction through one's experiences. Not only that, films also represent social interaction dynamic, which include and not limited to interpersonal

* Corresponding author.

E-mail addresses: twahyurn@gmail.com (Tri Wahyu Retno Ningsih)

ISSN: 2597-7385 (Online) - ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture is licensed under Creative Commons Attribution-ShareAlike 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>).

relationships, group dynamics, and consequences of a human's social behavior (Han, 2024). Film illustrates psychological factors that influences an individual's interaction with one another.

Moreover, representation in film helps broaden audience's comprehension on various psychological response of a character when they are faced with tension and suffering in a narrative (Ekman, 2003); Lange (2021). In the author's view, these cinematic portrayals not only reflect real psychological struggles but also serve as a powerful medium to provoke empathy, deepen self-awareness, and encourage critical reflection on human identity in contemporary society.

Film discourse allows correct and accurate representation in regards of natural communication-symbiosis of verbal and non-verbal elements in the form of text, body movements and actors postures, backgrounds, and so on. According to Protassova (2021), film depicts the development and formation of a productive society. The film industry significantly impacts the formatting society, collective personality, and individuals. The film industry also produces certain communities, understanding their characteristics by considering race, ethnicity, gender, age, and ideology (Shiryaeva, 2022). This suggests that film holds a transformative role—not only reflecting societal values but actively participating in constructing cultural identities and challenging dominant discourses.

Film discourse is chosen as the research object due to allowing multiple production and airings hence creating a film discourse that are both reliable as well as representative for a source material discussion. Studies on identity crisis representation in film has been a vital subject discussion in the study of film, psychology, and culture. Identity is a complex concept influenced by various elements, including personal experience, culture, and social environment (Boeya, 2018). According to Kislitsyna (2019), the film industry has a significant impact on formatting society, collective and individual personality. From a particular movie, emerges particular community, highlighting identities of races, ethnicities, sexes, ages, and ideologies.

Identity can be discerned from one's characteristics or a particular element on an individual, such as name, age, race, skin color, religion, and so on. Within a social environment, identity is a crucial piece for an individual. To understand one's self is to understand his/her existence in a social environment. If one's presence is accepted and acknowledged socially, therefore one can be said to have social identity. Theory regarding social identity is proposed by Tajfel in the 1970s. Tajfel elaborates that one's identity is

79 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

constructed by their nationality and ethnicity from where they belong. Tafjel's concept corresponds with the concept of cultural identities by Hall.

Cultural identity is a dynamic and multifaceted concept that reflects both historical experiences and evolving social positions. Hall (1990) defined cultural identity into two matters. First, cultural identity corresponds to individuals with history and descentance that survives together until they form a collective culture thus creating minorities that hid between the majorities. By this definition, cultural identity reflects historical experience that emphasizes on 'unity'. Second, cultural identity is a matter of 'being' and 'existing'. Identity is conceptualized as 'how we position and are positioned' in this concept. Cultural identity is formed over a period of time based on its history and continuous reign, depending on who is in power at that time.

The construction of cultural identity is deeply rooted in historical power dynamics and the legacy of colonialism. In examining this, Hall (1990) employed the Jamaican diaspora model for his research, claiming that black people are positioned as the oppressed by the dominant regime. Such position caused many black people to act and desire to become white people (Black Skin, White Mask). Hall also states that, "They have the power to make us see and experience ourselves as 'others'". Hall believes that there are two definitions of cultural identity. The first cultural identity is an essential identity that is stable, namely '*... one, shared culture, a sort of collective "one true self", hiding inside the many other, more superficial or artificially imposed "selves", which people with shared history and ancestry hold I'm common*'. This identity is a cultural identity that shares a foundation in history and cultural codes.

Both definition of cultural identity is a dynamic identity. Hall (1990) claims that the second cultural identity is an open-ended process. Cultural identity is a product that always reproduce itself through transformation. Identity is not limited to how we position ourselves, but also how we are positioned. Therefore, the second identity introduced by Hall is also known as non-essentialist cultural identity.

Understanding cultural identity also requires a closer look at how individuals perceive themselves, particularly through the concept of self. According to Sweish (2008), self-concept or self-identity is a mental and conceptual understanding of on-going concerns that living being regards of their own existence. Self-concept is different from self-awareness, in a manner that awareness or preoccupation is with oneself. Self-concept components include physical, psychological, and social attributes, which can be influenced by an individual's

80 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

attitude, habit, belief, and idea.

Aftersun film tells a story of young 11-years old Sophie and her father, Calum, during their summer break in a resort in Turkey. The film depicts their loving relationship, haunted by a sense of unexpressed loss. Through a narrative that is primarily woven from adult Sophie's perspective in an effort to comprehend her past, *Aftersun* frames the vacation as a reflection of identity and alienation. The main characters Calum and Sophie experience inner conflict in their lives. The identity crisis experienced by Calum and Sophie raises suspicions due to communication barriers between the two. This study uses the film *Aftersun* that was released in 2022 as the object of study. *Aftersun* is starred by Paul Mescal, Frankie Corio, and Celia Rowson-Hall with a duration of 1 hour and 14 minutes. *Aftersun* was released gradually in United States on October 21, 2022 through A24, and in the United Kingdom on November 18, 2022 by Mubi.

Alienated individuals are unable to retain attachments in their social environments (social isolations), feeling as if social norm doesn't apply to themselves (normlessness). According to Ifeagwazi, et al. (2015), alienation is a condition when someone isn't tethered to their social environment, hence viewing their relationships with others as worthless and fleeting. Alienation has five variations, particularly *powerlessness, meaninglessness, self estrangement, social isolation, dan normlessness* (Seeman, 1975). When someone lacks social identity, it is more often than not to cause psychological distress. In addition, the individual will also retain a sense of hopelessness, anxiousness, and a feeling of lack control of one's life.

When associated by psychological distress, individuals that feel alienated can develop a sense of helplessness that could lead to procrastination due to actively choosing to avoid work and social environment. This situation could worsen over time if the individual does not receive any social support from the community around them. In fact, maintaining relationship with others in the emerging adulthood age is vital, especially in forming a social identity. Someone who is alienated could possess poor physical conditions, such as headaches, back pain, and dizziness. Furthermore, alienation could also reduce psychological health, hence the emergence of sleep problems, inferiority, and poor emotional management.

Aftersun explores how seemingly happy memories in the past can reveal deeper and more complex emotional layers in adulthood. In an attempt to understand her father's feelings and experiences during the summer vacation, adult Sophie reflects on the memories

as well as the video footage from when they were in Turkey, while reflecting on their relationship as a father and daughter. The film received critical acclaim, particularly for the direction and screenplay written by Charlotte Wells, along with the performances from the cast who used a sensitive and poetic approach. *Aftersun* has received numerous awards and nominations, including a Best Actor nomination for Paul Mescal at the 95th Academy Awards. Not only that, *Aftersun* also won awards at various international film festivals, further cementing Charlotte Wells as a talented director in the film world.

This study aims to analyze the identity crisis and alienation of the main character in the film *Aftersun* which explains the process of building characters in the film so that they can be perceived by the audience in a narrative context. The elements covered are character development, background, dialogue, behavior, and interaction with other characters.

While previous research has examined identity, alienation, and psychological distress in film, there remains limited academic analysis on how these issues are specifically constructed in *Aftersun* through narrative and visual storytelling. Therefore, this study aims to analyze the identity crisis and alienation experienced by the main characters in *Aftersun* (2022), focusing on how character development, background, dialogue, and interaction represent psychological fragmentation. Through this, the paper contributes to broader discussions in cultural studies, film studies, and psychological representation in cinema.

METHOD

This study uses a descriptive qualitative research method. Qualitative descriptive research is a research method applied in certain situations that occur in the real world (Bungin, 2003). The research paradigm used is a critical paradigm. The stages of the study are film transcription, character analysis, identifying themes, context analysis, understanding context, and interpretation, and evaluation.

The object of this research is the film "*Aftersun*" directed by Charlotte Wells. The research data are dialogues and scenes that show the representation of identity crisis, memory construction, and alienation in the character. Secondary data are obtained from literature studies such as books, journals, articles on the internet, and other documents that are considered relevant and support the research.

This research uses framing analysis to comprehend the text frame and text image. Framing analysis is applied to discern the message and ideology, along with the principles of a media. The framing analysis technique applied is Robert Entman's model. Entman's

82 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

framing models elaborates the selection process and emphasize on certain elements in a media product (Eriyanto, 2012). The result of Robert Entman’s framing model are particular information that discerns itself from other information.

Entman’s framing concept functions as a tool to describe the selecting process which highlights certain aspects of reality by the media. Framing allows information to be placed in specific context, therefore certain issues receive greater allocation than other issues (Eriyanto, 2002). Underscoring this statement, the researcher understands Entman’s framing as a tool to highlight an aspect by elevating certain issues that are deemed important for reader to know. According to Entman, “Framing puts more emphasis on how communication text is displayed and how certain aspects are highlighted/elevated by the text maker,” (Eriyanto, 2002). Entman in Eriyanto (2012) explains the framing analysis moded, namely *define problem, diagnose cause, make moral judgement, and treatment recommendation*.

FINDINGS AND DISCUSSION

Research Findings

1. Identity Crisis Characteristics

SCRIPT		
Role Confusion	Isolation	Self-Doubt
<p><i>Sophie pulls out a piece of toilet paper blocking a hole in the door where the barrel of the lock has been removed. Through the hole, she sees Lucy exit her cubicle, approaching the sink to wash her hands.</i></p> <p><i>Maxine steps directly behind Lucy and wipes her wet hands down the back of Lucy’s shirt. Maxine pulls</i></p>	<p><i>SOPHIE, 31, stands motionless in a frenetic crowd. Eyes closed, she is out of place and time; a warm crew neck jumper in contrast to the 90s rave attire and naked torsos that surround her. A strobe casts her in light then darkness, light then darkness.</i></p> <p><i>Cued by the strobe, in her place now stands a girl, SOPHIE, 11, dressed identically. [Adult Sophie] alternate with the light, both fixed</i></p>	<p><i>Onur sees Calum struggling. From a box under the seating, he pulls out a handful of plastic bags.</i></p> <p><i>Calum, unsure, takes the bag, slips it onto his foot, then pushes it through the wetsuit leg. It slides right through.</i></p> <p><i>ONUR: Not as much as I was missing family. And</i></p>

<i>back Lucy's hair. Lucy and Maxine contemplate their combined reflection. Sophie flushes, exits her cubicle, and approaches the sink to wash her hands. The girls make a quick exit.</i>	<i>in position, eyes shut. As the beat escalates, on the verge of falling into a groove, Adult Sophie opens her eyes</i>	<i>now I have a baby coming. A few years ago I thought I'd be 40 at least before all that, but... Onur shrugs happily and returns to work.</i>
--	--	--

Tabel 1. Script (Role confusion, Isolation, Self-doubt)

Based on the research result, three main attributes were found in characterizing identity crisis, namely: *Role Confusion, Isolation, and Self-Doubt.*

Identity Crisis Characteristics	Sum	<p>Characteristic of Identity Crisis</p> <p>Self-Doubt 33.3%</p> <p>Role Confusion 25.0%</p> <p>Isolation 36.7%</p>
Role Confusion	7	
Isolation	10	
Self-Doubt	11	
TOTAL	28	

Table. 1. Identity Crisis Characteristics

From the data above, table and illustration 1 highlights the data collected from Aftersun film with a duration of 1 hour and 41 minutes, showcasing identity crisis characteristics obtained amount to 28 data with the following details:

1. *Role Confusion* - 7 Data (25%)

Role confusion characteristics shows the lowest frequency compared to other attributes. Role confusion in this film is reflected in the uncertainty about the individual's role in interpersonal relationships or wider social context.

2. *Isolation* - 10 Data (36,7%)

Isolation characteristics show a higher frequency compared to *role confusion*. This characteristic reflects an experience of being alienated or separated from social and emotional environment as depicted by the characters in the film Aftersun, hence

highlighting how the characters feel separated from society or from the people around them, which can exacerbate the identity crisis being experienced.

3. *Self-Doubt* - 11 Data (39,3%)

Self-Doubt characteristics has the highest frequency indicated in the film *Aftersun*. *Self-doubt* shows how the characters often experience uncertainty and worry regarding the abilities, values, and identities. Hence, identity crisis that stems from *self-doubt* frequently cause someone to experience difficulties in developing a consistent and stable sense of self.

Based on a total of 28 collected data, the characteristics of identity crisis in *Aftersun* (2022) are highest marked by *Self-Doubt*, followed by *Isolation* and *Role Confusion*. This film provides an in-depth understanding of how identity crisis can affect individuals through various aspects such as *Self-Doubt*, *Isolation* and *Role Confusion*. These findings indicate that the film *Aftersun* effectively illustrates various dimensions of identity crisis, with a strong emphasis on *self-doubt* as a central theme in the film's narrative.

3.2. Identity Crisis Characteristics

1. Role Confusion

(1) Data 1 (0.16.16 – 0.17.01)

Sophie pulls out a piece of toilet paper blocking a hole in the door where the barrel of the lock has been removed. Through the hole, she sees Lucy exit her cubicle, approaching the sink.

Analysis Data-1 (Role Confusion)

1. *Define problem*: Complication arises when the feeling of isolation and identity crisis emerges in Sophie when she doesn't fit in the social group.
2. *Diagnose cause*: Sophie felt estranged and has difficulty to connect with children her age, showing insecurity and self-doubt.
3. *Make moral judgement*: Sophie is vulnerable to insecurity and lacks confidence compared to children her age.
4. *Treatment recommendation*: Sophie could find her own way to be comfortable with her identity by searching for her father's support or other characters that could offer their support.

Based on the analysis above, building from the premise of framing analysis framework, the character Sophie doubt herself in the face of Lucy's interaction with Maxine whom are her peers. Their interaction causes Sophie to question herself whether she can or cannot be a part of their clique. Sophie's difficulty in connecting with children her age leads to

emotional estrangement and the emergence of self-doubt. This moment illustrates Sophie's vulnerability and lack of confidence in social contexts, reinforcing the early symptoms of identity crisis. In this phase, Sophie's internal struggle suggests a need for emotional support—either from her father or another trusted figure—to help her navigate and accept her developing identity.

(2) Data 2 (Minute 0.38.39 – 0.40.05)

Sophie sits at the motorbike arcade pretending to play, but not. Michael, the boy she played against on the same game previously, leapfrogs onto the second bike.

Analysis Data-2 (Role Confusion)

1. *Define problem:* Sophie showcases her doubt in her social identity through her interaction with Michael in the arcade.
2. *Diagnose cause:* Sophie's dependency with Calum is seen in conversations mentioning him, indicating Sophie's emotional codependence on her father, which may affect her confidence in social situations.
3. *Make moral judgement:* Sophie's interaction with Michael showcases a complex social dynamic where Sophie tries to position and validates herself in a social group.
4. *Treatment recommendation:* Social acceptance and support from peers can help reduce the feelings of isolation and insecurity Sophie experiences.

Based on the analysis above, it can be understood through framing analysis that this scene frames Sophie's identity crisis, her dependence on her father, and the challenges she faces in seeking social acceptance. Her interaction with Michael reveals an effort to position herself socially, while frequent mentions of Calum reflect her reliance on him, which undermines her confidence among peers.

2. Isolation

(1) Data 1 (Minute 0.12.00 – 0.12.15)

On the other side of the pool, another family sets up their sun beds. ANDRÉA - 10, in a purple floral dress - and MARCIA - 5, already in swim wear - with their parents, early 40s. The father inflates armbands for Marcia, the little one. The mother unpacks some belongings from a bag.

Analysis Data- 1 (Isolation)

1. *Define problem:* Social confusion and differences in perception between generations between Sophie and her father, Calum.
2. *Diagnose cause:* Age difference causes confusion in social interaction between different age groups.
3. *Make moral judgement:* Despite the difference in opinion and awkward feelings, Sophie and Calum found humor in the situation.
4. *Treatment recommendation:* Through humor, Sophie and Calum are able to overcome their identity confusion and awkward feelings with one another.

Based on the analysis above, it can be understood through framing analysis that Sophie and Calum solve their social problems and age difference with humor. The generational gap initially creates social confusion and awkwardness between them, but shared laughter becomes a bridge that helps ease tension and fosters emotional connection despite differing perspectives.

(2) Data 2 (Minute 0.46.32 – 0.47.19)

Calum's gaze traverses across the intricate patterns of the carpet he and Sophie had admired a little earlier. The salesman brings Calum his receipt. They shake hands. -- Calum gazes on the newly bought carpet, immediately laying on top of the carpet in an attempt to calm his

Analysis Data- 2 (Isolation)

1. *Define problem:* The scene showcases a moment of emotional tension and anxiousness that Calum experiences.
2. *Diagnose cause:* Anxiousness and emotional tension that Calum experienced is caused by the weight of responsibility, personal issues, or other psychological pressure that isn't explicitly shown in this scene.
3. *Make moral judgement:* Calum finds a solution to cope with his stress and anxiousness.
4. *Treatment recommendation:* Face emotional pressure by seeking solace and support from loved ones.

Through framing analysis, problems involving anxiousness and emotional

tension can be defined to analysis their cause, morally assessed, and provide solutions. In Calum's case, the emotional tension he experiences stems from internal pressures such as personal struggles or a heavy sense of responsibility, though not directly stated in the scene. His effort to cope with these feelings suggests a need for emotional support, highlighting the importance of seeking connection with loved ones as a form of relief.

3. Self-doubt

(1) Data 1 (Minute 0.32.27 – 0.33.45)

Onur sees Calum struggling. From a box under the seating, he pulls out a handful of plastic bags.

Analysis Data 1 (Self-Doubt)

1. *Define problem:* Calum's struggle is reflected with everyday challenges and his inability to feel comfortable in new situations or those that require certain skills.
2. *Diagnose cause:* Calum's lack of experience and confidence in handling practical assignments.
3. *Make moral judgement:* Calum feels helpless, despite the availability of support and help from others.
4. *Treatment recommendation:* Calum must understand the importance of seeking and accepting help when needed

The results of the framing analysis show that Calum's core struggle is his incompetence due to his lack of self-confidence. This is reflected in his discomfort when facing everyday tasks that require specific skills, suggesting a deeper issue rooted in his inexperience and hesitation to handle practical challenges. Despite the presence of support, Calum's internalized self-doubt prevents him from reaching out, emphasizing the need for him to recognize the value of accepting help.

(2) Data 2 (Minute 0.54.47 – 0.55.33)

CALUM: It's in the past for me. That's all. And there's this feeling once you leave where you're from, where you grew up, like you don't totally belong there again. Not really. But Edinburgh was never...I never felt like I really did belong there.

Data-2 Analysis (Self-Doubt)

1. *Define problem:* Calum's struggle in his identity and whereabouts in the context of personal identity.
2. *Diagnose cause:* After leaving his hometown, Calum felt disconnected from Edinburgh.
3. *Make moral judgement:* Reflection on the concept of "place" and "identity" as well as the feeling of alienation could impact one's emotionally and psychologically.
4. *Treatment Recommendation:* Process the feeling of alienation, develop a sense of belonging at the new location, or overcome feelings in one's homeplace by understanding and accepting the identity that has developed outside one's home place.

Based on the analysis above, it can be understood through framing analysis, an attempt is made to explore the causes of the sense of alienation felt by the main character.

3.2 Identity Crisis Impact

SCRIPT			
<i>Worthlessness</i>	<i>Self-Doubt</i>	<i>Insecurity</i>	<i>Alienation</i>
<i>At the edge of frame, Calum sit down on the bed. Only his lower body, hands clasped between his knees, is visible. CALUM: When I was 11, nobody remembered that it was my birthday. And when I told my mum, she was so</i>	<i>Onur sees Calum struggling. From a box under the seating, he pulls out a handful of plastic bags. ONUR: Here, put that on your foot then try again.</i>	<i>Two angled mirrors flank the large rectangular one set into the wall, creating an infinity effect whereby Calum's image is multiplied. Calum brushes his teeth and vainly tussles his hair. He avoids his own</i>	<i>SOPHIE, 31, stands motionless in a frenetic crowd. Eyes closed, she is out of place and time; a warm crew neck jumper in contrast to the 90s rave attire and naked torsos that surround her. A strobe casts her in light then darkness, light then darkness. Cued by the strobe, in</i>

angry, she grabbed me by the ear, told my dad to drive me to the toy shop, and made me pick something to buy	CALUM: My foot? ONUR: Yeah, put it on. It'll be much easier. Calum, unsure, takes the bag, slips it onto his foot, then pushes it through the wetsuit leg. It slides right through.	gaze now, spitting out foamy toothpaste. CALUM: We're here to have a good time. Abruptly, he spits at his reflection in the mirror.	her place now stands a girl, SOPHIE, 11, dressed identically. As partygoers push past, fragmentary glimpses of 11-year-old Sophie and 31-year-old Sophie.
--	---	---	---

Table 8. Script (Worthlessness, Self-Doubt, Insecurity, Alienation)

Based on the research results, the impact of the identity crisis was found in four main attributes, namely: *Worthless, Self-Doubt, Insecurity, Alienation*.

Impact of Identity Crisis	Sum	<p style="text-align: center;">Impact of Identity Crisis</p>
Worthless	8	
Self-Doubt	5	
Insecurity	7	
Alienation	5	
TOTAL	25	

Table 9. Impact of Identity Crisis

Table and Figure 2 explains that the data obtained from the film *Aftersun*, with a duration of 1 hour 41 minutes shows the impact of the identity crisis amounting to 25 data. The following is the data obtained:

1. *Worthless* - 8 Data (32%)

Worthless is the most frequent impact of identity crisis in the movie *Aftersun* with 8 data (32%). This impact reflects how characters feel they have no value or

meaningful contribution in life, so this feeling can affect the motivation and emotional well-being experienced by the characters in *Aftersun*. In addition, it also illustrates how identity crisis can damage individual self-perception.

Worthless is the most frequent impact of identity crisis in the *Aftersun* film with a total of 8 data (32%). This impact reflects how the character feels that he has no value or meaningful contribution in life, hence feeling worthless can affect the motivation and emotional well-being experienced by the character in the *Aftersun* film. In addition, the impact of *worthless* also illustrates how identity crisis can damage an individual's self-perception.

2. *Self-Doubt* - 5 Data (20%)

Self-doubt is the impact of identity crisis in the film *Aftersun* with a total of 5 data (32%). *Self-doubt* impacts the character's uncertainty about their abilities, decisions, and values, so it is closely related to emotional instability and difficulty in forming a consistent identity. In addition, the impact of *self-doubt* also reflects the inability of the characters in the film *Aftersun* to feel sure about themselves.

3. *Insecurity* - 7 Data (28%)

Insecurity is the impact of identity crisis with 7 data (32%). *Insecurity's* impact is described with the feeling of fear or worry felt by the character towards their situation and relationship, thus reflecting how uncertainty about oneself as well as the surrounding environment can affect the psychological well-being of the character.

4. *Alienation* - 5 Data (20%)

Alienation is the impact of identity crisis in the film *Aftersun* with a total of 5 data (20%). Alienation's impact is reflected by the feeling of separation or *alienation* from the social environment and interpersonal relationships, thus showing how identity crisis can cause individuals to feel isolated and disconnected from those around them.

Based on a total of 25 data collected, the most dominant impact of identity crisis in the film *Aftersun* (2022) is *Worthless*. The film *Aftersun* describes in depth how identity crisis can affect individuals through various emotional impacts, such as feelings of worthlessness, insecurity, self-doubt, and alienation. This finding proves that the film *Aftersun* actively explores these impacts, thus providing insight into the psychological challenges faced by the characters in the film.

3.2.1 Dampak Krisis Identitas

1. Worthlessness

(1) (Data on Minute 0.41.05 - 0.41.42)

Two angled mirrors flank the large rectangular one set into the wall, creating an infinity effect whereby Calum's image is multiplied. Calum brushes his teeth and vainly tussles his hair.

Analysis Data Worthlessness

1. *Define problem:* Calum is unable to face his own feelings, showcasing signs of unfulfillment and self-rejection.
2. *Diagnose cause:* Calum's action on avoiding himself and lashing out his self-loathing towards his own reflection in the mirror shows that Calum is struggling with feelings of worthlessness and despair.
3. *Make moral judgement:* Calum responded his feelings towards his own hometown and how he views himself in this particular context.
4. *Treatment recommendation:* Intervention is necessary to cope with identity crisis and emotional struggles.

Based on the data above, the scene is framed to highlight the identity crisis and feelings of worthlessness experienced by the main character, Calum. Using Entman's framing approach, this scene is identified as a reflection of internal feelings that are difficult to overcome, which ultimately lead to self-destructive actions. Calum's inability to confront his own emotions, as seen in his self-rejection and aggression towards his reflection, illustrates a deeper struggle with despair and a lack of self-worth that demands psychological intervention.

2. Self-Doubt

(2) Data on Minute (0.41.05 - 0.41.42)

I don't know. Don't you ever feel just, like, I don't know. Like when you've been on a real high, like something's been amazing, and then you kind of crash. And feel like you're kind of...sinking or something like that. It's weird. I don't know. Calum listens. He avoids his own gaze now, spitting out foamy toothpaste. Abruptly, he spits at his reflection in the

mirror.

Analysis Data Self-Doubt

1. *Define problem:* Sophie discusses about the feeling of emptiness that arises after moments of great happiness or achievement, describing a feeling of unfulfillment despite positive experiences.
2. *Diagnose cause:* Calum's act of spitting at his own reflection in the mirror indicates a deep dissatisfaction with himself, which may be caused by a failure to achieve personal satisfaction or self-acceptance.
3. *Make moral judgement:* Sophie, trying to talk about her feelings, may represent the need to confront and work through negative feelings rather than ignoring them.
4. *Treatment recommendation:* There is a necessity for a more open and inclusive approach to dealing with negative feelings, and perhaps, the need for support from others in dealing with these emotions.

Based on the data above, the scene is framed to show the importance of facing and overcoming feelings of unfulfillment and self-dissatisfaction. Through Entman's framing approach, it can be concluded that the inability to reflect on and deal with internal emotions will only deepen the identity crisis and self-dissatisfaction. Sophie's attempt to articulate her emptiness after positive experiences, contrasted with Calum's self-directed anger, emphasizes the critical need for open emotional expression and support in navigating self-doubt.

3. Insecurity

(1) Data on Minute (0.41.05 - 0.41.42)

Two angled mirrors flank the large rectangular one set into the wall, creating an infinity effect whereby Calum's image is multiplied. Calum brushes his teeth and vainly tussles his hair.

Analysis Data Insecurity

1. *Define problem:* Sophie expresses feelings of emptiness after a joyous moment, while Calum shows signs of self-doubt evident through his physical actions, such as trying to fix his appearance and avoiding eye contact with his reflection in the mirror.

2. *Diagnose cause:* Calum chooses to avoid and shows his dislike for himself, which is reflected in the act of spitting into his own mirror.
3. *Make moral judgement:* Calum's act of spitting at his reflection in the mirror shows deep self-loathing and dissatisfaction with his identity.
4. *Treatment recommendation:* There is a need to confront and cope with emotional instability in a healthier and more constructive way, perhaps through social support or therapy.

Based on the data above, the scene is framed to emphasize the importance of confronting feelings of emotional instability and identity crisis. Using Entman's framing approach, it can be concluded that avoiding these issues will only exacerbate self-loathing and dissatisfaction. Instead, honest self-reflection and self-acceptance are necessary to address deep emotional challenges.

3.3 Alienation Aspect

The results of the research show that in the film *Aftersun*, aspects of alienation are found based on five main attributes, namely: *Powerlessness*, *Meaninglessness*, *Normlessness*, *Social Isolation*, and *Self-Estrangement*. The following is the data obtained:

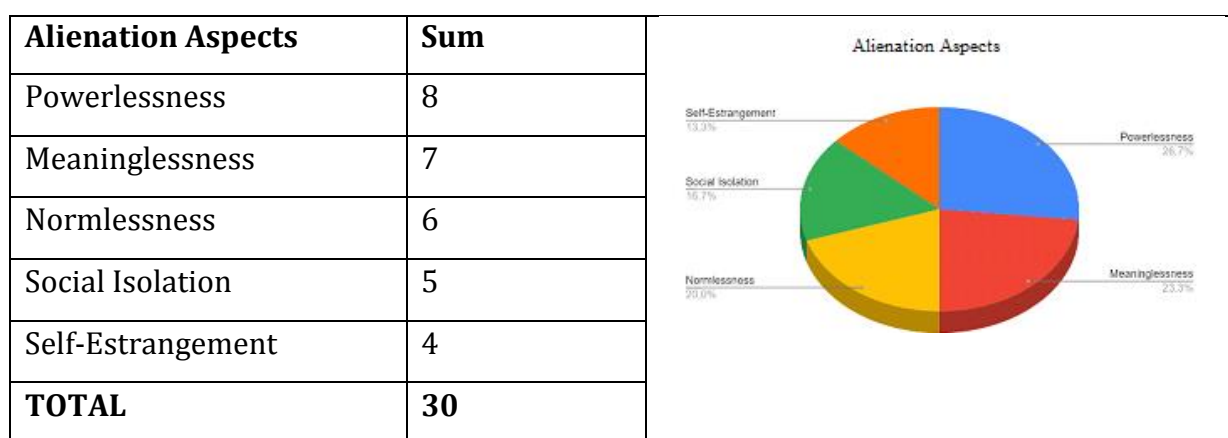


Table 13. Alienation Aspects

Table and figure 3 explain the aspect of alienation in the characters. Based on the data obtained from the film analysis, a sum of 30 data reflects the aspect of alienation. The following is the data obtained:

1. *Powerlessness* – 8 Data (26,7%)

Powerlessness is one of the most frequent aspect due to the data obtained is 8 data (26.7%). This alienation aspect is experienced by the main characters through feelings of helplessness, feeling as if decisions and events in their life are controlled by external forces beyond their control. *Powerlessness* is highlighted in the scene when the character Calum feels trapped in a situation that cannot be changed or controlled. This alienation aspect emphasizes self-control and responsibility for one's own life.

2. *Meaninglessness* – 7 Data (23,3%)

Meaninglessness is an aspect of alienation obtained with 7 data (23.3%). This aspect of alienation in the film shows a character who is confused about the meaning of events in their life which causes uncertainty about the future. This aspect of alienation is highlighted in moments where the characters Calum and Sophie seem confused about their life goals or it can be said that both have difficulty understanding their experiences as a whole.

3. *Normlessness* – 6 Data (20%)

Normlessness is an aspect of alienation obtained with 6 data (20%). This aspect of alienation indicates that the characters in the film *Aftersun* (2022) feel alienated from existing social norms or feel the need to violate social rules to achieve personal goals.

4. *Social Isolation* – 5 Data (16,7%)

Social Isolation is an aspect of alienation obtained with 5 data (16.7%). This aspect of alienation reflects how the characters in the film *Aftersun* may feel disconnected from society or their social groups.

5. *Self-Estrangement* – 4 Data (13,3%)

Self-Estrangement is one of the least frequent aspect due to the data obtained is (13.3%). This aspect of alienation shows that the character experiences detachment from one's own sense of self and from society hence moving away from their initial environment in order to be alone.

Based on a total of 30 data collected, the most frequently found aspects of alienation are *Powerlessness* and *Meaninglessness*. This reveals how the main character and the main supporting character feel a loss of control over their lives and are confused about the meaning of life. Meanwhile, *Normlessness*, *Social Isolation*, and *Self-Estrangement* have important roles. These aspect of alienation shows that the film *Aftersun* deeply explores various aspects of

95 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

alienation that contribute to the identity crisis experienced by the main character.

Alienation

(Data-1)

(Minute 0.54.47 – 0.55.33)

SOPHIE, 31, stands motionless in a frenetic crowd. Eyes closed, she is out of place and time; a warm crew neck jumper in contrast to the 90s rave attire and naked torsos that surround her. A strobe casts her in light then darkness, light then darkness. Cued by the strobe, in her place now stands a girl, SOPHIE, 11, dressed identically. As partygoers push past, fragmentary glimpses of 11-year-old Sophie and 31-year-old Sophie [Adult Sophie] alternate with the light, both fixed in position, eyes shut. As the beat escalates, on the verge of falling into a groove, Adult Sophie opens her eyes.

Data interpretation:

This data highlights Sophie; encapsulated in a moment of alienation. The passage shows the visual and emotional elements that portrays the concept of alienation. This can be seen as Sophie stood motionless amidst a raving crowd, a contrast to Sophie and her environment's dynamic. Her stillness and the out of place attire between the 90s rave attire visually emphasize her disconnection from her surroundings. This physical alienation is further emphasized by the alternating visuals of her young self, Sophie, 11 years old, who is similarly out of place. The alternation between younger and older Sophie, both fixed in a position with their eyes shut, suggests a deep internalized sense of isolation that transcends time. The fragment glimpses between both versions of Sophie indicate a split identity; struggling to reconcile her past and present selves. This underscores a long-standing alienation, stemming from childhood that persists into her adulthood.

Data-2:

The group approaches the pool. Sophie smiles. She looks back to Olly for reassurance. He raises his eyebrows in affirmation. Sophie sneaks up behind Scott, then suddenly and with force, pushes him into the water. Olly follows through with Jane, then engages in a momentary play struggle with Laura. Sophie watches as Laura squeals and she and Olly tumble in together. Toby dive bombs in after them. Sophie is left standing on the edge of the pool — a second too long has passed for her to join in the spontaneous, fully clothed fun. Nonetheless, she jumps, with a tentative lack of commitment. Below the surface, Sophie opens her eyes; bubbles and a

tangled mess of two bodies pressed close together. As she rises she sees Laura and Olly in an embrace. Scott splashes them violently. They separate long enough to splash him back. Laura's white shirt is soaked through, revealing the outline of her bra underneath. Sophie, her own white t-shirt now virtually translucent, looks down to her exposed flat chest. Scott and Toby are engaged in an underwater wrestle now. Olly and Laura back to whispering in one another's ears.

Data interpretation

This data highlights interaction between Sophie and Olly's friend group; encapsulated in a moment of alienation. The passage shows social dynamics and Sophie's internal experience that portrays the concept of alienation. This can be seen when Sophie delved underwater, opening her eyes to see a tangled mess of bodies between Scott, Toby, Olly, and Laura as they engage in playfully intimate interactions, while Sophie is left on the edge, observing rather than participating. The physical distance underscores Sophie's disconnection from the group, especially since her initial active role quickly turns into passive observation, highlighting her sense of alienation. Moreover, the group's dynamic reveals Sophie's exclusion. The friend group had their initial pairings and interactions that exclude Sophie. Sophie's solitary observation as well as her own tentative engagement, highlights her feeling of being an outsider.

Data-3:

A competitive game of water polo is underway. Calum and Sophie both join in with other kids and adults, all male. Sophie is laser focused, but struggles to get a look in on any of the balls. The ball is passed around and over her up and down the pool.

Data interpretation

This data highlights Sophie's experience during the water polo game; encapsulated in a moment of alienation. The passage shows Sophie's social exclusion during the game as well as gender dynamics that marginalize her that portrays the concept of alienation. This can be seen as Sophie participates in the game alongside other boys and men, despite her focus as well as effort to engage, Sophie struggles to get involved in the gameplay. The ball is consistently passed around and over her, suggesting a social exclusion. Moreover, the fact that Sophie is the only female in a group of all males underscores the gender dynamics at play. Her difficulty in getting the ball may reflect gender biases where the male participants, unconsciously or consciously, exclude Sophie from active participation.

Analysis Data Alienation

1. *Define problem:* The conversation between Calum and Sophie reveals Calum's feelings of disconnection from his hometown of Edinburgh, as well as his inability to return and feel at home in a place that was once an important part of his identity.
2. *Diagnose cause:* This problem is caused by life experiences and the feeling that after leaving a place of origin, one may no longer feel fully connected to that place. Calum's decision to leave Edinburgh and not return confirms that he feels disconnected not only physically, but also emotionally and identity-wise from the place.
3. *Make moral judgement:* Morally, this scene illustrates the discomfort experienced by Calum as something complex. The feeling of alienation and estrangement from the roots of his identity shows a deep dilemma about one's identity and place in the world. There is a sense that leaving one's place of origin not only creates a physical distance, but also creates an emotional distance that is difficult to bridge.
4. *Treatment recommendation:* The findings of this study suggest the importance of deep reflection and self-acceptance in dealing with feelings of alienation and creating or rediscovering new identities as well as relationships that can replace the lost sense of connectedness.

Based on the data above, the scene is framed to explore the theme of alienation and loss of connection to one's past and roots of identity. Using Entman's framing approach, it is revealed that this sense of alienation is a result of life experiences and identity changes, and that the best solution may lie in deep self-acceptance and understanding.

DISCUSSION

Identity crisis can be identified by finding the characteristics of identity crisis involving several key elements such as Role Confusion, Isolation, and Self-Doubt. In the film *Aftersun* (2022) all the characteristics of identity crisis are found with different amounts of data. According to Erikson (1994) identity crisis occurs in everyone and occurs in several phases such as: mutuality of recognition and infancy, early childhood and the desire to be oneself, childhood and role estimation, task identification and school age, adolescence, regardless of identity.

The characters Sophie and Calum experience Role Confusion. This occurs when individuals have difficulty in determining their identity or social role clearly. Calum fails to

explore and establish his role as a father, while Sophie fails to understand her identity because she is in an environment that is not the same age as her, so Sophie experiences confusion about herself.

The character Calum often experiences isolation so that he spends time alone in the middle of a vacation with Sophie. Meanwhile, Sophie also experiences isolation when she feels that the social conditions are different from her. This is shown when other children go on vacation with both parents, Sophie goes on vacation with only her father. Self-Doubt is often experienced by Calum because he still doubts his abilities as a young father.

In the representation of identity crisis and alienation in the film *Aftersun*, the character Calum experiences an identity crisis in the post-adolescence phase, the identity crisis continues to develop, focusing on intimacy and self-integration. This crisis is related to the ability to form intimate personal relationships and understand the correct ideology in social contexts. Meanwhile, the character Sophie experiences an identity crisis in the childhood phase and role estimation, which is the phase when children explore their identities and roles more freely. They learn to think critically, compare themselves to their surroundings, begin to try various social roles, and build relationships with peers and adults.

The identity crisis impact with the most data is worthlessness. Worthlessness is a feeling of inadequacy that arises when individuals feel they have no value or meaningful contribution in their lives. The character Calum experiences worthlessness when Calum interacts with Sophie. The character Calum experiences self-doubt or feelings of uncertainty about his own abilities, values, and decisions taken by individuals, this can be seen from the dialogue between Calum and Sophie. The character Calum experiences insecurity or emotional instability that he experiences while on vacation with Sophie. The main impact of the crisis experienced by Calum is alienation. This happens because Calum feels helpless in the face of his past due to his inability to make peace with his situation. Alienation refers to feelings of separation or isolation from society or community.

Alienation is a feeling of not being part of anything and a feeling that no one cares about what happens to us (Henslin, 2007), in line with that, Seeman (in Fishman and Langman, 2010) identified several aspects of alienation, namely Powerlessness, Meaninglessness, Normlessness, Social Isolation, Self-estrangement. Based on the data analysis, all aspects of alienation were found with the largest number found being the powerlessness aspect.

CONCLUSION

The conclusion of this research is the identity crisis and alienation through the film narrative. 3 categories of identity crisis were found which include three main attributes, namely Role Confusion (7), Isolation (10), and Self-Doubt (11). The impact of the identity crisis was found in four main attributes, namely Worthless (8), Self-Doubt (5), Insecurity (7), and Alienation (5). The alienation aspect consists of five main attributes, namely Powerlessness (8), Meaninglessness (7), Normlessness (6), Social Isolation (5), Self-Estrangement (4).

The film frames Sophie's identity crisis by highlighting childhood memories and the sharp contrast between Sophie's childhood and adult perspectives. The narrative's uncertainty and ambiguous memory fragments are emphasized to highlight Sophie's inability to fully understand her complicated relationship with her father. The theme of alienation is framed through the representation of Calum as an emotionally alienated individual from his environment. Moments of seemingly warm togetherness actually imply a deep alienation. This framing analysis reveals that *Aftersun* effectively uses narrative structure and visual elements to frame identity crisis and alienation as a complex and layered experiences. The film builds a deep understanding of how individuals try to understand self-identity and alienation, through the framework of memories that are constantly being reshaped and reinterpreted. *Aftersun* not only explores the relationship between father and daughter, but also reflects on the search for identity in the face of emotional pain and alienation.

REFERENCES

- Boeva-Omelechko, N. B., Zheltukhina, M. R., Ryabko, O. P., Matveeva, G. G., Murugova, E. V., & Zyubina, I. A. (2018). Unusual antonyms: Inter-part-of-speech interaction in English fictional discourse. *Space and Culture, India*, 6(4), 112-121. <https://doi.org/10.20896/saci.v6i4.387>.
- Bungin, Burhan. (2003). *Analysis Data Kualitatif*. Jakarta: PT Raja Grafindo Persada.
- Ekman, P. (2013). *Membaca Emosi Orang. Alih Bahasa dari buku Emotions Revealed Understanding Faces and Feelings London Phoenix 2003* : Penerbit Think Jogjakarta.
- Cao, Z., Wang, Y., Li, R., Xiao, X., Xie, Y., Bi, S., Wu, L., Zhu, Y., & Wang, Y. (2024). Exploring the combined impact of color and editing on emotional perception in authentic films: Insights from behavioral and neuroimaging experiments. *Humanities and Social Sciences Communications*, 11, 1349. <https://doi.org/10.1057/s41599-024-03874-w>
- Chinokul, S. (2021). Exploring the role of identity construction, teaching skills, and professional discourse & awareness: A study from a language methodology course for EFL preservice teachers. *LEARN Journal: Language Education and Acquisition Research Network*, 14(2), 427-450.

- Erikson, Erik H. (1968). *Identity: youth and crisis*. New York: W. W. Norton & Company Inc.
- Eriyanto. (2020). *Analysis Framing: Konstruksi, Ideologi, dan Politik Media* (N. H. SA (ed.); III). LKiS Printing Cemerlang
- Fishman, K dan Langmen (2010). Alienation. *Journal Sociopedia Isa*.
- Han, Xilin. (2024). The Impact of Narrative Persuasion on Enhancing Persuasive Effectiveness in Films: A Case Study of The Wandering Earth International College Beijing, China Agricultural University, Beijing 100083, China.
- Hall, Stuart. (1990). Cultural identity and diaspora. In Rutherford, Jonathan (Ed.). *Identity, culture difference*. London: Lawrence & Wishart.
- Hall, Stuart. (1997). *Cultural Representation and Signifying Practices*. London :Sage. 22(April), 22–44.
- Henslin, J.M. (2007). *Sosiologi dalam Pendekatan Membumi* (first. Ed.). Jakarta: Erlangga.
- Ishizawa, H. , Kenney, C. T., Kubo, K., Stevens, G. (2006). Constructing interracial families through intercountry adoption dalam *Social science quarterly*, 87 (5). 1207- 1224.
- Kislitsyna, N., & Slujbina, A. (2019). Linguo-cognitive features of filmic discourse based on teenagers' English language dialogues. *Bulletin of Kemerovo State University*, 21(2), 513–520. <https://doi.org/10.21603/2078-8975-2019-21-2-513-520>.
- Lange, J., Heerdink, M., van Kleef (2021). Reading Emotions, Reading People: Emotion Perception and Inferences Drawn from Perceived Emotions. *Journal of Current Opinion in Psychology*. DOI: [10.1016/j.copsyc.2021.06.008](https://doi.org/10.1016/j.copsyc.2021.06.008)
- Marina. R.Z. (2023). Identity construction and self-identification of the protagonist in the film media discourse: Multi-modal linguosemiotic approach. *Online Journal of Communication and Media Technologies*, 2023, 13(3), e202323 e-ISSN: 1986-3497
- Protassova, E. Y. (2021). Multilingualism at an early age: Parents' views and teachers' reflections. *Education and Self Development*, 16 (1), 93-101. <https://doi.org/10.26907/esd16.1.08>.
- Seeman, M. (1975). Alienation studies. *Annual review of sociology*, 1(1), 91-123.
- Shiryayeva, T. A., Zheltukhina, M. R., Ebzeeva, Y. N., Gishkaeva, L. N., & Kosova, Y. A. (2022). Gender media political communicative dominance: British Brexit media discussion. *Online Journal of Communication and Media Technologies*, 12(4), e202230. <https://doi.org/10.30935/ojcm/12437>
- Shweish A 2008. An Exploration of Predictor Variables for Changes in Self-esteem and Self-concept as a Result of Orthodontic Treatment. MA Thesis. Los Angeles: University of Southern California
- Stadnik, K. (2015). Language as a memory carrier of perceptually-based knowledge. Selected aspects of imagery in Chaucer's Knight's tale and Troilus and Criseyde. *Studies in Logic, Grammar and Rhetoric*, 41(54), 127-141. <https://doi.org/10.1515/slgr-2015-0024>.
- Thoits, P. A. (2013). *Self, identity, and mental health*. Handbook of the Sociology of Mental Health.
- Zheltukhina, M. R., Kislitsyna, N. N., Tameryan, T. Y., Baranova, K. M., Chupryna, O. G., & Sergeeva, O. V. (2023). Identity construction and self-identification of the protagonist in the film media discourse: Multi-modal linguo-semiotic approach. *Online Journal of Communication and Media Technologies*, 13(3), e202323. <https://doi.org/10.30935/ojcm/13096>