

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Psychosocial development is based on Erik Erikson's theory, which describes human growth through eight stages, from infancy to late adulthood. Each stage presents specific psychological conflicts that play a crucial role in shaping a person's development. Successfully resolving these conflicts helps people develop essential virtues that support emotional and social well-being, while unresolved conflicts can create challenges that affect subsequent stages of life. Erikson's theory highlights the importance of social interaction in psychological growth, emphasizing that development is a lifelong process influenced by cultural, social, and personal relationships. (Erikson, 2010:8).

Erikson identified eight stages of psychosocial development: trust versus mistrust, autonomy versus shame and doubt, initiative versus guilt, industry versus inferiority, identity versus confusion, intimacy versus isolation, generativity versus stagnation, and integrity versus despair. Each stage builds upon the outcomes of the previous stage, thereby forming the foundation for personality and behavioral development throughout the lifespan. Together, these stages illustrate how individuals continue to grow and adapt throughout life as they face new challenges and social expectations. (Erikson, 2010:10).

Psychosocial development helps us understand how people grow and behave through different stages of life. It explains how thoughts, emotions, and social experiences influence mental health and behaviour. This concept is important in fields such as psychology, education, social work, and healthcare because it helps professionals support healthy development, build resilience, and encourage positive coping skills. By understanding psychosocial development, we can better understand how life experiences affect individuals over time. (Berk, L. E. : 2018)

Boyhood is a 2014 movie written and directed by Richard Linklater. This two-hour and forty-three minute coming-of-age story, that revolves around the main character, Mason Jr., who grows up and develops into an adult over 12 years, dealing with parental divorce. After his parents' divorce, Mason Jr. and his younger sister, Samantha, live with his mother, Olivia Evans. Mason Jr. experienced various transitions during his growth as a child, teenager, and adult. Throughout the movie, Mason Jr. experiences difficulties in his adult growth because there is no father figure to accompany his growth and development into adulthood. Mason Jr. begins to explore the things that other kids his age and teenagers around him do. Until one day, his mother was in a relationship with a new man and then got married. Gradually, Mason Jr. did not like his stepfather, who was often angry, and Mason Jr. often argued with his stepfather.

The *Boyhood* movie follows Mason Jr.'s development from childhood to maturity, where we witness the pleasure and hardships in human development. Therefore, the writer is interested in analyzing the movie *Boyhood* through this thesis

and will convey the stages and impacts of psychosocial development on the main character in the *Boyhood* movie using Erik Erikson's psychosocial development theory.

This thesis chose the reason for using psychosocial development theory in writing this thesis because the theory was built based on his research on mental and social development in children, as well as the influences that occur on their development in adulthood. This reason is then represented through the characterization of Mason Jr. in the movie *Boyhood*.

1.2 Research Problems

Several questions arise when looking at the *Boyhood* movie, such as how the development of character Mason Jr. The study focuses on the following three research questions.

1. What is the cause of Mason Jr. to experience disruptions in his psychosocial development?
2. How is the stage of psychosocial development of the character Mason Jr. in the movie *Boyhood*?
3. How are the effects of the psychosocial development stages of the main character in the *Boyhood* movie?

1.3 Objectives of the Study

To find the answers to the above-mentioned research problem, this study has three objectives.

1. To know what caused Mason Jr. to experience disruptions in his development.
2. To analyze the psychosocial development of the character Mason Jr. in the movie *Boyhood*.
3. To analyze what are the effects of the psychosocial development stages of the main character in the *Boyhood* movie.

1.4 Previous Study

There are some researchers have analyzed the movie *Boyhood* (2014), as well as several articles discussing this movie. However, there are several previous studies of the movie *Boyhood* (2014):

The first previous study is an article review by Chris Singh with the title “Movie Review: *Boyhood* (USA, 2014)” on theaureview.com published in 2014. Chris said that Richard Linklater continues to showcase his innovation through minimalist storytelling, focusing on the everyday rather than grand events. *Boyhood* uses a series of small moments across 12 years to form a deeply engaging narrative from ordinary life.

The second previous study is an article by Brian Eggert entitled “*Boyhood* (2014) | Movie Review” on the website deepfocusreview.com published in 2014. Brian Eggert praises Richard Linklater’s *Boyhood* (2014) as a groundbreaking movie cinematic achievement that authentically captures the passage of time, which was shot over 12-years with the same cast. Ellar Coltrane, resulting in a movie that feels deeply personal and honest, rather than following a traditional narrative arc. *Boyhood* portrays

life as a series of vignettes, reflecting the unpredictable, often mundane, yet deeply meaningful nature of the process of growing up.

The third previous study is an article published in 2014 titled “Richard Linklater’s *Sculpture in Time*” by Erick Neher, which is a critical essay on the film *Boyhood*. Neher explains that the movie, which was made over a span of twelve years with the same cast, reflects on time, growth, and identity. Neher praises the film for its subtle emotional power, its realistic style, and its profound message about the process of growing up and how one’s sense of identity continues to evolve over time.

The fourth previous study is an article titled “The Right Time and Place: Richard Linklater’s *Instant Epic*” by B. Ruby Rich, published in 2014, which offers a reflective and critical analysis of Richard Linklater’s movie *Boyhood* (2014). Rich praises the movie as a modern epic that blends cinematic innovation with emotional depth and cultural resonance. Rich discusses themes such as family, geography (particularly Texas), gender roles, and the passage of time. She highlights Patricia Arquette’s performance, criticizes the lack of queer and racial representation, and links Linklater’s cinematic style to the French New Wave, particularly the works of Truffaut and Eustache. The article argues that *Boyhood* offers a rare blend of nostalgia, realism, and optimism, making it a cultural and cinematic benchmark.

The fifth previous study is an article review published in 2014 by Peter Bradshaw with the title “*Boyhood*: One of the great movies of the decade” on theguardian.com. Based on this article, many aspects that can be discussed in this

movie are heavy topics. A glowing review calling the movie a modern Bildungsroman. Highlights real-time growth of Ellar Coltrane and Linklater's quiet yet powerful journey through childhood to college life.

The sixth previous study is an article review published in 2014 by Medeline Han, entitled "Movie review: 'Boyhood' is a true coming-of-age story" on standforddialy.com. Han celebrates *Boyhood* for its honest portrayal of growing up in real time, an emotional, understated journey that resonates by spotlighting life's ordinary but deeply meaningful moments. The impact after over 2½ hours, the movie leaves a lingering sense of wonder: walking out, the reviewer felt newly aware of everyday life, reminded that growth and way continue long after childhood ends.

The seventh previous study is an article review published in 2014 by Rebecca Levy, entitled "Boyhood: Review" on previousmagazine.com. Levy commends Richard Linklater's directing style, especially his ability to make the audience feel part of the characters' lives. The performances of the cast, particularly Ellar Coltrane as Mason Jr., feel natural and relatable, making the movie feel more like real life than fiction.

The eighth previous study is a journal review by Chris Miller published in 2014 with the title "Boyhood. (2014). Written and Directed by Richard Linklater" on tandfonline.com. This journal was written about the psychological perspectives of the movie *Boyhood* (2014). A Jungian-informed movie review exploring emotional and psychological dimensions in Mason's growth and family dynamics.

Next, the ninth previous study is entitled “Perkembangan Psikososial Tokoh Maki Dalam Film Zarafa Karya Rémi Bezançon” oleh Ade Rizkia Nurfitriai (2019) dari Program Studi Bahasa dan Sastra Prancis, Fakultas Ilmu Budaya Universitas Brawijaya. The similarity of the research is in psychosocial development and the use of Erik Erikson's psychosocial theory, but the research examines French-language cartoon films.

The tenth previous study is “Analisis Isi Film dan Hubungannya dengan Teori Pertumbuhan dan Perkembangan Manusia” oleh Khairini (2020) dari Pendidikan Matematika, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Lampung Mangkurat. The similarity of this research is in the object (the movie “*Boyhood*” 2014). This study analyzes the theory of growth and development of all characters in the film. The writer research focuses on the psychosocial development of the main character. This is an article on the wordpress.com site, this article reviews the characterization and plot of *Boyhood*.

Based on several articles review, theses, and interview articles, the problem of addiction is shown to significantly affect an individual's mental health. The writer highlights the issue of addiction because of the need to know more about the impact of addiction that can affect people around them. The lack of discussion on this issue makes Richard want to show Mason's character as a form of psychological conflict with his difficult struggle to deal with the impact of his life.

This thesis also analyzes the psychosocial development of Mason's character. There has been no discussion about the theory of needs analysis of the main character in this literary object previously. *Boyhood* (2014) explores Mason's struggle and how it is depicted in his character, who faces conflict issues that occur throughout the story.

1.5 Scope of the Study

This thesis focuses on the psychosocial development of Mason Evan Jr., the main character in the 2014 movie *Boyhood*, directed by Richard Linklater. It analyzes Mason's growth from childhood to adolescence using Erik Erikson's psychosocial development theory, which includes eight stages of human development.

This thesis examines Mason Jr.'s character and other characters on the film's technical aspects, such as cinematography or directing style. The analysis is limited to the plot, dialogues, and events in the movie that show Mason's psychosocial development.

1.6 Writing Organization

This thesis comprises four chapters.

CHAPTER I INTRODUCTION

This chapter contains the background of the study, research problems, objectives of the study, previous studies, and writing organization.

CHAPTER II THEORETICAL FRAMEWORK

This chapter contains the theoretical framework and research methods. The theoretical framework section explains the intrinsic elements used by the writer as a thesis writing study, and the research method section used by the writer in writing the thesis.

CHAPTER III RESULT AND DATA COLLECTIVE

This chapter contains the analysis of intrinsic elements, which are character and characterization, conflict, and setting. The result explain the extrinsic elements of Erik Erikson's psychosocial development theory by examining four of the eight stages. The five stages has certain struggle that affects to person's development.

CHAPTER IV CONCLUSION

This chapter provides a conclusion of the entire contents of the thesis written by the writer.

REFERENCES

