

Social Typology of Lilico in *Helter Skelter* - Marxian Personality by Erich Fromm

¹ Anisa Setiari, ² Sri Oemiati

¹ UNIVERSITAS DIAN NUSWANTORO

¹ 312202100971@mhs.dinus.ac.id

² UNIVERSITAS DIAN NUSWANTORO

² sri.oemiati@dsn.dinus.ac.id

KEYWORDS

Social typology;
Literary
psychology; Helter
Skelter analysis

ABSTRACT

This research to find out the social typology of Lilico's character in the movie *Helter Skelter*. This topic is interesting because of Lilico's work as an actress (a model) who has a perfect appearance. The author examines Lilico's character based on the social character table according to Erich Fromm and then finds non-productive characters such as marketing, hoarding, exploitative, receptive and necrophilous. As for Productive characters, Lilico has Biophilous traits. The results of this study show that Non-Productive characters arise because of professional demands, while naturally as a human being who has a conscience Lilico has a biophilous productive character. This research uses a qualitative descriptive method, looking for data through dialog and scenes that are relevant to the social character table according to Erich Fromm.

INTRODUCTION

Literature shows that humans can search for self-identity and the meaning of life. Literary narratives provide an overview of how humans face obstacles (Alamsyah, 2022: 68-70). Film is an one of literary works, known as an audio-visual communication medium that is useful for conveying messages to a group of people in a place (Prima, 2022). One of the interesting movies is *Helter Skelter* (ヘルタースケルター) by Mika Ninagawa. *Helter Skelter* is a movie about beauty obsession, Lilico as an artist who uses all kinds of ways to maintain her career. Lilico uses sex as an emotional outlet to support her career. Lilico is willing to change her entire body through plastic surgery to become the "perfect woman". Lilico's beauty has become the beauty standard for her fans. Lilico's perfect body began to suffer damage due to the surgery. The loss of her lover and the emergence of a new actress who was considered a threat to her position, Lilico began to experience emotional conflict and acted out of her mind.

The social typology possessed by Lilico's character makes the author interested in analyzing using Marxian Personality Theory, Social Typology by Erich Fromm. According to Fromm, character develops and is formed due to the social setting in which the individual lives (Alwisol, 2019: 135). The environment forces individuals to act against human nature, and makes humans become puppets of their environment. Fromm uses a social character table that divides social character into two large groups, *productive* and *non-productive*. *Productive* is a positive individual attitude including *accepting*, *preserving*, *taking*, *exchanging* and *biophilous* (Alwisol, 2019: 137). However, in the research with the object Lilico, the author only found *accepting* characters. *Accepting* character makes a person believe in their potential, confident in their abilities, active and have positive thoughts. In addition, this character makes a person appreciate the existence of oneself and others. In this research, the author found that the accepting character is shown by Lilico in his relationship with his sister, Chikako. Although Lilico works as an actress who has many fans, it does not make Lilico forget her role

as a brother. In contrast, non-productive characters describe negative personalities of individuals who tend to harm others. Erich Fromm divides *non-productive* characters into several categories including: *receptive*, *hoarding*, *exploitative*, *marketing* and *necrophilous* (Alwisol, 2019: 137). Of the five categories of non-productive characters, Lilico has all of them. *Receptive* character is when a person is dependent on others, so they tend to be spoiled and not confident in their own abilities. They tend to want things instantly without working hard. If reality doesn't give them what they want, they will whine and lament their fate. Lilico shows a receptive character when she has an intimate relationship with manager Hamaguchi to get a job and feels rivaled when Kazue starts to gain popularity like her. *Hoarding* makes a person withdraw from the world's existence, self-centered, suspicious and selfish. Lilico exhibits hoarding when he takes Hada and her lover, Shin, for granted. Lilico uses them to vent his dissatisfaction with the problems in his life. *Exploitative*, is the act of taking the rights of others with trickery and sweet words that make others obey. In this case, Lilico commits acts of power harassment against Hada and Shin to fulfill their desires, leading them to commit crimes. As a public figure, the *marketing* character will be very attached. This is because marketing characters create a buying and selling image, which means that someone will maintain their appearance in front of others in order to create a positive image for their own interests. Lilico as an artist creates a marketing character through his attitude and appearance in front of the camera. Finally, *necrophilous* character makes a person have an interest in self-harm, has a destructive nature and solves problems with violence. In this character, Lilico solves the problem by hurting himself in public until it becomes the end of his career as an artist.

Previous research using social typology theory has been conducted by Rosita Nur Sholihah and Dr. Titik Indarti, M.Pd. with the title *Kepribadian Marxian Tokoh Utama dalam Novel Mata dan Manusia Laut Karya oKKY Madasari (Kajian Psikologi Kepribadian Marxian Erich Fromm)*. Rosita and Dr. Titik's research describes the existence dilemma experienced by the main character in the novel *Mata dan Manusia Laut* using a qualitative descriptive method. The results of the study found the dilemma of human existence, the need for an escape mechanism from authority.

Another research with personality typology theory was conducted by Silvia Ayu Salina with the title *Personality Typology of Marginalized Figures in the Novel Orang-Orang Biasa by Andrea Hirata: A Literary Psychology Study*. Silvia studied the personalities of the characters in the novel *Orang-Orang Biasa* using Edward Spranger's personality typology theory. The results showed the theme of solidarity and intimacy between characters after experiencing marginalization from the social environment, besides that the story reinforcement characters are social figures who have influence in society and the story setting is dominated by *belantik* who live peacefully.

METHOD

In this study the authors used a qualitative descriptive method. Qualitative methods are used to examine objects in the form of human behavior, attitudes and opinions that are the object of research (Kusumastuti & Koiron, 2019, p.3). The qualitative descriptive method uses an analytical process approach to produce data obtained from observing scenes and dialog in the film *Helter Skelter*. After obtaining the data, the author conducted a description and obtained research conclusions. Social Typology according to Erich Fromm focuses on the formation of a person's character which is influenced by the living environment. The author uses Social Typology theory because it can explain Lilico's personality which is fully formed due to environmental influences, in this context Lilico's profession as an actress.

RESULTS AND DISCUSSION

The results showed that Lilico has non-productive characters such as receptive, hoarding, exploitative, marketing and necrophilous. While the productive character is only shown by the personality in the form of accepting the presence of the young sister.

1. NON-PRODUCTIVE CHARACTER

1.1 Receptive

Data 1. Ts 00:12:14



もしもし ママ
やったよ プロデューサーの 浜口
moshimoshi mama
Yatta yo purode~yūsā no Hamaguchi
Hello Mama
I've had (sex) with producer Hamaguchi

The dialog above is when Lilico calls manager Hiriko after the scene shown. Lilico tells manager Hiriko that the mission has been successfully carried out. The scene depicts Lilico having intercourse with producer Hamaguchi supported by the moaning sighs coming out of Lilico's mouth. Lilico's actions aim to get the lead role in producer Hamaguchi's movie. This scene shows Lilico using instant methods to get a job.

Data 2. Ts 00:53:34



This scene shows Lilico sitting down while crying, the setting of this scene is on the roof of the

building. Lilico runs to the rooftop and is chased by Hada and manager Hiriko. The scene takes place after the arrival of a new actress named Kazue who is considered a threat to Lilico's career. Kazue is a young and talented artist who entered the management of Hiriko's manager. Lilico did not accept and felt left out because of it. Lilico's actions aim to get Hiriko's manager to terminate the contract with Kazue so that she can focus only on Lilico. Lilico's whining shows a dependent attitude and is not motivated to improve herself to maintain her career.

1.2 Hoarding

Data 3 Ts 00:34:36



Data 4 Ts 00:38:55

何？
秒がわすなら 変えれば
って なんて キモい だけど...
てめ、ひかいまんこなめたべられちよしののってじゃねよ
この 変態 女
Nani?
Byō ga wasunara kaereba tte nante Kimo idakedo
tte nante kimo i dakedo
teme, hikaimanko nametaberare choshi ni notte jyaneyo
kono hentai onna
What?
When you're done, go home anyway
You're a big pussy licker, you know that?
you disgusting pervert!

After seeing black spot on her face, Lilico shows her erotic side and experiences emotional turmoil. In the previous scene Lilico was frustrated and damaged the items in his room because of his damaged face. Coincidentally, Hada stopped by to bring Lilico food as usual as an assistant to his master. But Lilico has other plans, to entertain himself and divert his frustration, Lilico uses Hada as a desire. Lilico thinks that everyone wants his body and Hada is no exception. Lilico's actions show an arbitrary and selfish personality.

Data 5 Ts 00:58:50



Data 6 Ts 01:00:10



When Hada hurriedly stopped by to say goodbye and give Shin his allowance, Lilico, who had been waiting in the car, entered Hada's house without permission. With seductive steps, Lilico approached Shin and started groping Shin's body who had just finished bathing so he was shirtless. Lilico teased Shin and then kissed Shin's lips in front of Hada. Hada was speechless as she watched the intimate scene between her employer and her lover. Not only that, Lilico and Shin ended up having intercourse in front of Hada. Hada just sat limply with a blank look with tears starting to fall, Hada was hurt and disappointed but could not do anything about it. Hada really respects Lilico as an employer, even Hada considers Lilico a goddess because of her beauty. Actually, Lilico was just looking for an outlet to divert his heartache after receiving news that his lover, Nanbu, would marry another woman. Lilico's actions are done to satisfy himself without caring about Hada's feelings, this proves Lilico has a hoarding character.

Data 7 Ts 01:02:20



This scene shows Hada in her underwear and tied up by her legs and hands. Above Hada is Lilico in a sexy outfit trying to seduce Hada. Lilico uses Hada as a doll to fulfill his lust after breaking up with Nanbu. Hada responds to Lilico's every touch with moans and uncomfortable expressions. Lilico shows the act of harming others for personal pleasure.

Data 8 Ts 01:06:49



裸にならなさい
ササッとやさなよ!
目の前でやるのよ
hada ni naranasai
sasatoyasanayo!
me no mae de yaru no yo
Take off your clothes quickly!
Have sex in front of my eyes

This scene shows Hada and Shin having intercourse on Lilico's orders. The scene is performed by Hada and Shin in front of Lilico, as an attempt to prevent Shin from reporting the acid attack to the police. Lilico threatened that if Shin and Hada did not obey Lilico's orders, he would put Shin and Hada in prison. So that the scene above occurred. Lilico performs power harassment on Shin who is his subordinate along with Hada to get entertainment by watching the indecent scene.

1.3 Exploitative

Data 9 Ts 01:03:01- Ts 01:03:38



The scene shows a woman lying on the street moaning in pain after being doused with acid by Shin. The woman is Nanbu's fiancée, Lilico's lover. After hearing that Nanbu was going to marry another woman, Lilico was angry and tried to ask Nanbu for clarity. Nanbu said that the marriage was not based on love but for business cooperation. Nanbu even planned to leave the woman on her honeymoon and go with Lilico, his beloved. Nanbu's explanation did not satisfy Lilico, so she unilaterally switched off the phone when Nanbu had not finished the conversation. Lilico was hurt and considered the woman unworthy of being Nanbu's wife. Finally Lilico sent Shin and Hada to harm Nanbu's fiancée. After successfully dousing Nanbu's fiancée right in the face, Shin ran to the car and was panicked and afraid. Hada, as a lover of Shin, tried to calm Shin down.

Data 10 Ts 01:04:03



すごいことしちゃったじゃん。

あんたです 捕まったら犯罪者じゃやる！

Sugoi koto shi chattajan. Antadesu tsukamattara hanzai-sha ja yaru!

WOW amazing that you managed to do it If you get caught you can go to jail!

The scene above is the news published in the newspaper about the acid attack on Nanbu's girlfriend. The dialog is spoken by Lilico while reading the newspaper as shown in the scene. Although Shin has successfully carried out the order, Lilico threatens to report Shin's crime to the police. Receiving the threat, Shin and Hada panicked, then Lilico made an offer if they did not want to be thrown into prison then Shin and Hada had to obey Lilico's orders. Lilico's actions indicate a form of power harassment, exploitation of subordinates.

Data 11 Ts 01:22:09



肌 ちゃん あたし の 事 付き？

だったら こいつ の 顔 めちゃめちゃして切り刻んで八つ裂きにして。

目障りなわよ

Hada-chan atashi no koto tsuki?

dattara koitsu no kao mecha mecha shite, kirikizande yatsuzaki ni shite.

Mezawarina wa yo

Hada, you care about me right?

Then break her face, tear it up and make it as bad as possible

She makes me sick!

The screen showed Kazue as the star of the "Beauty Icebar" commercial, Lilico felt furious. Previously, Lilico had been the Brand Ambassador for "Beauty Icebar" for several consecutive years. However, since Kazue's arrival, "Beauty Icebar" has terminated its contract with Lilico. As a result, Lilico plans to destroy Kazue's career by instructing Hada to slash Kazue's face with a cutter. Lilico's order to Hada to commit a criminal act is a form of exploiting a subordinate.

Data 12 Ts 02:06:56

梢 は? あんた やれなかった でしょう
なに この グツグツ やつ ならさ. いっけ どのな の よ!
仕事 押されて だっけ だって, みんな あたし の 事 忘れる でしょう
Kozue wa? Anta yarenakatta deshou
Nani kono gutsugutsu yatsu nara. Ikke donna no yo!
Shigoto Osaе sa retedakke datte. Minna atashi no koto wasureru deshou
How about Kozue? You didn't do it, right?
You are useless!
I will never get another job offer. Everyone will turn away from me.

The dialogue was spoken by Lilico after regaining consciousness from fainting due to experiencing hallucinations during the live broadcast. Lilico ordered Hada to ruin Kazue's face, but when Hada was about to carry out the act, Kazue noticed and seemed to invite Hada to hurt her. Kazue even said that she didn't care about her career as an artist. Because for Kazue, the entertainment world is just a field of competition to bring each other down. After hearing Kazue's statement, Hada was surprised and realized that Kazue did not intend to take away Lilico's popularity, so Hada abandoned the plan to harm Kazue. When Lilico found out that Hada had failed to carry out the order, she slapped Hada hard. Lilico also cursed herself for experiencing hallucinations and delusions that created a negative image in the public's eyes. Lilico's actions demonstrate her arbitrary treatment of subordinates, after previously exploiting Hada's lover, Shin, to commit a crime.

1.4 Marketing

Data 13 TS 00:04:17- 00:04:43



リリコが ですか
今女子がなりたい顔ナンバーワンですよ。
Lilico ga desuga?
Ima joshi ga naritai kao nanbanwandesu yo.
Do you mean Lilico?
Girls nowadays want to have a face like hers.

The scene and dialogue depict Prosecutor Makoto and his female assistant discussing an article about Lilico. Prosecutor Makoto remains silent, watching Lilico displayed on the computer screen, and then the female assistant delivers the dialogue. The female assistant spoke the dialogue with an admiring tone. The way the female assistant delivered the dialogue in response to Prosecutor

Makoto's attention on Lilico from the computer screen shows that Lilico, as a public figure, can easily win the hearts of fans.

Data 14 Ts 00:06:09- Ts 00:06:26

表面を美しい。

けれど 中身は 虫に食い荒らされている果実。

だからこそ引き付けられるのか。

いつか 朽ち果てるの みんな知ってるから。

Hyoumen wo utsushi

Keredo nakami wa mushi ni kuiarasa rete iru kajitsu.

Dakarakoso hikitsuke rareru no ka

Itsuka kuchihateru no minna shitterukara

On the outside, it may look beautiful, but it's rotten on the inside.

Is that its allure?

At some point, everyone will know its dark side.

This dialogue was spoken by Prosecutor Makoto when asked by his female assistant about Lilico's popularity. Prosecutor Makoto is on a mission to eradicate the illegal beauty practices allegedly conducted by Lilico. Although he has not yet been able to prove it, in the dialogue, Prosecutor Makoto is convinced that Lilico has undergone cosmetic surgery to achieve a perfect body admired by her fans.

Data 15 TS 00:07:04



TS 00:07:20



何をこれ?! ちょっと どう こと?

何だ アイツ 写真 ツーショットなの?

nani wo kore?! Chotto doiukoto?

nanda aitsu shashin tsushooto na no?

What is this?! What does it mean?

Why was I photographed with him?

During the interview session with the junior actress, Lilico showed a friendly gesture by holding Mako's shoulder and said they had been friends for quite a long time, just like in the first scene. However, after the news report was published in the newspaper and featured a photo of Lilico alongside Mako, Lilico became angry. Lilico's anger is expressed in the monologue above. Lilico feels insulted because she is being compared to a new artist who is considered not on the same level as her. Lilico's actions demonstrate that she has a marketing character, presenting a good image as a senior who nurtures others, but behind that, there is a selfish attitude that only cares about herself.

Data 16 Ts 00:25:26- Ts 00:25:32



Data 17 TS 00:24:57

あたし、
カメラのショットそれを旅に、本当空っぽになってやってくやする
atashi,
Kamera no shotto sore o tabi ni, hontō karappo ni natte yatte kuya suru
Every time I get caught in a camera flash, it feels like my soul is becoming emptier.

The dialogue above was spoken by Lilico to the makeup artist named Kiji while preparing for a product photoshoot. In the dialogue, Lilico expresses her emptiness of always having to act in front of the camera. In the scene, when Lilico turns her back to the photo shoot staff, her expression becomes melancholic and vacant as she sighs. When the scene was shown, the background sound became silent as if the audience could feel Lilico's emptiness. However, when the camera turned back on, Lilico smiled widely and continued acting. From this, it can be concluded that Lilico has a professional spirit in her work. Although she wasn't feeling well, Lilico tried to cover it up and present her best appearance in front of the camera.

Data 18 Ts 00:30:18



綺麗じゃなくなったら、
ふり者にならなくなったら
きっとみんな離れていく

笑われて

きっと みんな あたし 忘れてく は

*Kirei janaku natara,
furimononi naranaku nattara
kitto minna atashi kara hanareteiku.*

warawarete

kitto minna atashi wasureteku wa

If this beauty mask is gone,

I am sure everyone will leave me, Laugh at me,

I am sure everyone will forget me.

Lilico began to experience emotional turmoil when she noticed the effects of the beauty surgery starting to appear on her face. The monologue was delivered by Lilico while gazing at her face, which was beginning to show dark spots as depicted in the scene. Accompanied by worried cries, Lilico fears that she will be forgotten by her fans once she is no longer beautiful. Lilico expressed her disappointment and anger by smashing the objects in her room. The situation made Lilico worry that the perfect image she had maintained would be damaged and could affect her career.

Data 19 Ts 00:43:41-Ts 00:43:58



The two scenes above depict Lilico undergoing cosmetic surgery to remove the dark spots that have appeared on her face. Lilico underwent the procedure to restore the artificial beauty that had made her a famous artist. In the second scene, as the needle begins to pierce her facial skin, Lilico feels pain with slightly watery eyes and a vacant stare, as if conveying that she is actually tired of undergoing beauty surgeries continuously. However, for the sake of popularity and image in the eyes of her fans, Lilico is willing to endure the pain. Lilico's actions demonstrate an effort to create a perfect appearance so that it can be an asset in her job.

Data 20 Ts 00:45:17- Ts 00:45:31



This scene shows Lilico appearing confidently in front of the fans who welcomed her with loud applause. Lilico waved her hand to greet the fans who had gathered to meet their idol. This scene is shown after Lilico

underwent a torturous beauty surgery the other day. All the fans present did not know that Lilico had undergone cosmetic surgery before the fan meet. Lilico deliberately concealed the cosmetic surgery she underwent because if her fans found out, it could damage the perfect image that had already been associated with her. Lilico stated that the beauty she possesses is a gift from God that she has had since birth, and it is this that makes her unique and has garnered her many fans. Lilico's actions are a lie to create a positive impression, which has helped her secure a job in the entertainment industry.

1.5 Necrophilous

Data 21 Ts 01:52:36 - Ts 01:53:35



This scene shows Lilico stabbing her eye in front of the reporters. After the public learned about the beauty surgery Lilico underwent, manager Hiriko tried to clear Lilico's name through a press conference. This scene depicts manager Hiriko's effort to restore Lilico's reputation after the secret about her plastic surgery was revealed to the public. Instead of providing clarification, Lilico displayed an irrational act by hurting herself, stabbing her right eye while being photographed by the reporters. Lilico had reached the limits of her sanity and dared to carry out that act. After the incident reflected in this scene, it marked the end of Lilico's career as an artist.

2. PRODUCTIVE CHARACTER

2.1 Accepting

Data 22 Ts 00:42:12



あんた も 差 未解して な よ
もっと 痩せて きれい なって
きれい なる 和 強く なれる し
anta mo sa, mikaishitenayo
motto yasete kirei natte
kirei naru wa tsuyoku narerushi

You should do the same
Lose weight and be beautiful
If you are beautiful, confidence will follow

The dialogue above was spoken by Lilico while sitting with her younger sister, Chikako. Previously, Chikako, as the younger sister, wanted to meet Lilico but was not allowed by manager Hiriko. Thanks to Hada's help, Chikako was finally able to meet Lilico in secret. In that meeting, Lilico gave advice to her younger sister who had self-confidence issues. Although Lilico is an artist with many fans, she did not seem to keep her distance when sitting next to Chikako, treating her like a younger sister. This action shows that Lilico has an accepting personality, valuing the presence of others.

Data 23 Ts 00:48:03

リリコ： お金 の 事 なんだ けど, 家 に 送 っ て く れ な い で し ょ

ひりこ： 送 っ て る よ、 毎 月

リリコ： 嘘！ だ っ て ち か こ に 聞 い た の

Lilico: okane no koto nanda kedo, uchi ni okutte kurenaideshou

Hiriko: okutteru yo maitzuki

Lilico: Uso! datte chikako ni kiita no

Lilico: I want to ask about the money, did Mama (the manager) send money to my family?

Hiriko: I send it every month.

Lilico: That's a lie! Chikako said she didn't receive it.

Dialogue between Lilico and manager Hiriko when Lilico inquired about the money she could deposit to be sent to Chikako. Lilico harbored suspicions about manager Hiriko, as Chikako seemed to be lacking money, which affected her ability to take care of herself and her confidence. Lilico only asked whether the money was truly being sent to Chikako or not. However, Lilico's doubts offended manager Hiriko, who then left Lilico without arguing. Lilico's actions were solely fulfilling her responsibility as an older sister who supports her younger sibling. Lilico's work is not only used for herself but also to support Chikako. This action makes Lilico have an accepting character, considering Chikako's existence by providing living expenses.

CONCLUSION

Based on the analysis of the character Lilico using Erich Fromm's Social Typology, it can be concluded that Lilico's profession as an artist shapes a social typology character that tends to be non-productive. This is due to the demands of the job and the problems that occur in succession. The non-productive character described by Erich Fromm in the Social Character table is reflected in the character of Lilico. The receptive character is shown by Lilico when she has intimate relations to obtain a job and whines to the manager for understanding regarding Kazue's arrival, which makes Lilico feel threatened. Lilico's power harassment towards Shin and Hada shows that Lilico has hoarding and exploitative characteristics. As a public figure, Lilico is expected to have a marketing character and create a positive image in front of the public. Lilico's actions in addressing the issue when the public discovered her beauty surgery, which involved piercing her right eye, indicate that Lilico possesses a necrophilous character. Despite her non-productive character, Lilico still possesses a productive character that she shows towards her sister, Chikako. Lilico reflects acceptance by giving advice and financially supporting Chikako's life.

REFERENCES

- Alamsyah, S.Pd., M. N. (2024). *Filsafat dan Sastra (Menggali Pemahaman Kedalaman Manusia)* (digital ed.). PT. Adab Indonesia Grup.
- Alwisol. (2019). *PSIKOLOGI KEPRIBADIAN edisi revisi* (1st ed.). Universitas Muhammadiyah Malang.
- Arifin, M. Z. (2019). Jurnal Literasi. *NILAI MORAL KARYA SASTRA SEBAGAI ALTERNATIF PENDIDIKAN KARAKTER (NOVEL AMUK WISANGGENI KARYA SUWITO SARJONO)*, 3(1), 11.
- Febriana, L. (2019). Jurnal Sastra Indonesia. *Gaya Kepenyairan Taufik Ismail dalam Sajak Malu (Aku) Jadi Orang Indonesia*, 6.
- Fixsen, A., Kossewska, M., & Bardey, A. (2023). Qualitative Health Research. *I'm Skinny, I'm Worth More: Fashion Models' Experiences of Aesthetic Labor and Its Impact on Body Image and Eating Behaviors*, 33(1-2), 11.
- FRIE, R. (2024). International Forum of Psychoanalysis. *Erich Fromm's social psychoanalysis: Beyond the interpersonal dyad*, 10.
- Mustofa, H. (2011). Jurnal Administrasi Bisnis. *Perilaku Manusia Dalam Perspektif Psikologi Sosial*, 14.
- Prima, D. A. M. (2022). JOURNAL OF DIGITAL COMMUNICATION AND DESIGN (JDCODE). *ANALISIS ISI FILM "THE PLATFORM"*, 1(2), 10.
- Putri, A. M., Rachmah, D. N., & Erlyani, E. (2019). Jurnal Kognisia. *CITRA TUBUH PADA DEWASA MADYA YANG MELAKUKAN OPERASI PLASTIK ESTETIK*, 2, 6.
- Ridwan, M. H., & Sari, R. P. (2022). Jurnal Tarbiyatuna. *TIPOLOGI KEPRIBADIAN DAN VARIASI BAHASA SOSIOLEK TOKOH DALAM NOVEL QOD KAFANI KARYA ANIS HILDA INTANI (KAJIAN PSIKOLOGI SASTRA DAN SOSIOLINGUISTIK)*, 3(1), 18.
- Salina, S. A. (2020). Jurnal Skripsi. *Tipologi Kepribadian Tokoh-Tokoh Marginal Dalam Novel Orang-Orang Biasa Karya Andrea Hirata: Kajian Psikologi Sastra*, 19.
- Sholihah, R. N., & Indarti, M.Pd., D. T. (2021). *KEPRIBADIAN MARXIAN TOKOH UTAMA DALAM NOVEL MATA DAN MANUSIA LAUT KARYA OKKY MADASARI (KAJIAN PSIKOLOGI KEPRIBADIAN MARXIAN ERICH FROMM)*, 8, 14.
- Syahfitri, I. U. (2015). *GANGGUAN KECEMASAN PADA TOKOH LILICO DALAM FILM LILICO KARYA MIKA NINAGAWA*. Semarang.
- Putri, C. W., & Oemiati, S. (2021). Seminar Bahasa, Sastra dan Pengajarannya (PEDALITRA I). *STRUKTUR NARATIF FILM KARERA GA HONKI DE AMU TOKI WA KARYA NAOKO OGIGAMI*, 8.