



**Article History:**

**Submitted:**  
27-01-2026

**Accepted:**  
25-02-2026

**Published:**  
02-03-2026

## THE DEPRESSION SYMPTOMS IN THE PIECES OF A WOMAN BY KORNÉL MUNDRUCZÓ (2020)

Siti Nurindah<sup>1</sup>, Anita Sari<sup>2\*</sup>

<sup>1,2</sup> Universitas Pamulang

Email: [sitinurindahhh@gmail.com](mailto:sitinurindahhh@gmail.com)<sup>1</sup>, [dosen01170@unpam.ac.id](mailto:dosen01170@unpam.ac.id)<sup>2</sup>

URL: <https://jeell.upjb.ac.id/index.php/files/article/view/140>

DOI: <https://doi.org/10.32682/jeell.v13i1.140>

\*Corresponding Author

### Abstract

The study aims to identify and analyze the symptoms of depression reflected in the main character and how the main character copes with her depression in the film Pieces of a Woman. This study employs a descriptive qualitative method and uses Beck and Alford's (2009) theory of depression as the primary framework. The findings show that Martha exhibits several key symptoms of depression, such as emotional, cognitive, motivational, vegetative, and physical manifestations. Furthermore, the study reveals how Martha copes with her depression through a progression of strategies such as Cognitive Therapy and Cognitive Behavioral Therapy. The significance of these findings lies in providing a deeper psychological understanding of how depression is represented in film, particularly in portraying grief-related depression. This study contributes to literary and film analysis by demonstrating the relevance of psychological theories in interpreting character development and mental health issues, as well as offering insight into coping mechanisms that may raise awareness of depression and its treatment in real-life contexts.

**Keywords:** Beck and Alford, cognitive theory, depression, pieces of a woman, symptoms of depression.

**To cite this article:** Nurindah, S., & Sari, A. (2026). The depression symptoms in the pieces of a woman by Kornél Mundruczó (2020). *JEELL: Journal of English Education, Linguistics and Literature*, 13(1), 134-146. <https://doi.org/10.32682/jeell.v13i1.140>

### Introduction

Depression is a common mental health disorder that affects individuals across ages and backgrounds. According to Beck and Alford (2009), depression is primarily a disorder of thought that



arises from the cognitive triad, namely negative views of the self, the world, and the future. Similarly, learned helplessness theory explains depression as a condition that develops when individuals perceive a lack of control over repeated negative life events (Seligman, 2011). This theory was later refined into the reformulated learned helplessness model, which emphasizes the role of negative attributional styles in the development of depression (Abramson et al., 1978). As a result, depression manifests through a range of emotional, cognitive, motivational, and physical symptoms, including persistent sadness, guilt, negative automatic thoughts, reduced motivation, withdrawal from daily activities, sleep disturbances, and fatigue. In more severe cases, depressive episodes may also involve psychotic features.

Similarly, Seligman (1975) explains depression through the concept of learned helplessness, which develops when individuals perceive a lack of control over repeated negative life events. As a result, depression manifests through a range of emotional, cognitive, motivational, and physical symptoms, including persistent sadness, guilt, negative automatic thoughts, reduced motivation, withdrawal from daily activities, sleep disturbances, and fatigue. In more severe cases, depressive episodes may also involve psychotic features.

Furthermore, coping with depression involves a combination of cognitive and behavioral approaches aimed at reducing negative thought patterns and maladaptive behaviors. Beck and Alford (2009) argue that depression can be alleviated by identifying and restructuring dysfunctional beliefs that influence emotions and actions. Accordingly, Cognitive Therapy (CT) and Cognitive Behavioral Therapy (CBT) focus on challenging negative automatic thoughts, promoting more realistic thinking, and encouraging behavioral activation. In addition, Lewinsohn et al. (1985) emphasize the importance of increasing positive reinforcement through engagement in meaningful and rewarding activities, which helps reduce withdrawal and inactivity commonly associated with depression. These approaches highlight the significance of active coping strategies in managing and recovering from depressive symptoms.

Moreover, the importance of mental health awareness has been increasingly highlighted in both real-life contexts and fictional representations. Public figures such as Lady Gaga and Selena Gomez have openly shared their experiences with depression, contributing to the reduction of stigma and encouraging individuals to seek professional help (Vogue, 2018). Similarly, depression is portrayed in literature, including the film *Pieces of a Woman* (2020) directed by Kornél Mundruczó, which depicts Martha's experience of grief and depression following the loss of her

newborn child. The film illustrates symptoms such as emotional, cognitive, motivational, vegetative, and physical manifestations.

Previous studies have examined depression in film from different perspectives, yet their scope remains limited. For instance, Pangaribuan and Halomoan (2022) analyzed depression in *A Girl Like Her* using Freud's psychoanalytic theory, focusing primarily on the main character's defense mechanisms. Similarly, Aziz (2023) investigated depressive symptoms in *Beautiful Boy* using Beck and Alford's (2009) framework, concentrating on the classification of symptoms. Meanwhile, Sintami, Jayantini, and Juniarta (2022) explored the effects of depression in *Her*, emphasizing the psychological impacts on the main character's life. Although these studies contribute to understanding depression in film, they tend to examine specific aspects separately, either defense mechanisms, symptom categories, or effects of depression. They do not comprehensively analyze how depressive symptoms are portrayed alongside the character's coping process within the narrative. Therefore, this study aims to fill that gap by providing an integrated analysis of both depression symptoms and coping strategies in *Pieces of a Woman* (2020), offering a more holistic understanding of the complexity of depression representation in film.

While existing analyses have explored depression in literature, significant gaps remain in understanding how characters depict depression experiences and their psychological impacts. Many studies focus on depression mechanisms but do not delve deeply into the nuanced emotional responses of characters like Martha. This research aims to fill that gap by providing a comprehensive examination of depression as depicted in the film *Pieces of a Woman* (2020), enhancing our understanding of depression complexities and its representation in literature.

Beck and Alford's depression theory serves as a foundational framework for this analysis, positing that depression arises from a cycle of negative views about the self, the world, and the future, a pattern known as the cognitive triad. They explain that depression can manifest in various symptoms, including emotional, cognitive, motivational, vegetative, and physical manifestations, as well as delusions and hallucinations. Then, each of those symptoms also has its classifications. Additionally, context for understanding the psychological ramifications of depression. The research questions guiding this study are: (1) What are the symptoms of depression reflected in the film *Pieces of a Woman* by Kornél Mundruczó (2020)? (2) How does the main character cope with her depression in the film *Pieces of a Woman* by Kornél Mundruczó (2020)?

By addressing these questions, this study contributes to the broader discourse on depression in literature, emphasizing the significance of

understanding depression complexities in shaping character development and narrative structure.

## **Research Methods**

### ***Design***

The design of this research study employed a descriptive qualitative design to explore the depiction of symptoms of depression and how she copes with them in the character Marta in the *Pieces of a Woman* by Kornél Mundruczó (2020). Descriptive qualitative research aims to provide a detailed understanding of a phenomenon within its natural context, focusing on describing and interpreting experiences, behaviors, and perceptions.

### **Participants**

The participants in this study were the primary characters in the *Pieces of a Woman*, particularly Martha, whose experiences of depression served as the focal point of the analysis. The film itself acted as a participant, providing a narrative that revealed the inner workings of depression through Martha's perspective. This qualitative analysis did not involve human participants in the traditional sense but instead drew on literary analysis to interpret character experiences.

### **Instrument**

The primary instrument used for data collection in this study was the film *Pieces of a Woman* (2020). The scene served as both the subject and tool for analysis, allowing for direct engagement with the narrative and dialogues that illustrated depression. The analysis also incorporated theoretical frameworks from depression studies, particularly the work of Beck and Alford, to guide the interpretation of Martha's experiences and responses to depression.

### **Data Collection**

The writer used the following steps to collect the data: First, the writer watched the film *Pieces of a Woman* (2020) by Kornél Mundruczó. Second, the writer identified the dialogue and cinematography used to address depression issues accurately. Third, the writer marked the data based on the depression theory of Beck and Alford (2009). Fourth, the writer classified all evidence collected based on categories following the theory book utilized in the study.

## **Data Analysis**

In the data analysis stage, the study examined dialogues and cinematographic elements from the film *Pieces of a Woman* (2020) directed by Kornél Mundruczó. The analysis was guided by Beck and Alford's (2009) theory of depression, focusing on the depiction of depressive symptoms experienced by the main character and the ways she copes with them. The analysis was conducted in several steps: first, relevant dialogues and cinematographic elements were identified; second, these data were analyzed to reveal themes of depression as conceptualized by Beck and Alford (2009); finally, the findings were interpreted to conclude the portrayal of depressive symptoms and coping mechanisms in the film.

## **Results and Discussion**

The results and discussion of this study are divided into two parts. First, it explores the symptoms of depression reflected in the film *Pieces of a Woman* by Kornél Mundruczó (2020) based on the depression theory by Beck and Alford (2009). Second, it discusses how the main character copes with depression.

### **Results**

*The symptoms of depression reflected in the film Pieces of a Woman by Kornél Mundruczó (2020)*

The portrayal of Martha's depression in *Pieces of a Woman* (2020) is presented with psychological depth and subtlety. After the death of her newborn, Martha exhibits persistent sadness, emotional numbness, and difficulty expressing grief. Her restrained behaviour and occasional emotional outbursts reflect an internal struggle that isolates her from others and limits her ability to process loss openly.

Cognitively, her depression appears through negative automatic thoughts, self-blame, feelings of worthlessness, and hopelessness. Her perception of herself and the future becomes distorted, as seen in her self-evaluation and responses to daily situations. These patterns illustrate how trauma reshapes her thinking and deepens her psychological distress.

Motivationally, Martha experiences a decline in initiative and engagement. She withdraws from social relationships and meaningful activities, demonstrating reduced interest and diminished agency. This passivity reflects the erosion of drive commonly associated with depressive disorders.

The film also conveys vegetative symptoms, including sleep disturbances, loss of appetite, fatigue, slowed movements, and neglect of self-

care. These physical manifestations emphasize that her depression affects not only her emotions and thoughts but also her bodily functioning.

Beyond portraying these emotional, cognitive, motivational, and vegetative disturbances, the film depicts Martha's gradual coping process. Through moments of reflection, she begins to recognize and challenge her negative beliefs, particularly those related to guilt and responsibility. This cognitive regulation aligns with principles of Cognitive Therapy (CT) and Cognitive Behavioral Therapy (CBT), highlighting her effort to restructure maladaptive thoughts and regain psychological stability.

Martha's experience of depression is clearly portrayed through her emotional withdrawal, cognitive distortions, diminished motivation, and physical symptoms following the death of her newborn. Key manifestations of her depressive condition include:

The portrayal of Martha in *Pieces of a Woman* (2020) illustrates depressive symptoms as described in psychological literature. Emotionally, she exhibits persistent sadness and hopelessness that shape her interactions. Cognitively, her depression is reflected in self-critical thoughts, impaired concentration, and negative interpretations of events. Motivational symptoms appear through her loss of interest in meaningful activities and social withdrawal. In contrast, vegetative and physical symptoms are conveyed through slowed movements, sleep disturbances, vacant expressions, and neglect of daily routines. Through the integration of dialogue, body language, and visual symbolism, the film presents a depiction of depression following traumatic loss. Based on this portrayal, several depressive symptoms experienced by the main character are identified through her dialogues, narrative development, and cinematic structure.

*The way the main character copes with her depression in the film Pieces of a Woman by Kornél Mundruczó (2020)*

Martha's response to depression can be understood through Cognitive Therapy (CT), which emphasizes restructuring distorted thoughts that contribute to emotional distress. By reframing hopeless beliefs into more balanced perspectives, she reduces her emotional burden and regains psychological stability. This process aligns with Cognitive Behavioral Therapy (CBT), as her cognitive restructuring is reinforced through adaptive behaviors, such as gradually re-engaging in daily activities that counter withdrawal and despair. The scene shows Martha's emotional manifestations when she returns to work after losing her baby, where her stiff posture, vacant expression, and silence reflect emotional numbness and fatigue associated with depression. On her way to the office, she overhears a brief

exchange between a mother and child: “*Hi baby, are you happy today?*” “*Yes, mommy, I am happy*” (Mundruczó, 2020, 00:30:50–00:31:44), which, although ordinary, becomes a painful reminder of her loss and deepens her dejected mood. This persistent sadness and emotional emptiness illustrate a core emotional symptom of depression, which, according to Beck and Alford (2009), is marked by a persistent dejected mood, emotional numbness, guilt, hopelessness, and reduced capacity to experience pleasure. The scene used a medium shot and an eye-level angle, the lighting is though natural, appears cool and subdued, underscoring the detached atmosphere and symbolizing Martha’s inner numbness.

In addition, the scene shows Martha's cognitive manifestations when Martha and her mother are in the medical examiner’s office, where Martha is completing the procedure to donate her deceased baby’s body for medical research. The conflict intensifies when her mother decides to suggest a traditional burial, as reflected in the dialogue, “*I am not trying to change your mind. I know I cannot do that. I understand that you made up your mind to give your baby for medical research. The only thing I am asking of you is that when it is all over, we get her back so we can bury her. That's all. Thats the right thing to do, Honey*”. (Mundruczó, 2020, 00:49:19–00:49:38).

Her statement implies that Martha’s choice is morally inadequate, triggering low self-evaluation. Beck and Alford (2009) mention in their book that cognitive manifestation consists of low self-evaluations, negative expectations, self-blame and self-criticism, and lastly indecisiveness. This scene used a medium shot and an eye-level angle; the muted tones and lack of harsh shadows emphasize the feeling of emotional numbness and disorientation, supporting the depiction of Martha's depressive condition.

Furthermore, the scene (S03) shows Martha's motivational manifestations; the scene symbolically depicts emotional paralysis between Martha and Sean in their home. Sean pleads for an emotional connection and attempts to engage in a crucial conversation regarding legal action against the midwife. This is seen in dialogue, “*We should talk about a civil case, Martha. We gotta finish this. You know, I've come back from death before. Dark, cold. Really dark, really cold. Moreover, now she's in the dark, and the cold, and I can't do anything about it. My hands are sort of tied here. Please, Martha.*” (Mundruczó, 2020, 00:46:07–00:46:37).

Individuals with depression often experience reduced interest in responsibilities, social interactions, and tasks requiring effort or decision-making (Beck & Alford, 2009). This scene uses a medium-long shot and eye-level angle; the lighting is intentionally minimal, casting soft shadows around Sean, who sits in partial darkness.

Moreover, the scene (S04) show Martha vegetative and physical manifestations, this moment subtly reveals Martha's ongoing psychological struggle following the loss of her newborn. The emotional distance between the couple and Martha's disinterest in food highlight her detachment from life's basic needs, including nourishment. This is seen in the dialogue [Sean] *"You do not want this apple or chocolate?"* [Martha] *"Uhh... yeah, I don't want it"* (Mundruczó, 2020, 00:55:42–00:55:50).

This short dialogue encapsulates how Martha's depression has reached into the physical realm, with loss of appetite as both a symptom and consequence of her deteriorating mental state. Vegetative and physical manifestations are associated with disruptions in basic bodily functions governed by the autonomic nervous system and the hypothalamus, including low energy, sleep problems, disturbed appetite, and chronic fatigue (Beck & Alford, 2009). The scene used a medium close-up shot and an eye-level angle that invites the audience into a shared perspective, fostering empathy toward both characters. The lighting is warm and ambient, possibly using practical lighting from household fixtures like lamps or overhead bulbs.

Martha's gradual recovery process is reflected in her efforts to confront grief, regulate emotions, and challenge maladaptive thoughts. Key coping strategies portrayed in the film include:

The scene (S05) shows Martha responding to her depression with Cognitive Therapy (CT), the scene captures an emotionally tender moment in Martha's gradual journey toward healing, taking place at the entrance of her mother's home. This visit signifies more than a mere social call; it is Martha's first deliberate step in mending a strained familial bond that had been severely impacted by grief, blame, and emotional isolation. This seen in dialogue [Mother] *"Hello darling"* [Martha] *"These are for you. it is a sun rose I think."* [Mother] *"How beautiful"*. (Mundruczó, 2020, 01:314:57–01:15:12). Cognitive therapy help individuals identify, evaluate, and modify their distorted thinking patterns so that emotional and behavioral change can occur (Beck & Alford, 2009). The scene used a medium shot and eye-level angle, the lighting in this scene is soft and warm, coming from ambient sources inside the house.

In addition, the scene (S06) shows Martha responding to her depression with Cognitive Behavioral Therapy (CBT). The scene captures a quiet yet meaningful moment in Martha's emotional journey. Following a long period of emotional turmoil and isolation after the tragic death of her baby, Martha takes a subtle but symbolic action: she chooses to visit a bookstore and purchase a book on how to sprout plants. This moment is not about confronting the trauma head-on, but rather about creating emotional

distance from it. In the dialogue, the clerk says, [Man] “Looking for something about sprouting? I have got a better book than that. Try this, No this one.. yeah” [Martha] “Thank you”. (Mundruczó, 2020, 01:02:11–01:02:22). According to Beck and Alford (2009).

Cognitive behavioral therapy works to help individuals identify, evaluate, and modify dysfunctional thinking so that more adaptive emotional and behavioral responses can develop. The scene used a medium over-the-shoulder and eye-level angle, which creates a natural, non-intrusive point of view. It reflects the calmness of the interaction and maintains emotional neutrality, mirroring Martha’s internal effort to remain composed. The lighting in this scene is soft and natural, streaming through large windows behind Martha.

### ***Discussion***

The findings from *Pieces of a Woman* reveal a nuanced and multidimensional portrayal of depression that unfolds through Martha’s emotional, cognitive, motivational, and vegetative disturbances following the traumatic loss of her child. The film does not merely present grief as a temporary emotional reaction; rather, it constructs a sustained psychological condition that closely aligns with clinical descriptions of major depressive symptoms (Lubis, 2009). By integrating visual symbolism, restrained dialogue, and embodied performance, the narrative offers a complex representation of how trauma can evolve into a pervasive depressive state. From a film studies perspective, the use of cinematic techniques such as framing, silence, and shot composition supports the psychological depth of characterization (Bordwell & Thompson, 2008, 2012). This discussion situates Martha’s experiences within psychological theories of depression, particularly cognitive models that emphasize the interaction between thought patterns, emotional suffering, and behavioral withdrawal (Beck & Alford, 2009).

Martha’s emotional condition illustrates the persistent sadness, numbness, and hopelessness widely documented in psychological literature on depression (Lubis, 2009). Her inability to openly process grief and her gradual withdrawal from interpersonal connections reflect what clinical frameworks describe as affective flattening and social isolation. Emotion regulation theory suggests that individuals experiencing depression often struggle to manage and reinterpret distressing emotions effectively (Gross, 1999). Rather than dramatizing her sorrow through overt expressions, the film emphasizes silence and emotional containment, suggesting an internalized struggle that intensifies her alienation. This portrayal resonates with cognitive theories of depression, which assert that prolonged exposure

to distressing events can reshape emotional regulation and reduce an individual's capacity to experience positive affect (Beck & Alford, 2009; Fredrickson, 2000).

Cognitively, Martha's experience reflects distorted thinking patterns consistent with Beck's cognitive theory of depression. Her internal world becomes dominated by negative automatic thoughts, self-blame, and a pessimistic outlook toward the future. These distortions correspond to what Beck conceptualizes as the cognitive triad: negative views of the self, the world, and the future (Beck & Alford, 2009). Martha's interpretation of events—particularly her implicit assumption of responsibility for the tragedy—demonstrates how trauma can activate maladaptive core beliefs. This pattern is also aligned with the reformulated learned helplessness theory, which explains how individuals attribute negative events to internal, stable, and global causes, thereby increasing vulnerability to depression (Abramson et al., 1978; Seligman, 1975). The film carefully portrays these cognitive distortions not through overt exposition but through subtle shifts in her perception, judgment, and interpersonal responses, illustrating how depression restructures meaning-making processes.

Motivationally, Martha's diminished initiative and passivity further support the depiction of depressive symptomatology. Psychological research frequently links depression with reduced drive, impaired goal-directed behaviour, and an erosion of agency (Lewinsohn et al., 1985). Lewinsohn's integrative theory emphasizes the relationship between decreased positive reinforcement and the persistence of depressive behavior patterns. In the film, this is evident in her stagnation and avoidance of previously meaningful engagements. Her difficulty sustaining purposeful action reflects behavioral aspects of depression described in cognitive-behavioral models, where decreased activity both results from and reinforces negative mood states (Beck & Alford, 2009). This dynamic is also compatible with the concept of helplessness, in which repeated exposure to uncontrollable events leads to motivational deficits (Seligman, 1975). The cyclical relationship between inactivity and despair becomes central to understanding the depth of her psychological paralysis.

The vegetative and physical symptoms portrayed in the film reinforce the holistic nature of depression. Disturbances in sleep, appetite, energy, and self-care signal that Martha's suffering extends beyond emotional pain and cognitive distortion into physiological functioning (Lubis, 2009). Biological perspectives, such as the catecholamine hypothesis, further support the understanding that depression involves neurochemical dysregulation affecting mood and energy levels (Schildkraut, 2020). Additionally, Meehl

(2001) discusses hypohedonia as a reduced capacity to experience pleasure, which can be observed in Martha's diminished emotional responsiveness. The film's attention to fatigue, vacant expressions, and neglect of daily routines illustrates how trauma-induced depression permeates bodily functioning and weakens resilience.

Beyond symptom representation, the film also gestures toward a gradual coping process that can be interpreted through the lens of Cognitive Therapy (CT) and Cognitive Behavioral Therapy (CBT). Cognitive therapy emphasizes identifying and restructuring distorted cognitions that maintain depressive states (Beck & Alford, 2009). Martha's restrained and reflective responses suggest an emerging awareness of maladaptive thoughts. This process aligns with cognitive restructuring principles and parallels elements found in Rational Emotive Behavior Therapy (REBT), which highlights the role of irrational beliefs in sustaining emotional distress (David, 2004). Rather than remaining entirely consumed by guilt and hopelessness, she begins to evaluate and implicitly challenge the assumptions that intensify her suffering.

Furthermore, Martha's gradual behavioral adjustments align with CBT's emphasis on the reciprocal relationship between thought, emotion, and action (Beck & Alford, 2009). Her evolving appraisal of the traumatic event can also be understood through stress and coping theory, which underscores how cognitive appraisal influences emotional outcomes (Lazarus & Folkman, 1984). By creating psychological distance from catastrophic interpretations, she interrupts the cycle of despair that characterizes depressive cognition. Although the film does not depict formal therapy, her internal process reflects therapeutic mechanisms central to CBT: awareness of automatic thoughts, cognitive restructuring, and incremental behavioral engagement. This subtle transformation underscores the possibility of resilience and movement toward well-being, resonating with positive psychology perspectives on recovery and flourishing (Seligman, 2011).

In conclusion, the portrayal of Martha in *Pieces of a Woman* offers a comprehensive depiction of depression as a condition encompassing emotional suffering, cognitive distortion, motivational decline, and physiological disruption. Through cinematic techniques that enhance psychological realism (Bordwell & Thompson, 2008), the film situates personal tragedy within established theoretical frameworks of depression. By engaging with cognitive theories, behavioral models, biological perspectives, and coping frameworks, this discussion demonstrates how the narrative not only represents the complexity of depressive experience but also suggests pathways toward psychological awareness and gradual healing.

## Conclusion

From the analysis of Martha's character in *Pieces of a Woman*, it is found that the film presents clear manifestations of depression through emotional manifestations, cognitive manifestations, motivational manifestations, vegetative and physical manifestations. According to Beck and Alford (2009), symptoms of depression generally fall into six categories: emotional, cognitive, motivational, vegetative and physical, delusions, and hallucinations. However, the film primarily highlights only four of these categories, as delusion and hallucination symptoms are not explicitly portrayed or emphasized in Martha's depiction. Additionally, from the analysis of Martha's character in *Pieces of a Woman*, Martha copes with her depression through the application of Cognitive Therapy (CT) and Cognitive Behavioral Therapy (CBT).

## References

- Abramson, L. Y., Seligman, M. E. P., & Teasdale, J. D. (1978). Learned helplessness in humans: Critique and reformulation. *Journal of Abnormal Psychology*, 87(1), 49-74. <https://doi.org/10.1037/0021-843X.87.1.49>
- Aziz, N. A. (2023). The Depression Symptoms of the Character Nic Sheff in the film *Beautiful Boy* by Felix Van Groeningen. Universitas Muhammadiyah Sukabumi.
- Beck, A. T., & Alford, B. (2009). *Depression causes and treatment*. University of Pennsylvania Press
- Bordwell, D., & Thompson, K. (2008). *Film art: an introduction-8th edition*. New York: McGraw-Hill Education.
- Bordwell, D., & Thompson, K. (2012). *Film Art: An Introduction*. New York: The McGraw-Hill Companies
- B&H Photo Video. (n.d.). *Filmmaking 101: Camera Shot Types*.
- David, D. (2004). Rational emotive behavior therapy (REBT): The view of a cognitive psychologist. In *Rational Emotive Behaviour Therapy* (pp. 130-157). Routledge.
- Fredrickson, B. L. (2000). Why positive emotions matter in organizations: Lessons from the broaden-and-build model. *The Psychologist-Manager Journal*, 4(2), 131.
- Gross, J. J. (1999). Emotion and emotion regulation. *Handbook of personality: Theory and research*, 2, 525-552.
- Lazarus, R. S., & Folkman, S. (1984). *Stress, appraisal, and coping*. Springer Publishing Company.
- Lewinsohn, P. M., Hoberman, H. M., Teri, L., & Hautzinger, M. (1985). An integrative theory of depression. In S. Reiss & R. R. Bootzin (Eds.), *Theoretical issues in behavior therapy* (pp. 331-359). Academic Press.
- Lubis, N. L. (2009). *Depresi dan tinjauan psikologis*. Jakarta: Prenada Media Group.
- Meehl, P. E. (2001). Primary and secondary hypohedonia. *Journal of Abnormal Psychology*, 110(1), 188.
- Merriam, S. B. (2009). *Qualitative Research: A Guide to Design and Implementation*. San Francisco, CA: Jossey-Bass.
- Pangaribuan, J. F., & Halomoan, H. S. (2022). The Analysis of the Main Character's Mental Depression in the Film *A Girl Like Her*, Directed by Amy S. Weber, Using Freud's Psychoanalytic Theory. Universitas Buddhi Dharma.
- Schildkraut, J. J. (2020). The catecholamine hypothesis. In *The Psychopharmacologists 3* (pp.111-134). CRC Press.
- Seligman, M. E. P. (2011). *Flourish: A visionary new understanding of happiness and well-being*. Free Press.

- Sintami, N.L., Jayantini, I. G. A. S. R. & Juniarta, I. W. (2022). Effects of Depression on the Life of the Main Character in Her Movie by Spike Jonze. Universitas Maharaswati Denpasar.
- Seligman, M. E. P. (1975). Helplessness: On depression, development, and death. San Francisco: W. H. Freeman.
- Vogue. (2018, September 11). Lady Gaga on her fight against fibromyalgia and mental health struggles.
- Yahr, E. (2017, March 16). Selena Gomez reveals depression, anxiety, and panic attacks during the Revival tour.