Social Media and Identity Formation:
Content Analysis of Movie "Eighth Grade"

Herawati[1], Rustono Farady Marta[2], Hana Panggabean[1], Changsong Wang[3]

[1]Faculty of Pcychology, Atma Jaya Catholic University of Indonesia, Jakarta, Indonesia
Email: Herawat.202000130003@student.atmajaya.ac.id
Email: hana.panggabean@atmajaya.ac.id

[2]Master's Degree of Communication Science Department, Universitas Bunda Mulia,
Jakarta, Indonesia
Email: rmarta@bundamulia.ac.id

[3]Department of Journalism and Advertising, Xiamen University Malaysia, Malaysia
Email: cswang@xmu.edu.my

Abstract
Movie is regarded as a visual medium that offers a comprehensive presentation of a phenomenon in a defined time. This study employed a qualitative method to provide an interpretive paradigm on the movie titled "Eighth Grade" (directed by Bo Burnham, 2018). It aims to understand the massive role of the use of social media in shaping the identity of young people. The content analysis of movie "Eighth Grade" was carried out by considering abstraction, explication, and structuring. To understand this phenomenon, this study employed Luyckx's perspective on identity formation theory and the social identity model of deindividuation effect. The results of the research showed that the movie "Eighth Grade" vividly described the process of identity formation in a sequential and comprehensive manner, as well as showcased the occurrence of deindividuation processes in social media activities. It Is suggested that to construct a healthy identity, digital activities should complement offline activities, not replace them.

Keywords: identity development, social media, content analysis, eighth grade, deindividuation

Paper type: Research paper

INTRODUCTION

Identity formation is a developmental challenge among youth toward various youth behavioral disorders. On one hand, unsuccessful identity formation causes cases of juvenile delinquency which are often found together with turmoil and stress (Barbot, B. & Hein 2020). "The depiction of juvenile delinquency exposes the social discontent of youths" (Wang, 2016, p. 99) on screen. It leads to role-confusion which causes psychological inflexibility, experiential avoidance, high level of internet addiction (Hsieh et al. 2019); low self-agency which affects to drug and other substance abuse (Bjornestad et al. 2019) and depression (Montesano et al. 2017; Seo, Song, J. E. Lee, and Ahn 2020; Steele et al. 2017). On the other hand, the formation of a coherent identity plays a great role in self-esteem (Nelson et al. 2018), positive well-being and flourishing personal growth (Ryan and Deci 2017). The development of a new identity, in which recipients are eager to shape a better and useful identity for society, supports the success of former drug addicts' recovery therapy (Bjornestad et al. 2019).

The formation of identity cannot be separated from the environmental context where an individual grows. In its development, each individual needs to formulate his or her "ought self". The series of questions may raise: Who am I? How should I act? What is good for me? What should I not do? To response towards those questions, there will be numerous conflicts faced both within and between oneself and others. Within the self, there is a conflict between the idealized self and the reality one faces. Outside the self there is a conflict between environmental demands and one's own desires (Erikson 1994).

Nowadays the internet and social media have become an environment that cannot be separated from Indonesian youth growth. Of the more than 200 million internet users in Indonesia, 77.3% are aged 13-34 and 96.3% of them are social media users (Hootsuite 2020). The internet has grown not only as a medium for delivering messages from sender to receiver, but has become a place where people meet, work and even play with other people staying from far away. In addition, computers have become assistants that interactively provide information and do many things on our behalf. Despite benefiting people, this interactivity becomes a shortcut for the mental processes and affects behavior of the users (Sudnar et al. 2015).

The phenomenon of the importance of the internet in shaping the identity of young people has been reported by various research and the media. Individuals with high attachment anxiety and avoidance tend to present themselves as different and contradictory both online and offline (Trub 2017). The hyper-reality phenomenon is also found among Facebook users, where individuals feel they have received recognition because of public response to their social media status (Damayanti and Hidayat 2019). Lack of comments and likes on social media posts makes 44% of teens feel insecure. More than half of them, i.e. 65%, feel better when more people interact with their social media profiles (Barna 2020). Young people spend a lot of time preparing, improving the appearance and decorating photos to be displayed on social media, and some of them even display sensual photos to attract the attention of others (Shoa and Keno 2020). In worst cases, radical groups misuse social media to attract Indonesian students who are looking for a religious identity (Sugihartati, Suyanto, and Hidayat 2020).
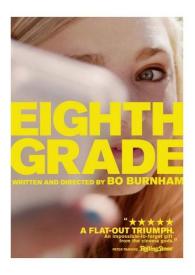
The Internet, on the other hand, also displays positive phenomena among youth. It has become a virtual community for the development of national identities, customs, interests and hobbies (Kaya, Argan, and Yetim 2017). Many young people find their identity and successfully develop their careers by utilizing the internet. Successful Indonesian online business start-ups such as Buka Lapak, Traveloka, Tokopedia and Gojek were built and led by young people in their 30s who turned their small companies into unicorns. They have been successful to adapt to the internet, find their identity as entrepreneurs and create jobs for many people (Pramono 2020). In addition to the extraordinary success of young people above, the internet also provides an opportunity to develop identities for many young influencers in various fields. Their income and influence are incomparable and even considered more influential than conventional celebrities (Jin, S. V., Muqaddam and Ryu 2019).

Various previous studies throughout 2006-2016 showed that the Internet had received so much attention from researchers who connected the internet with individual identity. They found that the Internet became a medium for self-presentation, identity exploration and a medium for social interaction (Wängqvist and Frisén 2016). Furthermore, several movies have also been produced to describe how the online world becomes a medium for individuals to present

themselves that are different from their real situation (Kristiyono and Siriki 2019). One of them is the movie "Eighth Grade" (2018) which describes this phenomenon prudently and realistically which drives active reviews. The movie is "directed and scripted by Bo Burnham and casted several rising stars in American film industry" (Burnham 2018).

Eighth Grade narrates the story of Kayla's search for identity in her online and offline life. Kayla is an eighth grader, equivalent to a junior high school, with an average age of 13-14 years. She lives with her single father who loves her very much. She has low social skills which makes her not popular and is voted "the most quiet" at school. However, she actively uses social media.

Figure 1.

Poster of the Film "Eighth Grade"

The important phenomenon embedded in this film is the anonymity in social media which allows Kayla to present a different self from her daily life. This phenomenon resembles the deindividuation construct in social psychology. Although the symptoms were firstly revealed by Le Bon (1895), the concept of deindividuation was introduced by Leon Festinger, Albert Pepitone and Theodore Newcomb (1952). Deindividuation is defined as the loss of self-awareness and desire for self-evaluation. This happens in group situations that encourage individuals to act based on the norms adopted by the group, both good and bad, rather than by their own individual judgement (Vilanova et al. 2017).

Deindividuation is associated with the role of anonymity in social situations. The classic study conducted by Zimbardo (1969) and Diener (1976) showed symptoms of anonymity clearly. Zimbardo found that female participants

with face coverings, which provides a sense of anonymity, were more likely to press buttons they believed would electrocute their victims in another room. Diener et al. confirmed this finding in observing children's behavior when doing trick-or-treating on Halloween. The study found that children in costumes that cover their identities or children who travel from house to house in groups steal more candies than those who go out alone (Chang 2008). Furthermore, Chang (2008) summarized that deindividuation is associated with negative behavior that goes against social norms. The larger the group size, the greater the degree of anonymity experienced by group members. This greater anonymity causes greater tendency to behave against the norms since anonymity protects individuals from social rejection when they do not comply with the norms.

Deindividuation does not always have a negative impact. Some existing studies which use social identity model of deindividuation (SIDE) have drawn insights on the positive nature of deindividuation. These existing studies attempted to explain the relevance of anonymity in groups that enhances prominent aspects of social identity and its expression by members. They argued that the phenomenon of anonymity and the integration of self-identity with the group, may lead to conformity to specific norms of the group, and not always a violation of social norms in general as proposed by deindividuation theory (Spears 2017). When they are part of a group, individuals actually do not lose their whole sense of self and control over all behavior, but they direct themselves towards social identity, rather than personal identity (Vilanova et al. 2017).

Self-identification into group identity, as proposed by SIDE, also occurs when individuals communicate with social media platforms (Perfumi et al. 2019). Online platforms can create and maintain social norms and a sense of belonging as a community and encourage interpersonal relationships, although they can also encourage immoral and maladaptive things such as pedophilia, stalking and cyber-bullying (Nicholls and Rice 2017). Lea's research in 2001 observed and compared participants in video conferencing via computers. The study found that the group of participants who did not show their faces through photos or videos, would view the group more positively and categorize themselves as part of the group. Another study found something similar, namely that anonymous participants showed social behavior that was consistent with positive group norms (Chang 2008). Studies of

gamer communities found that playing in groups increases commitment to shared norms by the group (Liao et al. 2020). The researcher believes that SIDE theory is suitable for observing the phenomenon of deindividuation in digital activities (Spears 2017) so that it is worth implementing in this study.

The process of identity formation was analyzed with the perspective of Luyckx's theory in order to provide a comprehensive and realistic picture. The process of identity formation is described as exploration and iterative commitment, in which the exploration stage comprises exploration in breadth and exploration in depth and the commitment stage is divided into commitment making and identification with commitment. However, there is one maladaptive aspect in identity formation, namely ruminative exploration (Mastrotheodoros and Motti-Stefanidi 2017).

The stages of identity formation start from exploration in breadth. At this stage, individuals begin to explore and look for alternative experiences to find goals, values and beliefs that they will hold. The next stage is commitment making, where individuals make choices about issues that are important and relevant to identity. Individuals do not stop exploring when they have made a commitment. The exploration stage continues into exploration in depth where individuals begin to conduct in-depth evaluations of commitments or choices that have been made to ensure that commitments are in accordance with the internal standards they hold. After in-depth exploration goes well, individuals will feel confident, can identify and internalize their choices. This stage is called identification with commitment. Certain individuals engage in unproductive exploration, are passive, worry and are constantly self-focused. They find it difficult to avoid the ruminative exploration process and result in disruption of their life functions (Luyckx et al. 2008; Mastrotheodoros and Motti-Stefanidi 2017).

Furthermore, both positive and negative emotional experiences are understood as a more important aspect of identity formation than exploration. This explains ruminative exploration where the amount of exploration is not always proportional to the amount of commitment (van der Gaag, Albers, and Kunnen 2017).

Identity exploration can occur on social media with less risk. Social media is a medium for exploration in breadth in the form of expression, experimentation,

exploration of various roles and appearances that cannot be done in everyday life (Gündüz 2017). Selfie, for example, has become a self-presentation phenomenon on social media which is often associated with inauthentic and narcissistic appearances (Diefenbach and Christoforakos 2017). It should be noted, however, that self-presentation on social media is an important activity in identity formation for students (Yang, Holden, and Carter 2017).

The social media community is also an arena for exploration in depth. Individuals can compare, talk about things that have been identified as part of themselves with peers and groups that match their interests (Shoa and Keno 2020). For marginalized groups such as Lesbian Gay Bisexual Transgender and Queer/Questioning - LGBTQ, social media is a place of exploration that gives them a sense of security (Lucero 2017). Exploration can be done freely because of the anonymous characteristics of social media (Gündüz 2017).

In addition, commitment to group identity can be built through social media. This is widely used by marketers to build commitment to customer identity as users of certain brands (Khizar et al. 2020) and human resource managers in building commitment to the organization and work (Kim and Leach 2020). Unfortunately, the greater the individual's engagement with social media, the less individual's commitment to the goals that have been set (Çelebi, M., & Özkul 2020).

Seeing the breadth of use and the magnitude of the role of social media in identity formation, the researcher is interested in looking at this process carefully. This study utilizes a movie as it is a visual medium that can provide a complete picture in a relatively short time. "Eighth Grade" is chosen because it can describe the phenomenon of identity formation and the role of social media in a complete and comprehensive manner in accordance with the research objectives.

METHOD

In this qualitative content analysis, data are presented in words and themes, which makes it possible to draw some interpretation of the results. Content analysis is employed to identify the interpretive in which the researcher conducted direct observation of the social world, or the daily life of the subject

being studied and interpreted it (Taylor, 2018). This study interprets the selected movie under study through the implied meaning of the constructed message.

The object of research is the film "Eighth Grade" by Bu Burnham which was produced in 2018. The film with a duration of 1 hour 33 minutes has received 60 awards and 93 nominations, including the winner of "Movie of the year" from the 2019 AFI Award, "Breakthrough Performer" from the 2018 AFCC Special Award for lead role Elsie Fisher, "Best First Film" from the 2019 AFCC Award for director Bo Burnham, and so on (IMDb 2019). This object was chosen because it can provide an overview of the process to be studied, namely the role of social media in the process of forming the identity of young people.

The subject that became the focus of the analysis is the main character, namely Kayla (played by Elsie Fisher), an 8th grader who is quiet but active on social media. The supporting subjects are: The Father, Mark Day (played by Josh Hamilton); Aiden (played by Luke Prael), Kayla's ideal man; Kennedy (played by Chaterine Oliviere), the popular girl at school; Gabe (played by Jake Ryan), Kennedy's cousin who becomes Kayla's friend; Olivia (played by Emily Robinson), a friend from high school; and Riley (played by Daniel Zonghadri), Olivia's friend. Supporting subjects are discussed only in the cases of strong relation to Kayla.

The way the analysis is carried out in content analysis can vary according to the needs and the object being studied (Roller 2019). In this study, the analysis was carried out in three stages, namely: summary or abstraction, explication and structuring (Mayring 2014).

Abstraction is the stage of summarizing the material to provide a complete picture of the object being analyzed, in which only the important content is preserved (Hardiyani, Rahmat, and Hidayat 2019). Objects will be divided based on scene segments and given coding compiled with the perspective of identity formation theory (Luyckx et al. 2008; Mastrotheodoros and Motti-Stefanidi 2017).

Explication is the stage of adding the material needed to provide understanding, explanation, clarification and interpretation of the object. This should be done by studying a thorough lexico-grammatical aspects of the object. However, because the object is a fairly long film, the discussion was only limited to vocabulary (lexicon) and grammar which are typical and often appear. Then an

analysis was carried out based on a narrow context, namely in the perception of film settings among American teenagers; and the wider context, namely the perception of the Indonesian audience (Marta and Rieuwpassa 2018; Mayring 2014).

Structuring is the stage of filtering important aspects of the object based on content, form and a certain scale. Content analysis was carried out by paying attention to the unit of analysis in the form of scene segments. The structuring dimension in the form of coding was based on the theoretical framework of identity formation by Luyckx (2008) by taking into account the uniqueness of internet anonymity with the perception of SIDE (Chang 2008; Spears 2017; Vilanova et al. 2017). The form and scale were analyzed by looking at the suitability in the context of the film setting and the target audience of Indonesia.

RESULTS AND DISCUSSSION

The results of the research and discussion are presented in three parts according to Mayring's content analysis method, namely: abstraction, explication and structuring (Mayring 2014).

Abstraction

"Eighth Grade" captures the daily life of most young people today. The researcher summarizes this film in 3 parts, namely: introduction (at 00:00:00 – 00:11:17), stages of identity formation (00:11:18 – 1:09:35) and closing (1:09: 36 – 1:33:00).

The introduction section describes two important things in Kayla's daily life, namely self-discrepancy between real life and social media life; and non-intimate relationships with the closest people, namely fathers and school friends. On social media, Kayla intends to always look beautiful with the help of camera filters that disguise acne. In addition, she diligently uploads cheerful selfies and motivational videos about self-confidence. "Gucci ….", the typical expression of a confident popular youth, is a favorite word that always appears at the end of her videos. Behind her cheerfulness and popular appearance, she is the only viewer and "like" giver to her videos because Kayla doesn't have any followers on the Youtube channel. Meanwhile at school she is a quiet and aloof girl, who her classmates vote her as "the most quiet girl."

The videos shown as the background at every stage of Kayla's struggle strengthen the visualization of this phenomenon of self-discrepancy between real life and social media life. At the beginning, there is a contrast between what is perceived and the video content. For example, the video "Being yourself" (00:00:30) is shown in contrast to the scene where she was taking a selfie and uploading an edited photo. The video "Putting yourself out there," which contains tips on how to keep going when afraid of a new environment, it is accompanied with a scene when she reluctantly and anxiously walked towards Kennedy's house until she experienced a panic attack (00:20:18). The video "How to be Confident" is preceded by a scene as she headed to a meeting and expected to sing at a karaoke room (00:30:57).

Symptoms of self-discrepancy shown above are found in individuals with high attachment anxiety and avoidance (Trub 2017). This self-presenting behavior that is different from real life is an example of deindividuation phenomenon supported by the anonymous characteristics of the internet. Anonymity encourages individuals to position themselves with social identity and behavior (Vilanova et al. 2017). Kayla identifies herself with the identity of the youth community in general and behaves like they behave on social media.

Figure 2.

Kayla's self-discrepancy in social media vs real world: cool, confident in social media posts and vlogs vs alone and moody at school

Kayla's inability to build intimacy is shown in her relationship with her father and the absence of close friends. The father is described as a single father, a family man who tries to build closeness with his daughter. Despite getting this supportive figure, Kayla responded to her Dad's efforts distantly. She always answered minimally by continuing to play with her smartphone while talking. Jokes were also responded emotionally. Erikson in the theory of psychosocial development formulated that intimacy is a developmental stage after the stage of

identity formation. It is arguable that if an identity is not well formed, it will hinder the growth of the ability to build intimacy (Erikson 1994).

The stages of Kayla's identity formation are described clearly and gradually in the second part. The results of the selection of segments in the film are mapped in table 1, which shows the process of exploration in breadth, commitment making and exploration in depth; and table 2 which shows that the process of identity to commitment and intimacy can be built after identity is formed. Coding is carried out based on the theory of identity formation from Luyckx (2008) in which one stage of intimacy is added which according to Erikson (1994) is a stage of development after identity is formed.

Table 1.

Stages of exploration in breadth-commitment making-exploration in depth

Segment	Duration	Code	Code Justification
Attending Kennedy's birthday. Getting a *Panic attack* at the toilet, being clumsy. Asking dad to pick her home.	00:20:18 – 00:30:18	Exploration in breadth	Despite reluctance Kayla tried to do new things as recommended by her father.
An unexpected conversation with Aiden during Kennedy's birthday party. Kayla intends to sing before her friends.	00:30:19 – 00:30:58	Commitment making	Having personal request significantly encourages Kayla to develop her commitment to be more confident
Making targets and planning in details to be more self-confident.	00:32:39 – 00:34:10	Commitment making	Having a new goal and motivation.
Trying new things such as : chatting with Kennedy, Aiden dan Olive and having exposure to phornography.	00:34:11 – 00:50:10	Exploration in breadth	Having on personal willingness, Kayla is encouraged to try new things that she has not done before.
Riley, Olivia's friend, teases Kayla to strip her clothes. Kayla rejects it but she feels *guilty*. Kayla cries and her Dad comforts her.	1.01.01 – 1.09.35	Exploration in depth	The conflict with her peers makes Kayla to reflect on values she holds.

The exploration in breadth stage was initially carried out reluctantly because of Kayla's avoidance tendency. The conversation with the ideal person, Aiden, became a significant moment that prompted Kayla to make commitments. She tried a new role as a confident person in the real world, not just on social media. She tried to do things she had never done before, such as singing on the birthday party of Kennedy, the Popular Girl at school; getting to know Gabe; talking to Kennedy at school; approaching Aiden and hanging out with Olivia's new friends. When she learned that Aiden had broken up with his girlfriend because she was not willing to provide nude photos, Kayla promised to give nude photos that she did not actually have. In fact, she started to learn pornography from Youtube even though she was disgusted because she had never done it before. The significant others, especially peers, are important in developing adolescent identity (Shevchenko 2019).

Figure 3.

Exploration in breadth Kayla: attending Kennedy's birthday party, approaching Aiden, hanging out with Olivia and her friends

At the commitment-making stage, individuals begin to make choices about relevant and important issues according to the identity they recognize (Luyckx et al. 2008). Exploration is carried out not only in behavior, but also in values that are different from what one has known so far.

The exploration in depth stage was experienced by Kayla in her interaction with Riley, Olivia's friend. While driving home from a hangout, Riley stopped the car and invited Kayla to play "truth or dare." He undressed and challenged Kayla to do the same. Kayla refused even though she felt guilty and repeatedly apologized. That night became a fateful night when Kayla began to think deeply about the values she had only been adopted from her parent. What is told in this film illustrates Erçelik's findings (2020) that the relationship with the father is related to identity foreclosure, Marcia's terminology relating with the tendency to

accept the identity that has been implanted in oneself as it is without exploring it (Erçelik 2020).

Interaction with the outside world becomes an opportunity for deep exploration. Kayla wept with anger, regret, and confusion. She had some kind of desire to be the same as his friends but it was against the identity she knew so that it did not give a sense of self. Erikson (1994) argued that sense of self will be felt if there is an integration between what is thought, felt and done. Individuals will tend to choose an identity that provides an integrated sense of desires, interests, roles and values so as to increase self-functioning (Ryan and Deci 2017).

Another significant personal role is Kayla's father who is described consistently in "Eighth Grade". Dad is present in every important moment of Kayla. When Kayla hesitated to come to Kennedy's birthday, her father coaxed and ushered in. When she dabbled in eating bananas after watching pornography movie, her father expressed surprise without suspicion. When she wanted to hang out with Olivia, his father supported and escorted her. When she was crying after meeting Riley, her dad came back and tried to comfort her. Although the father's figure is not described as a person who is excellent in parenting, the image of his love and presence fulfills an important relatedness need in identity formation (Ryan and Deci 2017). This has helped Kayla choose to stick to the values that have been taught and make them her own values. This helps her to enter the identification with commitment stage.

Table 2.

Identification with commitment

Segment	Duration	Code	Code Justification
Kayla made a vlog where she admitted that she was *nervous*, and powerless in contrast to her previous self-presentation	1:10:00 – 1:13:09	Identification with commitment	Having self-acceptance and being authentic. She accepted and presented herself as she was.
Personal conversation with her father and intimacy with Gabe.	1:16:00 – 1:22:00 1:24:00 – 1:28:00	Intimacy	Having Intimacy with significant others was created after Kayla accepted herself.

The closing part of the film describes two important things after Kayla finds her identity. Kayla is depicted as being able to accept herself as she is and able to build intimacy. The process of accepting oneself is a determining part of identification with commitment. In her video (1:10.00-1:13:09) Kayla admitted that all this time she had presented a different self. She admitted that she was nervous and helpless, unlike what she said in the video. Her courage to admit weakness is a part of her authenticity in which the compatibility between her internal sense of self (belief, value, motivation) and her external expression has grown. Authentic individuals are those who embrace their true self (Hewlin et al. 2020), have a feeling of well-being and are more resistant to stress (Rivera et al. 2019). Kayla did not deny or cover up difficult and embarrassing times, but accepted and admitted that she integrates with herself. An integrated identity is the key for individuals to feel well-being and self-esteem (Ryan and Deci 2017).

Figure 4.

Intimacy with Father and Gabe

The ability to establish intimacy is seen in her relationships with the closest people, especially her father and Gabe. This stage of development is the stage of psychosocial development after identity is formed (Erikson 1994). Her communication with the father, which used to be rigid, awkward and full of misunderstandings, turned to be more personal, especially when her father gave unconditional positive regard by expressing pride in seeing Kayla's ability to solve her problems by her own effort. Gabe did the same. Gabe, who was often considered weird by others, became the only friend who could accept Kayla as she was. He thought that Kayla was cool. Unconditional positive regard provides the fulfillment of relatedness needs and strengthens individuals (Proctor, Tweed, and Morris 2020) thus helping Kayla achieve identification with commitment, not maladaptive ruminative exploration.

By accepting herself as she is, Kayla no longer uses social media as a place of escape or a substitute for self-expression because of the difficulty of expressing herself in the real world. Social media has become a complementary medium in self-expression so that her personality growth becomes more flourishing (Ryan and Deci 2017).

Explication

The choice of vocabulary and grammar in "Eighth Grade" movie are words and grammar that are known and understood by young people both specifically in the context of American youth and wider context. The way she addressed audience by saying "Hi Guys" and "Love Kayla" in Kayla's videos are sentences that are commonly heard among teenagers so that viewers can enjoy conversations naturally and contextually. The scenes can depict social media as a medium of self-presentation fairly as it is a common phenomenon among young people. In addition, the word Kayla often used at the end of her video "Gucci" is a slang that is commonly used among young Americans (Angheli 2019) but is not common among young Indonesians. However, this is not a big problem because young people like to use slang when the native language sounds too binding (Rosalina, Auzar, and Hermandra 2020).

Structuring

This structural analysis focuses on the content, shape and scale of the object being analyzed, "Eighth Grade" movie. In terms of content, "Eighth Grade" succeeds in providing a coherent and comprehensive picture of the identity formation process. The visualization is shown naturally and comprises of scenes that are in accordance with the daily phenomena of today's young people. Self-discrepancy and lack of intimacy are shown from the very beginning. Social media as a medium for self-presentation of ideal-self, is well visualized in the social media status update scene with filters and supporting applications, as well as uploading vlogs on the Youtube channel. However, it is in contrast with the reality of being unpopular and having no friends at school. This is also a real phenomenon of self-discrepancy in individuals with low social skills who want to express their ideal self (Diefenbach and Christoforakos 2017; Gündüz 2017; Trub 2017). Deindividuation is evident when the quiet and insecure Kayla becomes

confident on social media that has the characteristics of anonymity. The inability to establish personal closeness (intimacy) with the closest people is also a common phenomenon in individuals who are still seeking their self-identity (Erikson 1994).

The stage of identity development is also depicted in sequence with scenes that are close to the phenomenon of young people's lives. The exploration in breadth stage which begins with reluctance, is in accordance with the personal nature of avoidance attachment, a complex in which a person does not like social situations and prefers his/her gadgets (Kim and Koh 2018). The influence of a significant figure (Aiden) who fulfills relatedness needs, becomes the moment that motivates Kayla to start making commitment to become confident and explore on her own initiative (Ryan and Deci 2017).

However, some scenes seem too idealistic and in black and white, for example the figure of Kayla's father who is described as being understanding, never getting angry, always being present and always trying to approach his daughter. While describing unconditional positive regard as important in identity formation (Proctor et al. 2020), it seems too idealistic in the real world. Riley's scene challenging Kayla to take off her clothes at their first meeting also feels too much for 8 graders aged 13-14 years, especially when viewed from the broad context of the Indonesian audience. However, this scene is well packaged to show a clash of values that makes Kayla rethink the values that have been believed about promiscuity. This incident is well packaged as a moment of exploration in depth that leads to identification with commitment.

Another thing that is quite disturbing is the simplification of the emergence of the ability and courage to build intimacy with the closest people, i.e. Kayla's father and Gabe, after self-identity has been formed. Indeed, intimacy is a stage of psychosocial development after identity formation (Erikson 1994), but the process is not short and automatic. Providing time-skipped information, for example by saying that the scene happened several years later, will greatly help strengthen the reality of the process that occurred.

In term of form, "Eighth Grade" is presented quite according to the context of the problem. Selfies for social media, photo editing applications, vlogging on the Youtube channel with the typical style of young people, the atmosphere at

school, and the rigid relationship between parents and teenagers, are well presented. It can be claimed that the film was prepared with sufficient research.

The accompaniment of the theme song "Orinoco flow" as well as videos that are shown as background scenes with appropriate themes, reinforce the conveyed message. The Orinoco is a long and meandering river in South America. The rhythm of the song gives a strong impression of the sailing journey. The chorus keeps repeating the phrase "Sail away, sail away, sail away." No wonder many travel agencies use it as an accompanying song when ships leave port (Osterreid 2020). Although this song by Enya was released in 1988 and is not popular among the young people today, the rhythm and lyrics are appropriate as an introduction for the audience to enjoy Kayla's journey to explore her identity.

The researcher assessed that the scenes shown in "Eighth Grade" were appropriate scenes on a narrow scale, namely the context of American 8th graders aged 13-14 years. The theme of pornography is presented in conversation without vulgar scenes. Exposure to pornography among adolescents in various countries including America, reportedly start at the age of 10 years. Most of the adolescences were exposed by pornography unintentionally. For example, by opening unsolicited or spam messages, mistyping website addresses or accidently accessing pop-up images and advertisements (Peter and Valkenburg 2016). Although it cannot be said to be experienced by all teenagers, pornography is a real reality among American teenagers aged 13-14 years. Among Indonesian teenagers, access to pornography is found to be common starting from junior high school (Rachmaniar, Prihandini, and Janitra 2018). Thus, this is also a natural phenomenon for Indonesian youth audiences.

This film does not mention age limits, so on a broad scale the audience is all ages. For a younger age, this is quite disturbing, especially the scene of Riley challenging Kayla to undress on their first meeting. However, the absence of vulgar scenes must be appreciated so that "Eighth Grade" is worthy of a family movie.

The movie follows three-act structure which contains rich plots and form. With the help of employment of formlism on screem, its plots are in accordance with the context of the film's setting. Those sensitive issues and subjects are

conveyed in a straightforward but not vulgar manner so as to broaden the audience who can accept them.

CONCLUSION

The film "Eighth Grade" provides a vivid, comprehensive, and fair picture of the process of forming the identity of young characters. it is described as not running in a linear fashion, but there is a repetition of exploration and repetition of commitments as formulated by Luyckx. This film helps viewers see that this process of identity formation is normal in the real world. "Eight Class" also features social media features as a medium of self-expression. When the function of self-expression on social media replaces self-expression in the real world, individuals experience self-discrepancy. The process of deindividuation in social media activities is also clearly visible. In anonymous online activities, individuals tend to conform to social norms, namely the norms of the youth community. However, the individual does not completely lose self-awareness or desire to be evaluated. If social media is a complement to self-expression in the real world, it is said to be a healthy medium and supports the formation of individual identities. Moreover, if social media becomes a substitute for self-expression in the real world, what happens is the formation of an unhealthy identity. This needs to be a concern for young people, parents, coaches, teachers, and ulama who provide continuous support to young people. This film deserves appreciation because it visualizes a phenomenon that is missed by young people in an ordinary setting without being patronizing, but with contextual language and scenes. Negative phenomena about pornography are conveyed in a straightforward manner without being vulgar. Even so, there are some scenes that seem black and white and simple. To provide a more complete and sharper picture, further research should consider complementing film analysis with behavioral response data, either through in-depth interviews, group discussion forums or surveys.

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