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The Analysis of Interpersonal Conflict Between Finch And Violet As The Main Character In Film *All The Bright Places*

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Abstract

This study examines the representation of interpersonal and institutional conflicts in the film All the Bright Places (2020). While existing literature often focuses on the romanticization of adolescent trauma, this research explores the socio-cultural dimensions of mental health. The primary objective is to identify emotional tensions between characters and reveal how social and family institutions contribute to psychological struggles. Using a qualitative narrative approach, scenes, dialogues, and visual elements were interpreted as cultural texts. The findings indicate that the interpersonal conflict between Finch and Violet arises from mismatched emotional needs—Finch seeking stability through closeness and Violet requiring space for grief. However, this tension escalates into a fatal psychological crisis due to institutional conflict, characterized by the failure of the school and family to provide adequate support. The school frames mental health as a disciplinary issue, while the family remains emotionally unresponsive, reinforcing the characters' alienation. The study concludes that adolescent trauma is a dialectical outcome of individual experience and institutional neglect rather than a purely personal psychological matter. It critiques the cultural normalization of adolescent emotional resilience and emphasizes that mental health is a collective social responsibility. These results suggest that love alone cannot substitute for the necessary systemic institutional support in addressing adolescent mental crises.

Keywords: interpersonal conflict; socio-cultural approach; mental health;

Introduction

Film is a narrative medium that not only delivers entertainment but also conveys cultural meanings, value systems, and social constructs shaping how society understands human experience. In recent years, films centered on adolescent mental health have gained prominence alongside global concern regarding psychological pressure, trauma, and suicide among youths. *All the Bright Places* (2020) attracted wide attention due to its portrayal of the emotional journeys of two teenagers, Finch and Violet, and the dynamics of their relationship within a pressurized social environment. The film simultaneously places personal psychological experiences within the context of institutional responses surrounding the characters' lives.

While existing literature often focuses on the romanticization of adolescent trauma or purely psychological constructions, the socio-cultural dimension remains underexplored in analyzing how family and school institutions contribute to adolescent mental breakdown. This study argues that the representation of mental health in cinema should not be viewed merely as a private tragedy, but as a systemic failure of the "safety nets" surrounding the individuals. Institutional failure in recognizing emotional crisis signals is not just a background element; it is a form of systemic neglect that normalizes adolescent suffering under the guise of emotional resilience. Consequently, there is an

urgent need for a socio-cultural reading that connects interpersonal tensions with these institutional gaps. The trauma experienced by Finch and Violet does not occur in a vacuum but within a dialectic between unmet emotional validation and rigid institutional discipline.

Recent scholarship on adolescent representations in cinema has increasingly critiqued the tendency of filmmakers to individualize mental health struggles, often isolating the protagonist's experience from their broader social environment. For instance, Patel and Moore (2021) argue that contemporary young adult cinema frequently employs a "romanticized lens" where emotional healing is depicted as a byproduct of romantic success, thereby overshadowing the complexities of clinical conditions. Furthermore, Anderson (2020) highlights that while school settings are ubiquitous in these narratives, they are often treated as mere aesthetic backdrops rather than active agents that shape or suppress an adolescent's identity and mental well-being. These studies collectively suggest a gap in how media analysis handles the intersection between personal psyche and external systems.

Building upon these existing frameworks, this research seeks to move beyond the binary of romanticism versus clinical realism by introducing a dialectical analysis of interpersonal and institutional conflicts. Unlike previous studies that examine family dynamics or school environments in isolation, this paper positions these institutions as primary contributors to the "escalation of crisis". By integrating the socio-cultural perspective with narrative film analysis, this study provides a more holistic understanding of how the failure of social "safety nets" transforms manageable emotional distress into a fatal tragedy. This approach not only challenges the conventional focus on individual pathology but also underscores the necessity of viewing adolescent trauma as a collective socio-cultural responsibility.

By bridging the gap between psychological character studies and social structure criticism, this research aims to investigate how the interpersonal conflict between Finch and Violet manifests unbalanced emotional needs during their grieving process and identity formation, while simultaneously examining the extent to which the failure of family and school institutions contributes to escalating these emotional tensions into a tragic psychological crisis. Ultimately, this study positions adolescent trauma not merely as an intrapsychological condition but as an outcome of the dialectic between emotional needs and institutional structures.

Interpersonal Conflict

Interpersonal conflict in literary and cinematic works is often understood as a reflection of deep-seated psychological tensions between individuals. Wilmot and Hocker (2017) define interpersonal conflict as "an expressed struggle between at least two interdependent parties who perceive incompatible goals, scarce resources, and interference from others in achieving those goals." In adolescent narratives, these "scarce resources" often manifest as emotional energy and validation. When two characters possess antithetical ways of processing trauma, conflict arises not from a lack of affection, but rather from a perception of misaligned emotional objectives.

In the dynamics of adolescent characters, this conflict is exacerbated by identity instability. Brehm and Kassin (2018) emphasize that adolescents in the stage of identity formation possess an intensified need for social and emotional recognition. The tension between Finch and Violet is a manifestation of this need; Finch seeks self-stability through intense proximity, while Violet attempts to maintain her integrity through

isolation. This divergence in defense mechanisms creates an emotional mismatch, where the actions of one party are perceived as an interference by the other.

The citation from Wilmot and Hocker (2017) also indicates that conflict is communicative. This implies that conflict is not merely an internal feeling but is expressed through dialogue and behavior. In film analysis, this is evident in how Finch and Violet negotiate their emotional boundaries. A failure in this negotiation, according to interpersonal conflict theory, will lead to a destructive spiral if there is no external intervention. Therefore, understanding interpersonal conflict in this context is key to observing how psychological burdens are distributed among the primary characters.

Institutional Conflict

Social institutions, such as schools and families, play a crucial role in shaping individual behavior and well-being. W. Richard Scott (2014) identifies three institutional pillars that support social structures: the regulative, normative, and cultural-cognitive pillars. Scott states that "Institutions comprise regulative, normative, and cultural-cognitive elements that, together with associated activities and resources, provide stability and meaning to social life." However, when these institutions focus solely on the regulative pillar (rules and discipline) without providing space for emotional needs (the normative pillar), institutional conflict emerges, alienating the individual.

In the context of adolescence, schools often fail to serve as support systems because they prioritize bureaucratic order. Gunn and Lester (2013) argue that an adolescent's perception of social support is a critical determinant of their mental health; the absence of such support often culminates in a fatal crisis. Institutional conflict occurs when a school views signs of depression merely as disciplinary infractions. This creates a rift between the individual and the system, where the individual feels trapped within a structure that demands formality yet ignores human substance—what Scott describes as a failure to align institutional interests with the identities of the actors within them.

Furthermore, the family as a primary institution is often ensnared in a destructive "norm of silence." Goldenberg and Goldenberg (2017), in family systems theory, explain that a family must function as a supportive unit responsive to the emotional changes of its members. When a family fails to recognize a crisis due to an over-fixation on outward functional norms, the institution indirectly contributes to the member's isolation. Institutional conflict here is not a physical altercation, but rather the inability of the structures (family and school) to provide a safe space for individual vulnerability.

Socio-Cultural Approach and Trauma Representation in Film

A socio-cultural approach in literary studies views a text as a product of broader cultural practices. Stuart Hall (2019), in his theory of representation, states that "Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture." Thus, the conflict in the film *All the Bright Places* is not merely a plot point, but a representation of how our culture interprets mental health. This approach allows researchers to examine how the meaning of "troubled youth" is constructed through the interaction between the cinematic text and social reality.

The dialectics in this study refer to the reciprocal relationship between personal experience (interpersonal) and structural constraints (institutional). Rogoff (2016) emphasizes that human development cannot be separated from the cultural activities and social institutions in which they participate. A profound socio-cultural reading must be able to link individual suffering with systemic failure. This means the trauma

experienced by the characters is not just a "malady" within their heads, but the result of dialectical tension between human needs and the limitations of an unsupportive social environment.

Ultimately, the integration of these theories serves to dismantle the ideology behind a work. Through a socio-cultural lens, we can see that depictions of interpersonal conflict ending in tragedy are often a critique of a culture that normalizes emotional resilience without providing systemic support. As asserted by Hall, through the analysis of representation, we can uncover the power dynamics and institutional failures that are often concealed behind romantic narratives. This provides a robust theoretical foundation for this research to bridge the gap between individual psychology and social critique in film studies.

Methods

This research adopts a qualitative approach utilizing narrative analysis within the framework of literary studies to interpret the layers of emotional conflict and social structures embedded in the film. The primary data source is the film *All the Bright Places* (2020), specifically focusing on scenes, dialogues, visual elements, spatial settings, and character interactions that manifest the core tensions. This is complemented by secondary data comprising scholarly books and articles regarding interpersonal and institutional conflict, family systems, and socio-cultural theory to provide a robust analytical foundation. Data collection was conducted through a systematic process of repeated viewings, transcription of significant dialogues, and detailed visual-scene annotation, followed by a compilation of supporting theoretical literature.

The data analysis followed a rigorous three-stage procedure: reduction, categorization, and interpretation. Initially, the data was reduced by selecting only the scenes and dialogues most relevant to the research questions. These findings were then categorized into themes of interpersonal and institutional conflict to organize the narrative evidence. Finally, the relationship between these conflicts was analyzed through the lens of socio-cultural frameworks to interpret how personal and systemic factors intersect. To ensure the integrity of the findings, validity was maintained through theoretical and source triangulation, as well as the maintenance of a detailed audit trail for analytical documentation.

Results and Discussion

Interpersonal Conflict: Mismatched Emotional Needs

The interpersonal conflict between Finch and Violet is rooted in their divergent methods of coping with trauma, where Finch seeks stability through intense emotional proximity while Violet initially seeks isolation. This tension is evidenced through several pivotal moments in the film:

Data 1: The Bridge Scene (00:02:15 - 00:04:30)

The initial conflict manifests when Finch intervenes in Violet's moment of suicidal ideation on the bridge. While Finch attempts to establish a connection through humor and presence, Violet's immediate reaction is one of defensive isolation stating, *"I'm not a person who needs saving."* This scene establishes the core mismatch: Finch's proactive need to "fix" and connect versus Violet's desire to remain emotionally unreachable.

This interaction serves as the foundational "expressed struggle" between two interdependent parties with incompatible goals. Violet perceives her grief as a private

territory that must be guarded to maintain her remaining emotional integrity, whereas Finch views the situation as an opportunity to secure his own sense of purpose by "saving" another. The conflict arises because Finch's intrusive presence is interpreted by Violet not as support, but as an interference with her autonomy during a period of intense identity instability.

From a psychological perspective, this scene highlights the "scarce resources" of emotional energy available to trauma survivors. Violet's dismissive dialogue is a defense mechanism aimed at resource conservation, while Finch's proactive humor is a desperate attempt to gain emotional validation. This creates a communicative failure where the literal words spoken mask a deeper struggle for control over their respective emotional boundaries.

Consequently, this scene establishes that the conflict is a manifestation of misaligned emotional objectives, where the act of helping is paradoxically experienced as a violation of personal space.

Data 2: The "Wander" Proposal (00:15:20)

During a school assignment pitch, Finch publicly forces a partnership with Violet. When Violet protests behind the school building, saying, "I'm not doing this, Finch. I'm not going to some place I don't want to go," it highlights the friction between Finch's intrusive emotional energy and Violet's rigid boundaries.

This finding demonstrates how interpersonal conflict is exacerbated when one party ignores the social and emotional boundaries of the other in a public setting. By forcing the partnership, Finch attempts to bypass Violet's isolationist defense mechanism, triggering a reactive struggle for power and self-determination. This negotiation of boundaries is a key element of interpersonal conflict theory, where the failure to reach a mutual agreement leads to increased friction.

Furthermore, the "Wander" project represents a shift from internal feeling to expressed behavior. Violet's verbal protest is a clear signal that her goal—maintaining a low profile to process her trauma—is being threatened by Finch's goal of exploration and connection. The tension here is a classic adolescent struggle for social recognition, where Finch seeks validation through the project while Violet views it as an unwelcome exposure of her grieving process.

In conclusion, this data reveals that conflict intensifies when individual survival strategies are ignored, transforming a collaborative academic effort into a site of emotional resistance.

Data 3: The Bedroom Confrontation (01:25:40)

After Finch disappears for several days, Violet finds him in his room, which is filled with post-it notes—a visual metaphor for his cluttered and unstable mind. The dialogue reaches a breaking point when Violet cries, "You can't just show up and expect everything to be okay. I can't be the thing that keeps you alive." This script reveals the unsustainable nature of their interpersonal dynamic, where Finch's survival becomes an emotional burden that Violet is not equipped to carry

This scene represents the "destructive spiral" that occurs when an interpersonal relationship is forced to substitute for professional intervention. Violet's realization that she cannot be Finch's "safety net" marks the collapse of their emotional negotiation. The burden of Finch's survival has become an unsustainable weight on Violet's own mental health, illustrating the exhaustion of "scarce resources" in a relationship under extreme psychological pressure.

Visually and narratively, the post-it notes symbolize the fragmentation of Finch's identity, while the dialogue highlights the failure of their bond to provide true stability. The conflict here has moved beyond mere disagreement into a fundamental crisis of dependency. Because the surrounding institutions have failed to provide support, the relationship is crushed under the dialectical tension between Finch's need for closeness and Violet's need for psychological preservation.

Ultimately, this confrontation proves that interpersonal connections, however deep, cannot resolve clinical crises without systemic institutional support, leading to the eventual breakdown of the relationship.

Linking these findings to the theory of Wilmot & Hocker (2017), the conflict between Finch and Violet is a classic case of perceived incompatible goals and scarce resources. In this context, the "resource" is emotional energy; Finch perceives Violet as the sole source of his stability, whereas Violet views her own emotional energy as a scarce resource that must be preserved for her own grieving process. Furthermore, as suggested by Brehm & Kassin (2018), their conflict is driven by the intensity of adolescent identity formation and the desperate need for validation. When Finch's demand for validation crosses Violet's boundaries, the relationship falls into a cycle of frustration and misunderstanding, transforming their romantic bond into a site of psychological tension rather than healing.

Institutional Conflict: Absence of Support from Social Systems

Institutional conflict emerges when both school and family institutions fail to function as protective structures for adolescents in crisis. Instead of acting as a "safety net," these institutions often reinforce feelings of alienation through rigid disciplinary norms or emotional neglect. This failure is evidenced by the following data from the film:

Data 1: The Counselor's Office (00:38:10 - 00:40:00)

In this scene, Finch is called into the guidance counselor's office following several absences. The counselor focuses strictly on Finch's "attendance record" and "behavioral infractions" rather than his mental state. When Finch sarcastically remarks, *"I'm just a series of symptoms, right?"*, it illustrates how the school institution frames mental health as a disciplinary problem rather than a psychological need.

This scene highlights the conflict between the school's "regulative pillar"—its rules and bureaucratic order—and the "normative pillar," which should prioritize the student's well-being. The counselor operates strictly within a framework of administrative compliance, viewing Finch's absences as a deviation from school policy rather than a signal of clinical distress. This focus on the regulative aspect effectively alienates Finch, as the institution fails to provide the "meaning" and "stability" it is theoretically supposed to offer social actors.

Furthermore, the dialogue reveals a profound "institutional conflict" where the system's inability to recognize human substance creates a rift between the student and the environment. By reducing Finch to a "series of symptoms" or a list of infractions, the school reinforces a culture that pathologizes trauma instead of supporting it. As argued by Gunn and Lester (2013), the perception of social support is critical for an adolescent's mental health; here, the school actively removes that support by adopting a purely disciplinary stance.

In conclusion, this finding demonstrates that the school institution contributes to the escalation of the crisis by prioritizing formal discipline over psychological empathy, leaving the adolescent to feel like an unwanted anomaly within the system.

Data 2: The "Normal" Family Dinner (00:45:15)

A scene at Finch's house shows a dinner with his sister, Kate. Despite Finch's erratic behavior, the conversation remains superficial, avoiding the topic of their father's past abuse and Finch's worsening "dark moods." This "polite silence" demonstrates how the family institution remains emotionally unresponsive, leaving the adolescent to navigate trauma in isolation.

This data reflects a failure of the family as a primary institution to recognize and address internal crises due to a fixation on outward functional norms. According to family systems theory, the family must function as a responsive unit; however, the "polite silence" observed here indicates a breakdown of this supportive function. This "norm of silence" acts as an institutional barrier, preventing the character from expressing vulnerability in a space that should theoretically be the safest.

The socio-cultural implication of this dinner scene is the normalization of emotional resilience at the cost of genuine healing. By maintaining a facade of "normalcy," the family institution indirectly contributes to Finch's isolation and psychological breakdown. This absence of an emotional "safety net" within the home environment ensures that the trauma remains untreated and hidden, eventually leading to a fatal disconnect between the individual and their primary social structure.

Ultimately, the family's failure to engage with Finch's psychological reality proves that a lack of emotional responsiveness within the domestic institution is a significant driver of adolescent alienation and eventual tragedy.

Data 3: The School Hallway Confrontation (01:10:30)

Following a manic episode, Finch is labeled a "freak" by peers while the school faculty fails to intervene or provide a safe space. This lack of institutional protection forces Finch to retreat into his own world, proving that when institutions fail to provide guidance, adolescents fall into destructive patterns.

This confrontation illustrates the total collapse of institutional protection for marginalized adolescents. The school serves as a site where social labels are reinforced, and the faculty's inaction serves as a form of "systemic neglect". When the institution fails to provide a buffer against social hostility, it validates the peer-led alienation of the student, pushing the individual further toward the "darkness" of their psychological crisis.

This finding aligns with the socio-cultural approach which critiques the cultural normalization of adolescent suffering. The hallway becomes a visual and spatial representation of the character's total social displacement. Because the school lacks the mechanisms to provide professional intervention or emotional guidance, it effectively forces the student to retreat into self-destructive patterns as their only remaining defense mechanism.

This data confirms that when institutions fail to intervene in the social stigmatization of mental health, they become active participants in the deterioration of the individual's psychological state.

Linking these findings to the theory of **Scott (2014)**, institutional conflict occurs because the school and family are bound by **regulative and normative systems** that prioritize order and conformity over individual well-being. The school operates as a

disciplinary apparatus that views Finch as a "deviant" student to be managed, rather than a traumatized individual to be healed. Furthermore, as highlighted by **Gunn & Lester (2013)**, the absence of perceived social support from these primary institutions is a significant driver of destructive tendencies. In *All the Bright Places*, the institutional failure is not merely an absence of care, but an active contribution to the character's psychological breakdown by reinforcing the socio-cultural norm of "emotional resilience" at the expense of professional intervention.

Relationship Between Interpersonal and Institutional Conflict

The core finding of this study is the interdependent and dialectical relationship between interpersonal and institutional conflicts. The interpersonal tension between Finch and Violet does not exist in isolation; rather, it is significantly intensified by the absence of institutional "safety nets". This section explores how these two layers of conflict converge to create a fatal trajectory:

Point 1: Institutional Neglect as a Catalyst for Interpersonal Burden

Because the school and family fail to provide professional psychological support, the entire burden of Finch's mental stability is unfairly shifted onto his interpersonal relationship with Violet. Violet, who is herself navigating trauma, is forced into the role of a "pseudo-therapist," a role that eventually leads to the breaking point seen in their final confrontations.

This shift creates an unsustainable relational dynamic where Violet is forced into the role of a "pseudo-therapist," a position for which she has no training and is herself too traumatized to maintain. In the absence of the "normative pillar" of support from the school or family, the interpersonal bond is expected to perform the functions of a professional medical or social institution. This overloading of the relationship leads directly to the breaking point seen in the final confrontations, as the "scarce resources" of emotional energy are depleted by the weight of untreated clinical trauma.

From a socio-cultural perspective, this represents a systemic failure where private individuals are forced to compensate for the gaps left by public and domestic structures. The film illustrates that when the "regulative pillar" of the school focuses only on discipline, it effectively abandons the individual, forcing the partner to become the sole barrier against total psychological collapse. This dialectical tension ensures that any friction within the relationship is not just a romantic dispute, but a life-threatening crisis, as there is no other support system to catch the characters if the relationship fails.

Consequently, this finding demonstrates that institutional neglect acts as a direct catalyst for interpersonal breakdown, transforming a supportive bond into a site of overwhelming psychological pressure.

Point 2: The Cycle of Alienation

The school's disciplinary approach to Finch's behavior (institutional conflict) deepens his sense of being a "freak," which in turn drives his desperate, often suffocating need for validation from Violet (interpersonal conflict). As the institutions push him away, he clings tighter to the relationship, creating an unsustainable dynamic that Wilmot & Hocker (2017) describe as a cycle of frustration.

As the school and family institutions push Finch away through rigid discipline or "polite silence," his attachment to Violet becomes increasingly frantic and intrusive. This creates a "destructive spiral" where the more he is alienated by society, the tighter he clings to the relationship, which paradoxically pushes Violet away as she attempts to

maintain her own boundaries. The institutional conflict thus feeds the interpersonal conflict, creating a feedback loop of anxiety and rejection that the characters cannot escape on their own.

This cycle reflects the "dialectical outcome" of individual experience meeting rigid social structures. Finch's "dark moods" are exacerbated by the school's view of him as a "deviant" to be managed rather than a human to be healed. This external stigmatization forces him to seek an absolute, singular source of validation in Violet, which places a "fatal" level of expectation on their connection that no adolescent relationship can realistically sustain.

In conclusion, the research reveals that alienation at the institutional level directly fuels the intensity of interpersonal conflict, creating an unsustainable cycle that leads to total social and psychological displacement.

Point 3: The Tragic Convergence

The study reveals that Finch's eventual tragedy is not a result of a "failed romance," but the simultaneous failure of multiple systems. When the interpersonal bond can no longer sustain the weight of untreated trauma, and the institutional support remains non-existent, the adolescent is left in a state of total social and psychological displacement.

The tragic outcome occurs at the intersection where the interpersonal bond can no longer sustain the weight of untreated trauma and institutional support remains non-existent. By viewing the tragedy through a socio-cultural lens, we see that it is a critique of a society that romanticizes individual "healing through love" while ignoring the necessity of systemic institutional responsibility. The convergence of these two types of conflict leaves the adolescent in a vacuum of care, where death becomes the only perceived exit from an unsupportive social environment.

Ultimately, this convergence highlights that mental health is a collective social responsibility. The film serves as a cautionary representation of how the "failure of social safety nets" transforms manageable emotional distress into an inevitable fatality. By bridging the gap between individual psychology and social structure criticism, this analysis proves that the "escalation of crisis" is a predictable result of a culture that prioritizes order and conformity over the human substance of its members

This final convergence proves that the tragedy of the main character is a systemic failure rather than a personal one, emphasizing that love alone is an insufficient substitute for institutional accountability.

From a socio-cultural perspective, this convergence reflects a society that romanticizes individual emotional resilience while overlooking collective social responsibility. As argued by **Gunn & Lester (2013)** and **Patel & Moore (2021)**, the absence of institutional support transforms manageable psychological distress into an inevitable crisis. Thus, the film serves as a critical representation of how the dialectic between individual experience and rigid social structures can lead to the total breakdown of adolescent mental health.

Theoretical and Cultural Implications

The analysis of *All the Bright Places* provides significant insights into how adolescent trauma is constructed and perceived within a socio-cultural framework. Theoretically, this research proposes that adolescent trauma in literary and film studies should be understood through the dialectical relationship between individual experience and institutional structures rather than through purely personal psychology. By shifting the

analytical lens, the study moves away from individual pathology and instead focuses on how social systems contribute to psychological breakdown. This approach challenges the common cinematic trope of "healing through love" by demonstrating that interpersonal relationships, however intense, cannot substitute for professional institutional support.

Furthermore, the film serves as a critical representation of a social culture that often normalizes emotional resilience among adolescents while failing to provide adequate mental-health protection. The findings emphasize that mental health is a collective social responsibility rather than a private burden carried solely by the individual. By integrating interpersonal conflict, institutional conflict, and family systems, this research offers a multi-layered analytical model applicable to future studies of film and mental-health narratives. Ultimately, the study highlights that when institutions like the school and family remain emotionally unresponsive, they reinforce a cycle of alienation that transforms manageable distress into a fatal tragedy.

Conclusion

This research concludes that the emotional crisis depicted in *All the Bright Places* is a multifaceted phenomenon driven by the mutually reinforcing nature of interpersonal and institutional conflicts. The study identifies that the primary interpersonal conflict arises from the mismatched emotional needs of Finch and Violet, where the pursuit of stability through closeness clashes with the necessity of personal space for grieving. However, the analysis reveals that this personal tension only reaches a tragic tipping point because of the surrounding institutional failure. Both the school and family systems fail to function as sources of psychological support, instead framing mental health issues as disciplinary infractions or maintaining a culture of emotional unresponsiveness.

The implications of these findings suggest a critical shift in how adolescent trauma is understood in literary and film scholarship. By employing a socio-cultural lens, this study demonstrates that trauma is a dialectical outcome of the relationship between individual experience and rigid social structures rather than a purely personal psychological matter. The film ultimately serves as a critique of a society that romanticizes emotional independence while neglecting its collective responsibility toward mental-health support. In conclusion, the research reinforces the argument that love alone cannot substitute for institutional responsibility, and addressing adolescent mental-health crises requires a systematic rather than a purely individual approach.

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