

FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion, demonstrating the significant impact of love and belonging needs especially for the elderly like Otto, the main character of the film *A Man Called Otto* (2022). The findings are divided into two main sections. The first section examines the negative effects of the unfulfilled love and belonging needs, illustrating how their absence impacts Otto's life and relationships, resulting in isolation and emotional despair. The second section focuses on the positive effects of fulfilling these needs, demonstrating how their fulfillment transforms Otto's character, fosters positive relationships, and enhances his sense of purpose and well-being.

A. Negative Effects of the Unfulfilled Love and Belonging Needs

After the death of his wife, Otto experiences significant negative effects due to his unfulfilled love and belonging needs. These unfulfilled needs impact Otto's mental, behavior, and social interactions.

- **Hostility and Social Isolation**

There are three scenes that depict Otto's hostility toward the people around him and how he pushes people away as an act of social isolation. In the first scene, where Otto is shopping in a hardware store, he demonstrates his hostility towards a clerk who offers him help.

Hardware Clerk: Hey. Oh. Can I, uh, help you with that, sir?

Otto: Do you think I don't know how to cut rope?

Hardware Clerk: No, it's just we usually do that for ya.

Otto: Do you think I'm gonna cut myself and bleed all over your floor and sue you?

Hardware Clerk: No.

Otto: Then I don't need your help.

Hardware Clerk: Have an excellent day.

Otto: Idiot.

(Forster, 2022, 00:01:30 – 00:02:25)



Figure 1: Otto refuses to be help by the clerk

(Foster, 2022, 00:02:12)

From that scene, we can infer that Otto is unfriendly, aggressive, and refuses to depend on others. Otto's sarcastic question about bleeding and suing emphasizes his aggressiveness and mistrust of others' intentions. Otto's unfriendliness and grumpy character are also visible in his facial expressions and gestures. His eyebrows are furrowed, and he speaks while pointing a knife at the clerk, which further emphasizes his hostile behavior. His final insult, "Idiot," highlights his lack of tolerance and complete hatred for those around him, showing that he closes himself off to positive social interaction.

Additionally, an over-the-shoulder (OTS) shot highlights the tension between Otto and the clerk. This camera angle effectively captures their facial expressions and body language, emphasizing their interaction's emotional disconnect and tension (Bordwell & Thompson, 2008). The visual focus on their reactions illustrates the depth of Otto's hostility and the clerk's discomfort.

The setting in the store, Busy Beaver, symbolizes a collaborative environment, which contrasts with Otto's behavior. The message on the back of the clerk's shirt, "Need help? Ask a beaver," emphasizes the store's ethos of helpfulness and community. By rejecting the label and distancing himself from the clerk, Otto implicitly distances himself from the idea of being part of a cooperative community. This situation reflects what Maslow and other researchers believe that not being loved leads to feeling of hostility (Maslow, 1970).

Moreover, his aggressive and hostile behaviour is evident in his interactions with his neighbors.

Otto: That bike goes over here.

Malcolm: Hey! What the hell? That's mine.

Yuriska Firyaa Tamim, 2024

LOVE AND BELONGING NEEDS OF THE MAIN CHARACTER IN A MAN CALLED OTTO (2022) FILM
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Otto: It belongs in the bike rack.

Malcolm: I was only gone half a minute.

Otto: Next time, I'll lock it up in the lost and found.

Malcolm: Grumpy old bastard.

Otto: Don't you dare let that little rat dog piss on my walkway again. I know it was you.

Barb: Ignore him, Prince. He's a nasty, bitter old man. And he has no idea who's doing that.

Otto: Well, it was one of you. And tell that useless boyfriend of yours to stop stretching his groin in public.

(Forster, 2022, 00:05:55 – 00:07:55)



Figure 2: Otto confronts Barb about the pet

(Forster, 2022, 00:07:46)

Otto's aggressive confrontations with Malcolm and Barb reflect his offense and inability to connect positively with his neighbors. Malcolm's reaction, calling Otto a "grumpy old bastard," and Barb's description of him as a "nasty, bitter old man," illustrate how his hostile behavior push people away, creating a barrier to forming connections within his community. Otto's response to his neighbor's greeting reflects his unwillingness to engage even in simple conversations. This behavior is likely caused by Otto's unfulfilled need for love and affection, exacerbated by the absence of his wife, children, family, and friends. The absence of close relationships and social support can lead to feelings of social ostracism, friendlessness, and rejection (Maslow, 1970).

In this scene, Otto and his neighbor are positioned centrally within the long shot but maintain a significant physical distance. According to Bordwell and Thompson (2008), this

distance signifies emotional or psychological distance, indicating a lack of connection. The rule sign symbolizes Otto's strict commitment to rules and order, further emphasizing his controlling and inflexible personality.

Afterward, Marisol and Tommy's initial meeting starts with Otto's hostility and showing no interest.

Otto: What is it you want?

Marisol: I brought you some food.

Otto: Why?

Marisol: Because you looked hungry.

Marisol: We wanted to properly introduce ourselves because we're gonna be neighbours and everything, so...

Otto: Okay. Bye.

Marisol: Are you always this unfriendly?

Otto: I'm not unfriendly.

Marisol: I'd say you're a little unfriendly.

Otto: I'm not unfriendly.

(Forster, 2022, 00:18:40 – 00:19:40)

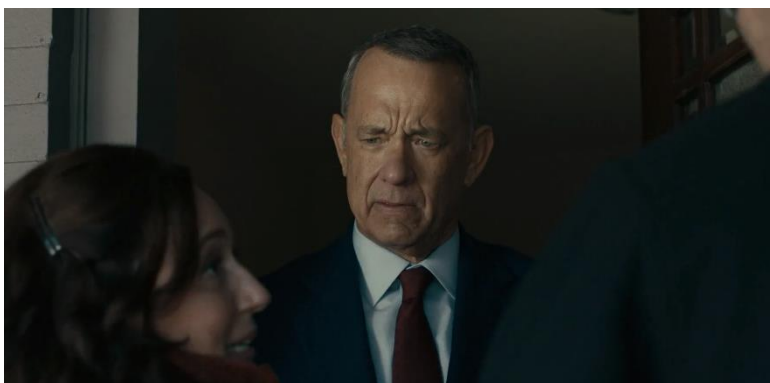


Figure 3: Otto first encounter with Marisol and Tommy

(Forster, 2022, 00:18:55)

In this scene, Marisol's gesture of bringing food to Otto demonstrates an attempt to fulfill the love and belonging needs by spreading kindness and building a neighbor relationship. Marisol's actions indicate a genuine desire to connect and create a sense of community. However, Otto's response to Marisol's friendly is suspicion and avoidance. His question, "What is it you want?" and his haste to grab the food, followed by an immediate "Okay. Bye," reveal his distrust with accepting kindness from others and an act of social isolation. When Marisol observes that he seems unfriendly and Otto defensively denies it, it highlights his inability to recognize his hostile behavior.

This scene employs an over-the-shoulder shot and close-up to effectively convey the dynamics of the character relationships and their emotional shifts (Bordwell & Thompson, 2008). The over-the-shoulder shot allows viewers to see Marisol from Otto's perspective, thereby emphasizing his hostility and highlighting the tension of their initial encounter. Meanwhile, the close-ups focus on their facial expressions, capturing Otto's discomfort and Marisol's warm, welcoming behavior. These techniques work together to emphasize the contrast between their emotional states.

- **Lonely and Hopeless**

The following two scenes illustrate Otto's loneliness and hopelessness following the death of his wife that leads to multiple suicide attempts.



Figure 4: Otto visits Sonya's grave and talk about his life lately

(Forster, 2022, 00:25:10)

In the scene, Otto talks to her grave as if she were still there in front of him, illustrating his loneliness and the depth of his loss. This moment highlights his inability to get over her death and his dependence on Sonya for companionship and support. This unsatisfied hunger for intimacy and belonging led to a feeling of loneliness and emptiness (Maslow,

1970). His statement, "Maybe I should just crash the car, that will work" reveals his suicidal ideation as a result of desperation. Otto's statement, "Nothing works when you're not home," indicates his sense of hopelessness and the void left in his life without Sonya. This sense of hopelessness is a key factor in his suicidal ideation, as he struggles to find a reason to continue living in a world where everything seems broken and out of place without her presence. This scene highlights the impact of loneliness on Otto's mental health, proving that marital status, living alone, social isolation, loneliness, alienation, and belonging as factors associated with suicidal ideation and suicide attempts (Calati et al., 2019).

The scene employs a combination of long shots and tight close-ups. Long shot indicates that we see the character from head to toe. This shot enables viewers to clearly observe the characters while also highlighting the surrounding environment (Bordwell, 2013). A tight close-up typically excludes part of the forehead and possibly the chin, focusing primarily on the eyes, nose, and mouth (Brown, 2016). The shot focuses on Otto's facial expressions, drawing his emotional state and emphasizing the intensity of his grief and despair. Close-ups create drama and tension by giving single objects and small movements a lot of importance (Cardwell, 2010 as cited in Hanmakyugh, 2023).



Figure 5: Otto's last suicidal attempt

(Forster, 2022, 01:27:37)

Otto has attempted suicide four times, with this being his final one. It highlights the deep sense of hopelessness arising from his unfulfilled need for love and belonging. Individuals motivated at the level of love and belonging long for affectionate relationships with others (Maslow, 1943). In addition, research shows that suicide attempts in the elderly often occur due to dependence on other people, loneliness, and loss of meaning in life (Leo, 2022). Otto's experience is in line with these findings, because of his significant loss which is the death of his beloved wife, Sonya.

The cinematography in this scene help to conveys his emotional state. Otto is centrally framed in a medium shot, drawing the audience's focus directly to him. His central position emphasizes that he is the main at this moment. The medium shot allows the viewer to observe his posture, facial expression, and the gun, capturing the stress and seriousness of his decision. Lighting can be a powerful tool to evoke specific emotions and atmospheres (Bordwell & Thompson, 2008). The somber and low-key lighting creates deep shadows that surround Otto in darkness, creating a melancholy atmosphere that reflects his emotional state.



Figure 6: Otto and Sonya happy about the baby
(Forster, 2022, 01:27:55)



Figure 7: Otto and Sonya lost their baby
(Forster, 2022, 01:30:44)

Between his suicide attempts, Otto always reminisces about memories with Sonya, and the film employs color tones to visually express his emotional experiences. Color in film is a crucial element for building mood and stimulates specific emotional responses from the audience (Bordwell & Thompson, 2008). The warm yellow tones in the scenes where Otto and Sonya discuss her pregnancy show a sense of happiness and love, symbolizing the joy and intimacy of these moments. Yellow, often associated with sunlight, evokes feelings of hope and comfort, further emphasizing the warmth and positivity of these memories (Rabbaa & Gueddou, 2024). However, the cold blue tones used in the tragic memory, where Sonya loses their baby because of the crash, highlight the sadness and trauma of that event. The shift to cooler colors visually represents the emotional distance and loss Otto feels. Conceptual metaphors and metonymies often represent emotions. Specifically, the color blue is commonly associated with sadness, down and mourning (Barchard et al., 2017).

This scene combines with melancholy music which is 'This Woman's Work' by Kate Bush. This song is about being forced to confront an unexpected and frightening crisis during the childbirth. The song's themes of vulnerability and helplessness in Otto's feelings of loss

and despair as he flashbacks to the tragic memory of Sonya losing their baby. The song's lyrics and haunting melody highlights the sorrow and trauma of the moment.



Figure 8: Sonya's shadow prevents Otto's suicide

(Forster, 2022, 01:31:05)

At this critical moment, Sonya's shadow appears, speaking words of comfort and encouragement. She says, “That’s enough now, darling. You’re angry. I know. And sad. So am I. But now we have to live.” Sonya’s shadow stopping Otto each time he attempts suicide implies the influence of her love and the internal conflict he faces. Despite his overwhelming hopelessness, the memory of Sonya acts as a protector, reminding him of the emotional support and strength she provided. Her presence in these crucial moments highlights the impact of their bond, suggesting that the love and belonging he experienced with her continue to affect him deeply.

In this scene, Sonya is portrayed through a backlit close-up, strengthening the sense of mystery, drama, and emotional depth. The backlighting technique contrasts her illuminated figure against Otto's shadowed presence, visually highlighting their emotional difference. As Seif El-Nasr and Horswill (2004, as cited in Matbouly, 2022) explain, lighting leads the viewer's attention to the dramatic elements of a scene. Therefore, the use of light representation of Sonya as a guiding presence in Otto's life.

- **Empty and Purposeless**

The loss of routine at work and relationships within society contributes to Otto's sense of emptiness and purposelessness. Without the daily interactions and sense of belonging that his job and community once provided, Otto lacks social support and connection.

Otto: What is this?

Boss: It's a... well, retirement cake, I guess - call it what you like.

Otto: Have Fun? Doing what?

Boss: With the rest of your life. We wanted to, you know...

Otto: Celebrate?

Boss: Yes - well, no - give you a nice send-off.

Otto: Nice

Boss: Come on, Otto. You're the one who decided to leave. And you did get a nice severance package.

Otto: You took me off operations. You cut back on my hours. You made Terry, who I trained, my supervisor. Terry, who can barely figure out what year it is without his phone. So, yes, I took the severance package.

(Forster, 2022, 00:08:20 – 00:10:10)



Figure 9: His boss organizes a retirement party for Otto

(Forster, 2022, 00:09:44)

The dialogue between Otto and his boss about his retirement reveals Otto's unhappiness and confusion about his future. Otto's sceptical and sarcastic reaction to the retirement cake implies his inability to find joy or purpose in retirement. This scene illustrates how weak social networks and living alone can result in negative experiences isolation and loneliness (Evans et al., 2019). Although Otto is not very close to his colleagues, as indicated by his unfriendly behavior and the distance suggested by the staging and facial expressions, belonging to a group remains a fundamental human need. Group membership becomes a

dominant goal for individuals, providing them with a sense of identity and connection (Maslow, 1943). Otto's reaction to his retirement highlights how the loss of work-related social structures worsens his sense of isolation and purposelessness.

This scene employs a two-shot technique, where Otto and the boss are framed together within the same shot. Two-shots emphasize the relationship or lack thereof between characters by positioning them within the same visual space (Bordwell & Thompson, 2008). In this case, the two-shot highlights the emotional distance between Otto and his coworkers. The retirement party scene is set in a teal-blue room, with the characters dressed mostly in blue costumes. While parties are typically associated with cheerful and happiness and symbolizes with bright colors, this scene goes against that expectation. Yellow is typically linked to positive feelings such as lively, aspiring, and warm, whereas blue is typically linked to negative feelings such as restless, anxious, and cold (Elliot & Maier, 2014). The use of teal blue, both in the setting and costumes, acts as a visual metaphor for the mood and emotional state of the characters, particularly Otto. The blue color suggests that Otto's retirement is not a joyful event but an emptiness and discharge. The blue costumes further highlight the lack of warmth or connection among the characters, symbolizing Otto's internal isolation and emotional distance from those around him. As Matbouly (2022) notes, the color blue is consciously associated with feelings of depression and melancholy, often referred to as "feeling blue."

Another scene that depicts Otto's feeling of emptiness and lack of purpose occurs when he talks to Reuben, his neighbor.

Otto: The whole neighbourhood is falling apart these days. They don't even have a homeowners' association anymore. No one left to keep things running. Not like we did.

Otto: Now... they're tearing apart everything we worked so hard to build. I haven't even left yet, and they're trying to erase us. Well, I am not staying around to see that happen. I'm leaving. For good.

(Forster, 2022, 00:38:35 – 00:39:30)



Figure 10: Otto reveals his plan to commit suicide to Reuben

(Forster, 2022, 00:39:25)

This scene can be interpreted as Otto's feelings of disconnection from the community that once provided him with a sense of purpose and identity. The loss of meaningful connections with his neighbors has left him feeling abandoned. His decision to leave "for good" signifies his despair and his belief that there is no longer a place for him in this changing world. Love and belonging needs include the feeling of being connected to others, belonging to a group, and having secure relationships (Maslow, 1943). We can infer that Otto feels he lacks these essential elements of social well-being. Whereas, the neighborhood environment is crucial for the well-being of community-dwelling older adults (Cramm and Nieboer, 2015). This situation highlights the importance of social connections and community engagement for mental health, particularly among older adults. The breakdown of these connections can lead to severe emotional distress and a sense of purposelessness, as illustrated by Otto's journey.

The close-up shot highlight Otto's gesture and expression of rushed and serious. This cinematic technique effectively communicates the weight of Otto's words and his mental state, suggesting that his disappointment and hopelessness have reached a breaking point. Close-ups are powerful in enhancing the audience's ability to quickly and accurately recognize with a character's emotions (Bálinta et al., 2020).

- **Grief**

Otto's attachment to his wife caused emptiness and endless grief. Otto believes that his life will never be the same after Sonya's death.



Figure 11: Otto reminiscence Sonya at the cafe

(Forster, 2022, 01:09:31)

In this scene, Otto stated to Marisol, "My life was black and white before I met Sonya. She was the color." It infers the influence of Sonya on his life, contrasting the monotony he felt before knowing her. This metaphor highlights how essential she was in bringing vibrancy and meaning to his existence. Otto's reflection and description of Sonya as "a force of nature" highlights her irreplaceable role in his emotional support.

The use of medium shots allows frames the human body from the waist up, offering a visual space that allows for clearer image of gestures and facial expressions (Bordwell & Thompson, 2013). This framing technique provides context and emphasizes the significance of the café as a place where memories of Sonya are present. The warm yellow tone scene with the close-up shots of Otto's face shows a mix of nostalgia and despair, highlighting the complexity of his feelings. The choice of bright colors in Otto's costume contrasts with his usual blue clothes, symbolizing the influence Sonya had in bringing color into his life. A new or old feeling can also be interpreted through color. Color, as a tool in film, not only enhances visual appeal but also conveys mood and emotion (Paksi, 2021).

Another scene that depicts how Otto clings to Sonya and does not want to move on happens when Marisol offers to help Otto pack up Sonya's things, encouraging him to move forward.

Marisol: I was thinking that I can help you clean out your house and clean out the front hall in your home, and help you pack the coats and shoes you have there of Sonya's.

Otto: That's not needed.

Marisol: No, but it can help you move on.

Otto: I don't wanna move on.

Marisol: She's always gonna be with you. But you're still here.

Otto: Ah... That's enough.

Marisol: When my father died, my mother, she stopped living. She just stopped like she used

Otto: Stop talking! Stop it.

Marisol: Okay! Don't yell at me.

Otto: Why can't people mind their own business? Idiots. Interrupting me at every turn. The more they babble, the more they drown out the memory of her voice. I don't want to clear Sonya from my life. She was everything. There was nothing before her, and there's nothing after!

Marisol: I'm something.

(Forster, 2022, 01:21:00 - 01:22:11)



Figure 12: Otto becomes upset when Marisol suggests he move on

(Forster, 2022, 01:22:07)

This scene between Otto and Marisol highlights Otto's profound grief and its effects on his behavior and emotional state. Marisol's attempt to help and her statement, "I'm something," offer a glimmer of hope for Otto to form new emotional bonds. However, Otto's

grief creates a barrier, making it difficult for him to accept new relationships or support. Otto's angry and defensive reaction to Marisol's offer to help pack away Sonya's belongings demonstrates his deep attachment to the memories and physical items that remind him of his wife. His angry expression and high tone of refusal reveal the depth of his grief and his unwillingness to let go of the past. Otto's reaction aligns with Maslow's theory and other researchers, which states that unfulfilled love and belonging needs can lead to maladjustment or stress, behavioral or psychological pathology (Maslow, 1943; Baumeister and Leary, 2017). Otto's grief and resistance to change demonstrate this maladjustment, as he clings to his attachment to Sonya in an attempt to keep his connection to her. This response is supported by Russ et al. (2022), who state that losing a loved one or attachment figure often leads to feelings of protest, anger, longing, sadness, loneliness, and a desire to withdraw.

Otto's anger is conveyed through his staging that highlight his emotional state. Staging refers to an actor's performance within a scene, including appearance, gestures, facial expressions, and sound (Bordwell, 2017). His raised voice, rigid gestures, and tense facial expressions are key indicators of his frustration and anger that captured through medium and close-up shots. Additionally, the choice of blue color tone creates a somber atmosphere, highlighting Otto's emotional isolation and the weight of his unresolved grief. Color is closely linked to the dialogue and the expressive movements of the characters, creating a harmonious connection between the visual elements and the emotional tone (Paksi, 2021).

B. Positive Effects of the Fulfilled Love and Belonging Needs

The arrival of new neighbors, Marisol and her family, significantly transforms Otto's character. Marisol's persistent kindness and genuine care begin to break through his grumpy character. Otto starts to experience a sense of love and belonging through the attention, affection, and support he receives, which provides him with a sense of motivation and purpose in life. The relationships he builds with his neighbors reduce his loneliness and inspire him to become more caring, open, and engaged with the people around him.

- **Caring and Empathetic**

Two scenes illustrate how the fulfillment of love and belonging needs changes Otto into a more caring and empathetic person. In the scene where Otto willingly helps Marisol learn to drive, Otto shows a change in his character from being unfriendly to being gentle and nurturing.

Otto: Now you listen to me. You have given birth to two children. Soon it'll be three. You have come here from a country very far away. You learned a new language, you got yourself an education and a nitwit husband and you are holding that family together. You will have no problem learning how to drive. My God, the world is full of complete idiots who have managed to figure it out, and you are not a complete idiot.

(Forster, 2022, 01:07:18 - 01:07:47)



Figure 13: Otto patiently teaches Marisol to drive

(Forster, 2022, 01:08:08)

This scene illustrates how Otto's fulfilled needs for love and belonging positively influence his behavior, transforming his initial isolation and bitterness into acts of kindness and support. Otto's decision to teach Marisol how to drive demonstrates his growing connection and sense of responsibility towards her and her family. His motivational speech highlights his affection and respect for Marisol's ability. Love involves more than just physical. It contains a healthy, loving relationship portrayed by mutual respect, admiration, and trust (Maslow, 1943). Otto's encouragement and recognition of Marisol's strengths reflect these elements. By acknowledging her struggles and successes, Otto boosts Marisol's confidence and builds a more caring relationship. This caring attitude is a result of Otto's love and belonging need that is fulfilled through his interactions with Marisol and her family.

The close-up shots effectively capture the tension between Otto and Marisol, allowing the audience to focus on their facial expressions and body language. Otto's calm behaviour contrasts with Marisol's panic, highlighting their differing emotional states. According to Bordwell and Thompson (2008), close-ups are often used to reveal subtle emotional shifts, which in this scene demonstrate Otto's patience and growing empathy towards Marisol.

Another scene that shows Otto's transformation into a more caring person is when Otto gifts a crib to Marisol for her new baby.

Otto: I gave it a fresh coat of paint.

Marisol: I love it.

Otto: It's for the baby.

Marisol: Yes. Thank you. Okay, hold him one second, please.

Otto: Tomaso? Hello. There we are. *Yo soy Abuelo Otto*.

(Forster, 2022, 01:47:45 - 01:49:37)

In this scene, Otto's actions show the positive impact of fulfilling the need for love and affection, resulting in caring and nurturing behavior. The crib, originally made for his lost child, symbolizes Otto's journey from sadness and isolation to care and connection. By giving the baby's crib, a new coat of paint and offering it to Marisol's family, implies that Otto has been able to begin a new chapter in his life. Otto's willingness to hold the baby and refer to himself as *Abuelo Otto* or grandfather Otto signifies acceptance into Marisol's family. An individual motivated by love and belonging needs longs to affiliate and be part of a group (Maslow, 1943). Otto's actions reflect this motivation, as he seeks to fit in into Marisol's family, thus fulfilling his need for connection and affection.

- **Supporting and Helping Others**

After Otto's need for love and belonging is met, he begins to support and help others. Otto, who was initially very isolated, starts to help Marisol take care of her children.

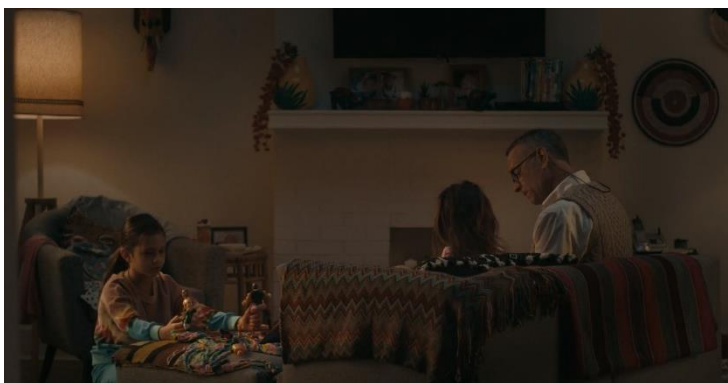


Figure 14: Otto plays with Marisol's children

(Forster, 2022, 01:15:37)

In this scene, the warm yellow tones in the lighting, especially from the lamp, symbolize Otto's emotional warmth and growing attachment to Marisol's family. The choice of warm colors like yellow can emphasize emotional intimacy and the evolving relationships between characters (Grady, 1997). Otto's transition from hesitation to fun while caring for Marisol's children show his growing desire for connection and affection. Luna's compliment to Otto "You did a good job tonight, Otto. You should pat yourself on the back" highlights acceptance and recognition that make Otto feel appreciated and included, addressing his need for love and belonging. Love needs involve both giving and receiving affection (Maslow, 1943). By caring for Marisol and Tommy's children, Otto not only provides love and support but also receives affection and acceptance in return.

Another scene depicting Otto's support and contribution to the community is when he helps Anita and Reuben stay in their home, preventing them from being ousted by the Dye & America agency.

Otto: I've been an idiot. I got so wrapped up in my own troubles, I stopped thinking of anyone else. And I figured they weren't thinking about me. Friends shouldn't do that. So... This isn't easy to say after all this time. But I'm sorry. And I will sort all this out.

(Forster, 2022, 01:36:10 - 01:37:15)



Figure 15: Otto and Reuben hold hands, making up after a long fight

(Forster, 2022, 01:44:56)

In this scene, Otto's realization and apology demonstrate a significant change in his behavior, highlighting the positive impact of fulfilling his need for love and belonging. Otto's confession of his mistakes and commitment helps Ruben and Anita illustrate their sense of concern and responsibility towards their friends/neighbors. This change marks Otto's movement from social isolation to involvement with his community. Otto's smile when he

looks at Reuben reflects the sincere relationship and warmth of the friendship that has returned.

The use of long shots in this scene serves to establish the context of Otto's surroundings and his relationship with the community. Long shots can provide a broader view of the setting, allowing the audience to understand the character's place within that environment (Bordwell & Thompson, 2008). In this case, the long shot emphasizes Otto's physical presence in his neighbor, illustrating his movement away from social isolation.

- **More Open and Make New Connections**

Sonia's death had brought Otto to despair, causing him to disconnect from life. However, Sonya's reminders on continuing to live and Marisol's persistent empathy begin to pull him back from his mourning, implying that Otto begins to see the value in continuing to live and finding a new purpose.



Figure 16: Otto tells Marisol about his past

(Forster, 2022, 01:41:00)

In this scene, Otto's openness to Marisol about his past shows a step toward healing and reconnecting with the world around him. This openness reflects his growing trust in Marisol and his willingness to let others into his life. Normally, Otto avoids discussing Sonya, but Marisol forces him to face his pain and share his story. By revealing his vulnerabilities, Otto is fostering a deeper connection with Marisol, which is a fundamental aspect of fulfilling the need for love and belonging. According to research, positive relationships are associated with greater mental and physical health outcomes—including decreased mortality (Holt-Lunstad & Smith, 2012; Murberg, 2004; Weihs, Enright, & Simmens, 2008, as cited in Hudson 2020). His narration of this traumatic event shows that Otto has been living in pain and anger. Otto's anger towards the environment and his

community occurred because of their unconcern to Sonya's needs. His frustration and sense of betrayal are evident in his isolation and defensiveness, indicating how the lack of support and empathy from his community has worsened his grief.

This scene, typically characterized by cold blue tones to symbolize Otto's painful past, shifts to warm orange hues, visually reflecting his emotional journey from grief to acceptance. The color shift illustrates the psychological and emotional transformation of the character, as color is a powerful tool in expressing changes in mood and internal states (Bordwell & Thompson, 2008). The melancholic background music intensifies his vulnerability, while close-up shots of Otto's face capture his pain and his gradual process of letting go.



Figure 17: Otto's visit to Sonya's grave with Marisol's family
(Forster, 2022, 01:50:15)

Another scene illustrating Otto's new connections is when he visits Sonya's grave with Marisol's family. He introduces everyone to Sonya. Otto smiles warmly, holding a cat in his arms, symbolizing his growing connection and acceptance within this new family. This openness reflects the fulfillment of Otto's need for love and belonging, as he allows others to take part in his personal and intimate space, which he previously protected strictly. Otto's smile and approval of the pink flowers chosen by the girls illustrate his growing comfort and trust in Marisol's family. By involving Marisol and her family in this personal moment, Otto strengthens the bond he has developed with them. We can see that positive social relationships are fundamental to human well-being. Research suggests that life satisfaction is significantly improved by stable romantic partnerships or routine supportive contact with friends and acquaintances (Okun, Stock, Haring, & Witter, 1984; Pinguart & Sorensen, 2000; Sandstrom & Dunn, 2014, as cited in Hudson 2020). Otto's growing openness and deepening

connections with Marisol and her family illustrate the profound impact that fulfilling the need for love and belonging can have on an individual's emotional and psychological well-being.

The scene begins with a medium shot of Otto introducing everyone to Sonya, showing the context of the visit. This framing technique allows the audience to see Otto in his environment, emphasizing the significance of this personal moment (Bordwell & Thompson, 2008). As he smiles warmly and holds a cat in his arms, the camera cuts to close-up shots of his face and the cat, capturing the intimacy and affection he feels for this new family. Later in the scene, a long shot captures Otto surrounded by Marisol's family, highlighting the sense of community and belonging that Otto is beginning to experience. Otto's facial expressions are central to this scene.

- **Move On**

With the support and affection from Marisol's family, he begins to accept that he can cherish Sonya's memory while also moving forward. Otto allows Marisol to help him pack Sonya's belongings, a significant step in his emotional healing.

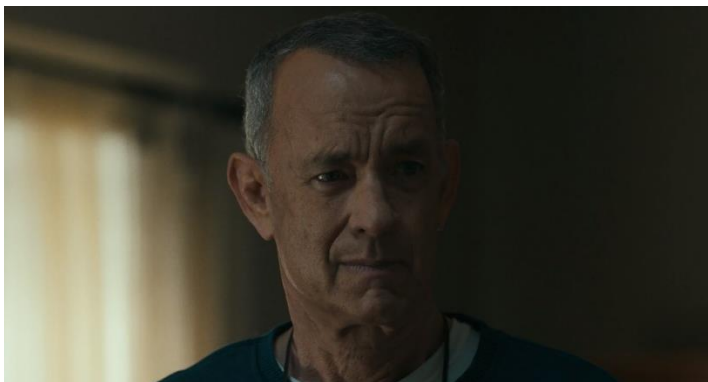


Figure 18: Otto watches Sonya pack Sonya's belongings

(Forster, 2022, 01:51:12)

In this scene, Otto's acceptance of Marisol's help in packing up Sonya's belongings is emphasized through the close-up shot. This shot is crucial for details, minimizing distractions and highlighting key actions and emotions that drive the narrative (Hanmakyugh, 2023). Earlier, Otto reacted with anger and protectiveness when others touched Sonya's things, highlighting his strong attachment to Sonya's memory and belongings. This reaction stemmed from his fear of losing connection to Sonya and his deep grief over her passing. His last

behaviour proves that unsatisfied hunger for love leads to hostility, frustration and maladjustment (Maslow, 1970). In contrast, in this moment, his nods with a little smile towards Marisol indicates his acknowledgment and approval of her help. This gesture reflects Otto's willingness to allow Marisol into his personal space and involve her in the process of letting go of Sonya.

- **Finding Joy and Fulfilment**



Figure 19: Otto smiles to Marisol

(Forster, 2022, 01:51:12)

The final scene demonstrates how Otto has found joy and fulfillment. The excitement and enthusiasm of Marisol's family as they prepare for the ride create a sense of shared happiness and connection. Otto's joyful expressions reflect a deep sense of satisfaction and belonging. His statement, "This is livin'," captures his realization that life can still be full of joy and meaning, despite sorrowful past and losses. The quality of life for older adults is significantly influenced by factors like social support and happiness (Beygi et al., 2023). In this scene, Otto's relationships with Marisol and her family provide him with the companionship, recognition, and sense of purpose essential for emotional well-being. The fulfillment of his love and belonging needs contributes to his overall happiness and satisfaction.

The close-up shots capture Otto's joyful expressions in this scene. His smile and laughter reflect a deep sense of satisfaction and belonging. The upbeat song "Sun is Shining" by The Fireman plays in the background, emphasizing Otto's happiness and the positive turn in his life. Music can create a sense of joy or melancholy, drawing the viewer into the character's emotional state (Gorbman, 2010). In this context, the upbeat melody of "Sun is Shining" complements the visual elements by strengthening the sense of joy and fulfillment.