



## A Literary Psychological Analysis of the Main Characters in the Film *Dunia Tanpa Suara* by Hanung Bramantyo

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### ABSTRACT

This study aims to describe the personality structure of the main character Arissa in the film *Dunia Tanpa Suara* by Hanung Bramantyo using Sigmund Freud's psychoanalytic theory which includes the aspects of id, ego, and superego. The method used in this study is descriptive qualitative with a literary psychology approach. The instrument in this study is the researcher herself who acts as the planner, implementer, data collector, and data analyzer of the research. The data collection technique in this study is the observation and note-taking technique which is carried out repeatedly to obtain data relevant to the focus of the study. The data analysis technique in this study is carried out by systematic data reduction, data presentation, and drawing conclusions based on the theoretical concepts used. The results of the study show that (1) the id aspect is seen through Arissa's instinctive urge to fulfill needs, vent emotions spontaneously, and avoid discomfort without much consideration; (2) the ego aspect is seen when Arissa considers reality before acting, adapts to social situations, and makes logical decisions based on real conditions; and (3) the superego aspect is reflected in Arissa's attitude of adhering to moral values, showing guilt after violating norms, and refusing to carry out actions that are contrary to ethics even though they can benefit her. The findings of this study indicate that the personality structure of the main character is formed through the interaction between instinctive drives, real conditions, and moral control.

*Keywords: literary psychology, main character, film*

## Analisis Psikologi Sastra Tokoh Utama dalam Film *Dunia Tanpa Suara* Karya Hanung Bramantyo

### ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan struktur kepribadian tokoh utama Arissa dalam film *Dunia Tanpa Suara* karya Hanung Bramantyo dengan menggunakan teori psikoanalisis Sigmund Freud yang meliputi aspek id, ego, dan superego. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif dengan pendekatan psikologi sastra. Instrumen dalam penelitian ini adalah peneliti sendiri yang berperan sebagai perencana, pelaksana, pengumpul data, sekaligus penganalisis data penelitian. Adapun teknik pengumpulan data dalam penelitian ini yaitu teknik simak dan catat yang dilakukan secara berulang untuk memperoleh data yang relevan dengan fokus penelitian. Teknik analisis data pada penelitian ini dilakukan dengan reduksi data, penyajian data, dan penarikan simpulan secara sistematis berdasarkan konsep teoretis yang digunakan. Hasil penelitian menunjukkan bahwa (1) aspek id tampak melalui dorongan naluriah Arissa untuk memenuhi kebutuhan, melampiaskan emosi secara spontan, serta menghindari ketidaknyamanan tanpa banyak pertimbangan; (2) aspek ego terlihat ketika Arissa mempertimbangkan kenyataan sebelum bertindak, menyesuaikan diri dengan situasi sosial, serta membuat keputusan logis berdasarkan kondisi nyata; dan (3) aspek superego tercermin dalam sikap Arissa yang berpegang pada nilai moral, menunjukkan rasa bersalah setelah melanggar norma, dan menolak melakukan tindakan yang bertentangan dengan etika meskipun dapat menguntungkan dirinya. Temuan penelitian ini menunjukkan bahwa struktur kepribadian tokoh utama terbentuk melalui interaksi antara dorongan naluriah, kondisi nyata, dan kontrol moral.

*Kata kunci: psikologi sastra, tokoh utama, film*

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## INTRODUCTION

Literary works are creative human expressions conveyed orally or in writing to express ideas, emotions, and life experiences through beautiful and meaningful language. Literary works serve not only as entertainment but also as a medium for social, cultural, and psychological reflection, providing insight and value to readers. In line with this, Suhardi (2011) states that literature has high aesthetic value as a work of art, thus helping humans understand various aspects of life, including the inner conflicts and psychological dynamics of characters.

Based on its form of delivery, literature is divided into oral and written literature. Oral literature is conveyed through speech, while written literature is conveyed through writing. Despite the differences in media, the purpose of both remains the same: to enrich the literary treasury and provide meaning to its audience by depicting diverse human characters (Malik et al., 2020). With the development of technology and media, literary works also exist in visual forms such as films, which combine narrative, artistic, and psychological elements to convey messages and values.

The development of these literary forms has also encouraged the development of literary studies, one of which is through the approach of literary psychology. Literature and psychology are two interrelated disciplines in understanding human personality and the dynamics of human emotions. Endraswara (Minderop, 2018) explains that literary psychology is a term used to describe the psychological processes and activities found in literary works. Through this approach, characters in literary works and films can be analyzed to uncover the psychological aspects that influence their thoughts and behavior.

Film, as part of modern literature, offers complex representations of the human psyche through visuals, dialogue, and storyline. One film that represents this aspect is Hanung Bramantyo's *Dunia Tanpa Suara*. This film depicts the emotional journey of the main character who faces various inner conflicts due to his limitations. The character's

unique background makes this film relevant for study through a literary psychology approach.

In analyzing the psychology of the main character, Sigmund Freud's psychoanalytic theory serves as a theoretical foundation. Freud divided the human psyche into three parts: the id, ego, and superego. The id resides in the unconscious as a basic drive, the ego sits between the conscious and unconscious realms as a link to reality, and the superego resides partly in the conscious and partly in the unconscious realm as a moral controller. These three aspects of personality work together to produce appropriate human behavior (Minderop, 2018).

The inner conflict experienced by the main character in the film *Dunia Tanpa Suara* reflects the interaction between the id, ego, and superego in dealing with various life situations. Through this approach, research can understand how basic drives, considerations of reality, and moral values interplay in shaping the main character's thought patterns, emotions, and behavior. Thus, this study not only enriches literary analysis but also provides a deeper psychological understanding of the characters in the film.

The film *Dunia Tanpa Suara* is also interesting to study due to its unique production process. The film managed to become the number one film in Indonesia on the Prime Video platform within two weeks of its release. The use of sign language as the primary means of communication and adapted filming techniques to avoid distorting the meaning of the sign language are distinct advantages. Furthermore, the involvement of deaf people in the production process strengthens the authenticity and representation of disability groups in Indonesian cinema.

Based on this background, this study analyzes the personality of the main character in Hanung Bramantyo's *Dunia Tanpa Suara* using Sigmund Freud's theory of personality structure: the id, ego, and superego. This research aims to uncover the complexities of the main character's psyche and demonstrate that the character's behavior in the film has a deep psychological background. Therefore,



the results of this study are expected to serve as a reference in literary and psychological studies, particularly in understanding fictional characters represented through film.

Based on the explanation above, the research questions are as follows:

- 1) What are the id aspects of the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*?
- 2) What are the ego aspects of the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*?
- 3) What are the superego aspects of the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*?

Based on these research questions, the researcher formulated the following research objectives:

- 1) To describe the id aspects of the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*.
- 2) To describe the ego aspects of the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*.
- 3) To describe the superego aspects of the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*.

This research has both theoretical and practical benefits. First, theoretically, this research is expected to enrich the body of knowledge and contribute to the development of theory in the field of literature, particularly the study of literary psychology in film. Second, from the perspective of students of the Indonesian Language and Literature Education Study Program at Raja Ali Haji Maritime University, this research is expected to be a learning material and reference source in understanding literary studies, especially literary psychology in the film *Dunia Tanpa Suara* by Hanung Bramantyo. Third, from the perspective of other researchers, the results of this research are expected to be used as a reference, guideline, and benchmark to expand and deepen research problems related to the study of literary psychology.

Endraswara (Minderop, 2018) explains that literary psychology is a term used to describe the psychological processes and activities within literary works. Literary psychology is the study of how authors develop literary works, transforming ideas from the subconscious into a conscious form. This study also examines the psychology of the characters in the story, which is structured so that the reader feels emotionally involved.

Ratna (Minderop, 2018) states that there are three ways to understand the relationship between psychology and literature: (1) examining the psychological elements of the author as a writer, (2) understanding the psychological aspects of characters in literary works, and (3) examining the psychological elements of the reader. In general, literary psychology focuses on the psychological state of characters in stories. This study helps readers understand how characters are formed, including the psychological factors that influence their attitudes and behavior.

In line with this, (Pomolango & Baghtayan, 2024) explain that literary psychology is a branch of psychology that focuses on understanding and analyzing psychological aspects within literary works. This approach includes psychological exploration and interpretation of the characters, motivations, and themes that emerge in the story. Psychological analysis of literature aims to understand and examine the psychological elements in literary works by applying psychological theories and concepts. Through this approach, readers can gain in-depth insight into the psychological aspects of humans through the characters and storylines presented.

Freud divided the human psyche into three personality structures: the id, ego, and superego. The id resides in the unconscious, the ego lies between the conscious and unconscious, and the superego resides partly in the conscious and partly in the unconscious. These three aspects work dynamically to shape human behavior (Minderop, 2018).

### 1. Id

The id is the most basic and oldest part of the personality structure, containing innate instincts and operating instinctively without considering logic, morality, or the consequences of actions (Endraswara, 2021). The id operates based on the pleasure principle, always seeking satisfaction and avoiding discomfort. Freud likened the id to a "king or queen" because its desires demand immediate gratification without regard for reality (Minderop, 2018). The id is the primary source of human biological drives and psychic energy, directing individuals to directly satisfy basic needs.

### 2. Ego

The ego is formed as a result of an individual's interaction with reality and functions as a mediator between the demands of the id and the moral norms of the superego (Endraswara, 2021). The ego operates based on the reality principle, namely considering real situations before making decisions. The ego carries out mental functions such as reasoning, problem-solving, and decision-making, so that individuals can fulfill id urges in a socially acceptable manner (Minderop, 2018). Thus, the ego plays a role in balancing personal desires with the demands of social norms.

### 3. Superego

The superego is the moral aspect of personality that contains values, norms, and social rules internalized from parents, religion, and the environment (Endraswara, 2021). The superego functions to guide the ego to act in accordance with moral standards and suppress id urges that conflict with social norms. The superego develops through the process of internalizing cultural values and acts as a conscience that distinguishes between good and bad. Individuals who violate moral standards will experience feelings of guilt or regret as a form of inner punishment (Minderop, 2018).

According to the Great Dictionary of the Indonesian Language, film is defined as a thin membrane made of celluloid that serves as a platform for negative images to be used for portraits or posi-

tive images to be shown in cinemas. Film is also defined as a play or story depicted visually. As a medium that presents stories in the form of moving images, film has a unique appeal to audiences (Alfathoni & Manesah, 2020:2).

Ibrahim argues that film should be viewed alongside other products because it is part of society's economic production. Beyond its economic aspects, film also plays a role in communication because it allows individuals and groups to send and receive messages through moving images. Film is not only entertainment but also a tool that can influence people's mindsets and perspectives (Alfathoni & Manesah, 2020).

Javadalasta also states that film is a collection of moving images that form a story, known as a movie or video. As an audiovisual medium, film captures socio-cultural realities and conveys messages through compelling visual displays. This function makes film not just entertainment, but also a reflection of life that can provide insight to viewers (Alfathoni & Manesah, 2020).

Based on the explanation above, it can be concluded that film functions not only as a medium for entertainment but also plays a role in economic, communication, and cultural aspects. As a visual medium, film conveys stories through moving images that captivate audiences. Furthermore, film serves as a communication tool that enables the delivery of messages and influences public perspectives. Its presence also reflects socio-cultural realities, providing new insights for viewers. Thus, film has value beyond mere entertainment; it serves as a means of education and a representation of life.

Relevant research was found in online journals. The relevant research includes:

- 1) Daroja, F. Z. (2023). *Personality Structure of Characters in Tompi's Film "Putih" (A Study of Fiction Psychology)*. Thesis. Surabaya: Indonesian Literature Study Program, Faculty of Adab and Humanities, Sunan Ampel State Islamic University, Surabaya.



- 2) Pomolango, C. W., & Baghtayan, Z. A. (2024). Analysis of Literary Psychology in the Novel "Pulang." *Journal of Language, Literature, and Culture*, 14(1), 63–70.
- 3) Sari, N. M. (2023). Analysis of the Personality Structure of the Id, Ego, and Superego of the Main Characters in the Novel "Bara Surat Terakhir Seorang Pengerang" by Febrialdi R. Thesis. Tanjungpinang: Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Raja Ali Haji Maritime University.

## METHOD

This research used a qualitative approach with a descriptive design. Malik (2016), Abubakar (2012), Razak (2017) states that qualitative research does not involve numbers or calculations in the data analysis process. A descriptive design is used to systematically describe phenomena without affecting the variables being studied. The research procedure focused on a psychological analysis of literature, specifically the personality structures of the id, ego, and superego, based on Sigmund Freud's psychoanalytic theory, in the main character in Hanung Bramantyo's film *Dunia Tanpa Suara*.

Data collection was conducted from December 2024 to July 2025. The research location was not limited to a specific location but took place in various locations that supported research activities, such as the Faculty of Teacher Training and Education Library of Raja Ali Haji Maritime University, the Library and Archives Office of the Riau Islands Province, and other relevant locations. The primary instrument of this research was the researcher herself, as in qualitative research, research instruments are human. Endraswara (2013), Razak (2020), states that a research instrument is a tool used to analyze a research problem. The researcher also used a data analysis guide in the form of a personality structure indicator table as a tool.

The research data consisted of dialogue in the film *Dunia Tanpa Suara* which contains elements

of the id, ego, and superego. Karsadi (2022) explains that qualitative data provides a broad description and allows researchers to understand events in depth. The data source for this research was Hanung Bramantyo's film *Dunia Tanpa Suara*. Data collection techniques used observation and note-taking techniques. Jaya (2023) states that data collection techniques are methods used by researchers to obtain the necessary information. The observation technique involves listening to the characters' dialogues audio-visually, while the note-taking technique is used to transcribe and document relevant dialogues.

The data analysis technique used content analysis. Hudhana & Mulasih (2019) state that data analysis aims to systematically describe data so that its meaning is easily understood. Analysis was carried out by recording the dialogues of the main characters, classifying data based on id, ego, and superego indicators, and concluding the analysis results according to the research focus. Data validity was ensured through triangulation techniques. Karsadi (2022), emphasizes that checking data validity is crucial in qualitative research. Ibrahim (2018), stated that triangulation was carried out by comparing various sources, theories and methods, as well as through discussions with experts who understand literary psychology and Sigmund Freud's psychoanalytic theory.

## RESULT

### 1. Id Aspects of the Main Characters in the Film *Dunia Tanpa Suara* by Hanung Bramantyo

Data-1

- Arissa : "I want to go out."  
Arissa's Mom : "Let's eat first."  
Arissa : "But I'm already late."  
Arissa's Mom : "Mom's already cooked."

Arissa hugged her mom and hurried to leave. Before leaving, Arissa shot a love arrow at her mom.

The data above shows that Arissa displays an id aspect, wanting to leave immediately because she feels she's already late. This urge arises spon-

taneously without considering other factors. This data also includes an ego aspect, as Arissa gives a realistic reason for being late. In addition to the id and ego aspects, this data also includes a superego aspect, as Arissa hugs her mom and shows affection before leaving, demonstrating her moral values.

#### Data-2

While Ezra and Arissa are sitting together, Ezra writes something on a piece of paper and hands it to Arissa. The paper reads, "Do you want to go out with me?" with two answer choices: "yes" and "no." Arissa looked at the text, then smiled slightly and chose "yes."

The data above shows that Arissa exhibits an egocentric aspect, namely making decisions consciously and considering reality. Arissa did not respond impulsively, but instead displayed a calm expression before responding. This action demonstrates an effort to restrain herself before making a decision to avoid causing problems. Arissa attempted to adapt her attitude to the situation so that her response remained controlled.

#### Data-3

On her way home from a walk, Arissa and Ezra got caught in the rain. Ezra asked Arissa to wait in the shade while he got the car. However, Arissa chose to run with Ezra to the car. When they were both soaked in the car, Ezra looked surprised.

Ezra : "What are you doing? Is it okay to get wet?"

Arissa : "It's okay. We're both wet."

Ezra : "We're both wet?"

Arissa : "Yes."

The data above shows that Arissa displays aspects of the id, namely acting on emotional impulses and personal desires without considering the risk of getting caught in the rain or Ezra's request to wait. Her choice to continue running with Ezra demonstrates a spontaneous impulse based on feelings of comfort and emotional attachment. Arissa did not consider logic or norms in the situ-

ation, but rather followed her heart's desire to stay with Ezra.

#### Data-4

On her way home, Ezra finally escorted Arissa to the front of the house. Arissa expressed her gratitude with a happy expression.

Arissa : "Thank you for taking me home. I'm so happy."

Ezra : "You're welcome, I'm happy for you."

Arissa : "I'll go in first."

Suddenly, Arissa's mother came out of the house. Arissa, who had been very excited, immediately wanted to tell her mother about what had happened.

Arissa : "Mom, I was..."

Arissa's mother : "Come in. Now you come in."

Arissa seemed surprised by her mother's cold response and then entered the house with a disappointed expression.

The data above shows that Arissa displayed an id-like aspect, namely the spontaneous urge to share her happiness and stories with her mother after a pleasant moment with Ezra. Arissa did not expect to receive a cold response from her mother, who instead asked her to come inside without first listening to her story. Arissa's disappointed expression also reflected her unfulfilled expectations.

#### Data-5

After several days of not leaving the house due to her mother's prohibition, Arissa finally reappeared and went with Ezra to a tea shop that offered stories. While there, Ezra wanted to order something but appeared confused because he didn't know the signs. A waiter then handed Ezra a piece of paper so he could write down his order. Ezra then wrote:

Ezra (writing) : "Would you like chamomile tea?"

Arissa : "Yes, I would."

The data above shows that Arissa displayed an id-like aspect, namely a spontaneous action triggered by an emotional urge after being banned from leaving the house for a period of time. Despite her



mother's previous prohibition, Arissa still decided to go with Ezra, demonstrating a strong desire to rediscover the togetherness and comfort she longed for. A short answer of "Yes, I want to" also reflects an immediate response based more on feelings of pleasure and emotional needs, rather than rational consideration.

#### Data-6

On their way home from a walk, Arissa and Ezra arrived in front of Arissa's house. When she was about to open the gate, Arissa realized she had forgotten her key. Ezra then had the idea to climb the wall to gain entry.

Ezra : "You see me."

Arissa : "I'm scared."

Ezra : "It's safe."

The data above shows that Arissa exhibits aspects of the id. When faced with an urgent and unexpected situation, such as forgetting her key, Arissa displayed an emotional reaction of fear when Ezra attempted to climb the wall. Although Ezra ultimately took action, Arissa's fearful and unprepared response to Ezra's solution reflects an emotional impulse that arose spontaneously without logical consideration.

## 2. Ego Aspects of the Main Character in the Film *Dunia Tanpa Suara* by Hanung Bramantyo

#### Data-7

Arissa arrived at the tea shop where the story was told and got off the motorcycle taxi that had taken her. Before getting in, she thanked the driver.

Arissa : "Thank you, sir."

Motorcycle taxi driver : "If you need a ride, just text me."

Arissa : "Okay."

In the data above, Arissa displayed an egocentric aspect. Arissa considered the situation logically and responded politely and realistically to the driver's offer. Her words of thanks and "okay" demonstrated Arissa's ability to interact socially in an acceptable and realistic manner, without emotional impulses or moral pressure.

#### Data-8

During the opening of the storytelling tea shop, Ezra gave a welcoming speech and interacted with the guests. He asked everyone present:

Ezra: "Who likes tea? Do you like tea or coffee, Miss?"

The question was directed at Arissa, but Arissa remained silent because she couldn't hear him. Kania helped convey the question using sign language:

Kania (sign): "He asked, 'Do you like tea or coffee?'"

Arissa : "Tea." (raising hand)

The data above demonstrates Arissa's egocentric aspect. Arissa responded calmly to the question after understanding it with Kania's help, then answered clearly using sign language and gestures. This behavior shows that Arissa considers reality before acting, namely confirming the intent of the question before answering. Arissa also makes decisions based on the real situation.

#### Data-9

Kania suggested that Arissa use the place as a writing space.

Kania : "If you need inspiration for writing, just come here. It's close to your house."

Arissa : "I'll come here often."

The data above shows that Arissa displays an egocentric aspect, namely making decisions based on logic and reality. Her response to Kania's suggestion shows that Arissa considers the benefits of her surrounding environment realistically. Her decision to frequent the tea shop wasn't based on a momentary emotional impulse, but rather because she realized the place could support her writing needs and was easily accessible from home.

#### Data-10

Arissa and Kania went to a book publishing house to publish a manuscript Arissa had written. The place was open, but they couldn't meet directly with the publisher, so they had to wait longer.

Kania : "They told us we were too early."

Arissa : "Rather than being late."

In the data above, Arissa displays an egotistical aspect, as she demonstrates a deliberate attitude toward considering reality before acting. Although they ultimately had to wait, Arissa's decision to arrive early reflects an effort to avoid the risk of being late. This action demonstrates Arissa's attempt to adapt her choices to the current circumstances, thereby reducing the likelihood of future problems. This attitude also illustrates Arissa's caution in making realistic decisions based on the situation.

#### Data-11

Arissa arrives at the tea shop where she is telling her story and immediately pats one of the waiters on the back, startling the waiter.

Arissa : "Sorry, sorry..." (After that, Arissa immediately took a book and started writing to communicate.)

Waitress 1 : "Oh, Miss, if you want to call me, just say so."

Waitress 2 : "Yes."

Waitress 1 : "Don't just keep quiet."

Waitress 2 : "Right."

Waitress 1 : "I was shocked."

Waitress 2 : "Well, yes, if my friend is shocked and has a heart attack, kidney failure, hypertension, or a pregnancy complication. Will you take responsibility?"

Arissa : "Excuse me. Can I order now? Can I have a menu?" (gesturing with her hands to form a menu)

Waitress 2 then tried to explain the menu and the tea brewing method, but Arissa only became more confused.

Arissa: "What are you talking about?"

Waitress 2 then tried to find another way for Arissa to understand, until finally communication was established.

Arissa: "Okay, I can help you write it down."

The data above shows that Arissa displayed an ego aspect. When Arissa attempted to adjust to

the situation after surprising the waiter, she grabbed a notebook to write and used hand gestures as a form of communication. When the waiter's explanation confused her, Arissa remained calm and chose a solution by saying, "I can help you write." This action demonstrates that Arissa considers reality before acting and makes decisions based on logic. Furthermore, this data also contains an id aspect, as Arissa spontaneously patted the waiter on the back. This action was done instinctively without considering the consequences. This data also contains a superego aspect, as Arissa immediately apologized after realizing her actions had surprised the waiter. This reflects guilt and regret, and demonstrates that Arissa possesses moral values in her actions.

#### Data-12

Ezra came and sat in front of Arissa. He began communicating using sign language.

Ezra : "Hi. How are you? Are you okay?"

Arissa : "Cool. You can sign? How come? How long have you been able to do it? Why didn't you notice yesterday?"

Ezra : "Slowly, I'm still learning. Maybe you can write?" (Arissa gives Ezra a book to write in.)

Ezra : "Learn from your videos. I've already subscribed."

Arissa : "Thank you." (laughs shyly)

The data above shows that Arissa displays an ego-based aspect when she gives Ezra a book so he can communicate in writing after learning that he is not yet fluent in sign language. Arissa's actions demonstrate that she considers reality before acting and seeks solutions based on the situation at hand. This data also shows a superego-based aspect when Arissa demonstrates politeness and appreciation for Ezra's viewing and following of her content. Arissa responds by expressing her thanks with an embarrassed laugh, reflecting respect and adherence to norms of politeness in social interactions.



#### Data-13

Arissa and Ezra are teaching two waiters how to order using sign language at a tea shop that tells stories. The atmosphere becomes relaxed as one waiter compares Ezra's movements to pencak silat. Another waiter tries to keep learning while laughing.

Ezra : "Do you understand what Adit is saying?"

Arissa : "No. When I see Adit's face, I just want to laugh." (laughing)

This data demonstrates Arissa's ego, as she responds to the relaxed atmosphere created while teaching the waiters in a polite, lighthearted, and non-exaggerated manner. Arissa adapts to the social situation. When Ezra asks about the waiter named Adit, Arissa responds with a laugh. This demonstrates Arissa's ability to express her opinions and feelings naturally and logically, without hurting or demeaning others.

#### Data-14

Arissa's mother and Ezra are having a serious conversation about Ezra and Arissa's relationship. Meanwhile, Arissa is in the kitchen preparing drinks. Then Arissa arrived with tea and asked:

Arissa : "What are you talking about?"

Arissa's mother : "A lot."

Arissa : "Drink your tea."

Ezra : "Thank you."

This data demonstrates Arissa's ego when she brought tea to her mother and Ezra, who were having a serious conversation. Arissa didn't overreact or force herself into the conversation, but maintained a polite demeanor and adapted to the atmosphere. She only asked a brief question, then diverted attention by serving tea to keep the conversation flowing without interruption. This shows Arissa's ability to maintain a calm atmosphere while respecting the ongoing conversation.

#### Data-15

Before Kania came to Arissa's room in tears, she had just returned from the tea plantation with

Ezra. There, Kania confessed her feelings to Ezra, but received no response. Arissa, unaware of the incident, immediately approached Kania with concern.

Arissa : "Take off your blazer first. What's wrong with you?"

Kania : "I told you before, I like someone."

Arissa : "I don't understand. Please explain."

This data demonstrates Arissa's ego when she responds calmly and attentively to Kania's arrival, while she's crying. Arissa doesn't immediately show an emotional reaction or jump to conclusions without understanding the situation. Instead, she suggests that Kania take off her blazer first, then asks questions carefully and logically. Arissa's actions demonstrate her ability to adapt to the situation and try to understand the situation before acting.

#### Data-16

Kania and Arissa were walking together to the book publisher's office. Suddenly, Kania received a phone call on her cell phone.

Kania : "I'll take the call first."

Arissa : "It's okay. I'll wait inside."

In this data, Arissa demonstrates an egocentric aspect, responding calmly and understandingly when Kania had to pause to take a phone call. This demonstrates Arissa's ability to adapt to the situation and make decisions based on a realistic perspective. She didn't become irritated or impatient, but instead chose to wait quietly inside. This action demonstrates Arissa's effort to maintain mutual comfort and respond appropriately to the situation.

#### Data-17

After finishing her meeting with the book publisher, Arissa exited the room and saw Kania sitting and chatting with Ezra. Without saying anything, Arissa immediately signaled to them that she would leave first.

In this data, Arissa demonstrates an egocentric aspect, seeing Ezra and Kania talking and

choosing not to interrupt or interfere with their conversation. Arissa didn't display any haste or force her presence in the situation. Instead, she chose to signal that she would leave first. This action demonstrates Arissa considering her surroundings before acting and being able to control herself according to the real situation at hand.

#### Data-18

Arissa was nearly hit by a truck due to the driver's negligence, but she survived and was uninjured. Arissa and Kania then went to the police station to follow up on the matter. After explaining the situation, the police reassured them.

Police Officer : "Calm down, everything is safe."

Arissa : "Thank you, sir."

Police Officer : "You're welcome."

This data demonstrates Arissa's ego aspect, as she responded to the near-miss by remaining calm and choosing to resolve the issue logically through legal channels. Arissa did not display an impulsive or overly emotional reaction, but instead followed proper procedure by going to the police station with Kania. Her remarks to the police also demonstrate that Arissa was able to act politely and rationally after knowing she was safe.

### 3. Superego Aspects of the Main Characters in the Film *Dunia Tanpa Suara* by Hanung Bramantyo

#### Data-19

At the beginning of the film, Arissa is seen recording content for her YouTube channel. Arissa appears focused and confident explaining the material about sign language letter codes. At the end of the recording, Arissa closed her video with the words,

Arissa : "Thank you for coming to this world without sound, see you again."

This demonstrates Arissa's superego aspect, as she concluded her video with a polite and touching sentence. This sentence demonstrates that Arissa not only conveys her message technically, but also pays attention to communication ethics

and respects her audience. Arissa expressed her sincere gratitude as a form of moral responsibility to the audience who took the time to watch her video.

#### Data-20

During the opening of a storytelling tea shop, Ezra accidentally spilled a drink on Arissa's shirt upon arriving. After the event concluded and they sat down together, Ezra apologized to Arissa. Since Arissa couldn't hear, Kania helped convey the apology through sign language.

Ezra : "I'm sorry, my shirt got wet. I'm really sorry."

Arissa : "It's okay." (with a smile)

In this data, Arissa demonstrates the superego aspect when she responds to Ezra's apology politely and understandingly. Even though her clothes were wet due to someone else's negligence, Arissa doesn't show anger or a negative reaction. Instead, she smiles and replies, "It's okay," reflecting forgiveness and empathy for others' feelings. Her actions demonstrate self-control based on ethical values, as well as social awareness to avoid escalating the situation.

#### Data-21

Arissa returns home from the tea shop where she talked and immediately tells her mother about her experience.

Arissa's mother: "He said you're cool? That's bullshit." (laughs)

Arissa: "Oh, Mom, it's rare for someone to call me cool."

Arissa's mother: "To me, you're the most special." Arissa smiles and hugs her mother.

In this data, Arissa demonstrates the superego aspect when she responds to her mother's jokes and expressions of affection with gentleness and respect. Although she protests a little at first, Arissa accepts her mother's words with a warm heart. Arissa then smiled and hugged her mother, reflecting emotional awareness and adherence to the values of love within the family.



#### Data-22

Arissa arrived at the publisher's office to discuss the progress of the manuscript she was writing.

- Publisher : "Hello, is this Arissa?"  
Arissa : "Yes, that's right."  
Publisher : "Let's chat for a moment."  
Arissa : "Okay, let's go."  
Publisher : "Just a little more, but this is good enough."  
Arissa : "Thank you, ma'am. I'll fix it later."

This data demonstrates Arissa's superego aspect, as she accepted the publisher's feedback politely and responsibly. Her words reflect her willingness to correct shortcomings without arguing or feeling offended. Arissa's actions demonstrate self-control and respect for social norms in a professional context; she considers ethics and moral values in her actions.

#### Data-23

Arissa arrived at the tea shop where she was telling her story and was immediately greeted by the waiter.

- Waitress : "Good afternoon, Miss Arissa. Let me show you to your seat. Please sit down."  
Arissa : "Thank you."

This data demonstrates Arissa's superego aspect when she responded to the waiter's greeting with a polite thank you. Although only a brief response, it shows that Arissa appreciates the service she received and maintains good manners in social situations. This action reflects moral awareness and adherence to norms of politeness in everyday interactions.

#### Data-24

Arissa had just returned home late the previous day with Ezra. The next day, she received a question from her mother.

- Arissa's mother : "Who drove you home yesterday?"

- Arissa : "A new friend. Kania's friend too."  
Arissa's mother : "Did you like it?"  
Arissa : "Why do you ask that?"  
Arissa's mother : "I've never seen you come home late. Usually, when you come home from a trip, you always tell me. Be careful. Not all feelings are reciprocated. Not everything that is reciprocated lasts. You're home today. You were out until late yesterday. Okay? At home. Rest. You stay with me."

Arissa remained silent and obeyed her mother's instructions.

This data demonstrates Arissa's superego aspect, as she silently and obediently accepted her mother's advice and prohibitions. Although she had previously come home late with Ezra and may have felt innocent, Arissa did not argue or show any resistance. Arissa restrained herself and chose to respect her mother's decision by staying home. Arissa's actions reflect self-control based on moral values and respect for a mother's role and advice in the family.

#### Data-25

Arissa and Ezra were sitting in a tea shop chatting. Arissa brought a cake she had made herself for Ezra.

- Ezra : "Oh, a cake?"  
Arissa : "I made this."

Shortly after, Kania arrived and sat with them.

- Kania : "Did you make that cake?"  
Arissa : "Yes, I made it."  
Kania : "Does it contain milk?"  
Arissa : "Yes, it uses cow's milk."

Kania then explained to Ezra that the cake contained cow's milk. Ezra immediately told Arissa that he was allergic to cow's milk. Realizing this, Arissa immediately apologized.

- Arissa: "I'm sorry."

This data demonstrates Arissa's superego aspect when she realizes that the cake she made is not suitable for Ezra, who is allergic to cow's milk. When Ezra reveals his allergy, Arissa doesn't defend herself or deny it, but instead immediately apologizes sincerely. This action reflects Arissa's attitude of considering moral and ethical values in her actions, as well as accepting responsibility for the impact her actions have on others.

#### Data-26

Arissa returns home and finds Ezra following her. Ezra chases after Arissa and greets her.

Ezra : "How are you? Are you well? Have you been avoiding me? You haven't responded to my texts since. Why?"

Arissa : "Sorry, I've been avoiding you on purpose. I realize our worlds are different."

Ezra : "Slowly so I understand. The sign is slow."

Arissa : "We're different. You don't understand my signals. I can't hear what you're saying. We don't connect. No matter how much I love you, I can't convey it."

Ezra : "Slow down. I don't understand."

Arissa : "That's the problem. You deserve to be with a woman who can hear, not me."

Ezra : (pulls out his phone) "Will you type it? So I can understand." Arissa refuses and goes inside.

This data demonstrates Arissa's superego, as she consciously chooses to end her relationship with Ezra despite her strong feelings of love. She recognizes the limitations of communication between herself and Ezra and considers that Ezra deserves a partner who is more capable of communicating directly with him. Arissa's decision to avoid Ezra is not based solely on emotional impulses, but rather on moral considerations and responsibility. This action reflects self-control and a rejection of something that is emotionally pleasurable but deemed detrimental in the long term.

#### Data-27

Mama Arissa entered the room and started a conversation.

Mama Arissa : "This is why I don't approve of you getting close to a man who isn't in your world."

Arissa : "Why?"

Mama Arissa : "I once fell in love with a man who was in the same world as me, your father. And he left me."

Arissa : "Ezra isn't my father." (as she leaves her mother) Mama Arissa chased after Arissa and said, Mama Arissa: "You're too young, and so is Ezra. I'm not sure he's strong enough to..." Arissa (interrupting): "Because I'm deaf?"

Mama Arissa : "Not everyone can accept our flaws."

Arissa : "How do you know Ezra can't?"

Mama Arissa : "Your father left us."

Arissa : "Mom always said he left us. But she never explained why?" Finally, Mama Arissa explained the reason for her husband's departure. Arissa's mother: "Only you love me."

Arissa : "So, Arissa doesn't deserve love from anyone else?" Arissa's mother hugged Arissa while crying.

This data demonstrates Arissa's superego aspect, namely when she reflectively and consciously questioned her mother's prohibitions. Arissa did not resist emotionally, but tried to understand the root of her mother's persistent prohibition against her getting close to Ezra. When her mother brought up her traumatic past and stated that only he loved Arissa, Arissa calmly but firmly asked if that meant she didn't deserve to be loved by anyone else. Arissa's actions demonstrated maturity in understanding complex emotional situations, as well as



the moral courage to question the injustice she perceived.

Data-28

Ezra pursued Arissa so they could speak directly.

Ezra : “Arissa. Look at me first. I want to live in your world. I don't need anyone else; I can signal to you. I'll do anything to be with you. I care about you, I love you. Your world without a voice is fine. Do you know my world? My world is just you!”

Arissa : “Please don't see me again.” Arissa then left Ezra.

This data demonstrates Arissa's superego aspect, as she firmly rejects Ezra, even though he expresses sincere and committed love in front of her. Arissa chooses not to be carried away by her feelings or fulfill her immediate emotional desires, but instead stands by the decision she believes is better in the long run. Arissa realizes that the differences between her and Ezra's worlds are not easy to reconcile, and therefore chooses to back down, even though it's painful. This action demonstrates self-control, moral awareness, and the courage to reject something that seems happy but is fraught with risk.

Data-29

Everyone surprises Arissa according to Ezra and Kania's plan, taking place at a story-telling tea-house. Arissa's mother was also present and delivered her message to Arissa.

Arissa's mother : “I've had failed relationships, but that doesn't mean I shouldn't allow you to feel love. And you have the right to be loved. And you have the right to be loved. Pursue your love honestly, and I'll always support you. I love you.”

Arissa didn't answer, just cried and hugged her mother. Then Ezra appeared from behind the curtain, holding a plant for her.

Arissa : “Are you serious?”

Ezra : “I'm serious. But there's one condition. Don't rush the gesture. I'm not good at it yet. Promise?” (holding up her pinky finger) Arissa didn't respond immediately. She glanced at Kania.

Kania : “I... don't mind.”

### **Afterward, Arissa held up her pinky finger to Ezra as a sign of agreement, and they embraced**

This data demonstrates aspects of Arissa's superego, particularly when she restrains herself and considers the feelings of others before making a major life decision. Although she received her mother's blessing and a confession of love from Ezra, Arissa did not immediately accept. Instead, Arissa looked at Kania first, indicating that she did not want to hurt her friend, who also had feelings for Ezra. Arissa's choice to wait until Kania's approval reflects a high level of moral concern and ethical considerations. Furthermore, Arissa's emotional response to her mother's touching words also demonstrates maturity in dealing with past family wounds.

## **DISCUSSION**

The film *Dunia Tanpa Suara* by Hanung Bramantyo yielded findings consistent with the research problem formulation, namely the id, ego, and superego aspects of the main character. This literary psychology research focuses on the main character, Arissa, as the central figure with the most dominant narrative. Therefore, the analysis is directed solely at revealing Arissa's personality structure, which includes the id, ego, and superego in the film. List at least one weakness of the article in terms of analytical rigor, sample size, or number of variables.

### **Id Aspects of the Main Character in the Film *Dunia Tanpa Suara* by Hanung Bramantyo**

Arissa's behavior generally demonstrates spontaneous and emotional responses in various situations, from her desire to leave the house im-

mediately, accepting Ezra's invitation, making decisions in the rain, to expressing joy, fear, and disappointment. These actions demonstrate the dominance of id drives operating based on the pleasure principle and the avoidance of discomfort, where Arissa tends to act impulsively and follow momentary feelings without careful consideration (Minderop, 2018). This aligns with the view that the id is an emotional, instinctive, and irrational personality structure (Endraswara, 2021). However, in several scenes, Arissa also displays the roles of ego and superego, such as when she provides logical reasons to her mother and shows affection and respect through hugs and symbols of love, reflecting an adjustment to reality and moral values (Minderop, 2018). Thus, the entire quote illustrates that Arissa's personality is formed from the complementary interaction of the id, ego, and superego, so that the character's responses appear natural, balanced, and reflect the psychological complexity of everyday life (Endraswara, 2021).

#### **The ego aspect of the main character in the film *Dunia Tanpa Suara* by Hanung Bramantyo**

Arissa consistently demonstrates the ability to adapt to various social situations calmly, rationally, and politely, both in simple interactions such as thanking a motorcycle taxi driver, responding to questions at a cafe opening, responding to Kania's suggestions, dealing with discomfort while waiting at the publisher, and resolving communication misunderstandings with a waiter. In more sensitive and stressful situations, such as a serious conversation between Ezra and his mother, dealing with Kania's emotions, giving Kania space when she answers the phone, maintaining distance when watching Ezra and Kania talk, and after nearly being hit by a truck, Arissa manages to control her emotions, choose realistic responses, and act appropriately in the social context. All of these behaviors demonstrate the dominant function of the ego, which functions to align personal impulses with reality, guide logical decision-making, and maintain balance in social relationships (Minderop, 2018). This aligns with the view that the ego is

formed from an individual's interaction with reality and acts as a mediator to ensure socially acceptable behavior (Endraswara, 2021).

#### **The superego aspect of the main character in**

Hanung Bramantyo's film *Dunia Tanpa Suara* Arissa is depicted as a person with strong moral awareness, empathy, and social responsibility in various situations, both personal, family, social, and professional. She demonstrates politeness, respect for others, is open to criticism, is able to apologize, accepts her parents' advice, and makes difficult decisions thoughtfully, including distancing herself from Ezra for the common good. Arissa is also able to restrain her personal emotional impulses and prioritize ethical values, harmonious relationships, and the feelings of others, as seen in her interactions with her mother, Ezra, Kania, the waiter, and the publisher. These attitudes reflect the active role of the superego in guiding her behavior to maintain alignment with moral and social norms (Minderop, 2018). This aligns with the view that the superego functions as an ethical controller, guiding individuals to act wisely, empathetically, and responsibly in every decision they make (Endraswara, 2021).

#### **CONCLUSION**

Based on an analysis of Hanung Bramantyo's film *Dunia Tanpa Suara* using Sigmund Freud's psychoanalytic theory of personality structure, including the id, ego, and superego, it is clear that Arissa possesses a complex personality pattern. Arissa's id aspect is evident through an internal drive that drives her to act directly to fulfill personal needs and express feelings without first considering the possible consequences. The ego aspect functions as a balance, namely when Arissa tries to adapt her desires to the real situation she faces, including in responding to problems that occur with the people around her. The superego aspect is seen in Arissa's tendency to pay attention to aspects of morality, social norms, and personal responsibility in establishing relationships with others and in determining her life choices. The film



*Dunia Tanpa Suara* not only presents a story about the physical limitations of a character, but also shows rich psychological dynamics. This analysis shows that Arissa's personality represents the inner relationship of humans in facing conflicts between instinctive drives, the realities of life, and social norms. This is in line with Freud's theory that the id, ego, and superego constantly interact within each individual.

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