



Freud's Psychoanalytic Personality Structure in the Film *Perayaan Mati Rasa* and Its Implications as Teaching Material for Junior High School

Febriani Ahmad^{1*}, Yulianeta², Welsi Damayanti³

¹²³Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Pendidikan Indonesia, Jawa Barat, Indonesia

E-mail: febrianiahmad@upi.edu

ABSTRACT

This study is motivated by the psychological conflicts experienced by characters in Umay Shahab's film *Perayaan Mati Rasa*, particularly those related to family pressure, the loss of a father, the need for recognition, and difficulties in expressing emotions. It aims to describe the id, ego, and superego personality structures of Ian and Uta and explain the implications of the findings as literature teaching materials for junior high school students. This study employed a qualitative descriptive method with a literary psychology approach. The primary data source was the film *Perayaan Mati Rasa*, while the data consisted of dialogues, actions, expressions, and scenes indicating personality structures. Data were collected through repeated viewing, note-taking, time-stamp documentation, and literature review, then analyzed by identifying scene contexts, classifying data, interpreting them based on Sigmund Freud's theory, and drawing conclusions. The findings show that the id is stronger from the beginning to the middle of the story through emotional outbursts, the need for recognition, and resistance to loss. The ego operates through consideration of family conditions, problem solving, and decision making, while the superego strengthens through guilt, honesty, responsibility, and efforts to repair relationships. The analysis confirms that the three structures operate dynamically and shape the characters' development. These findings can be used as Phase D review-text teaching materials through viewing, recording evidence, discussing characters' actions, writing reviews, and ethical reflection.

Keywords: personality structure, psychoanalysis, film, teaching materials

Struktur Kepribadian Psikoanalisis Freud dalam Film *Perayaan Mati Rasa* dan Implikasinya sebagai Bahan Ajar SMP

ABSTRAK

Penelitian ini dilatarbelakangi oleh kompleksitas konflik psikologis tokoh dalam film *Perayaan Mati Rasa* karya Umay Shahab, terutama yang berkaitan dengan tekanan keluarga, kehilangan ayah, kebutuhan memperoleh pengakuan, dan kesulitan mengungkapkan emosi. Penelitian ini bertujuan mendeskripsikan struktur kepribadian id, ego, dan superego pada tokoh Ian dan Uta serta menjelaskan implikasi hasil analisis sebagai bahan ajar sastra di SMP. Penelitian menggunakan metode deskriptif kualitatif dengan pendekatan psikologi sastra. Sumber data primer berupa film *Perayaan Mati Rasa*, sedangkan data penelitian meliputi dialog, tindakan, ekspresi, dan rangkaian adegan yang menunjukkan kerja struktur kepribadian. Data dikumpulkan melalui penyimakian berulang, teknik catat, dokumentasi penanda waktu, dan studi pustaka, kemudian dianalisis melalui identifikasi konteks adegan, klasifikasi data, interpretasi berdasarkan teori Sigmund Freud, dan penarikan simpulan. Hasil penelitian menunjukkan bahwa id lebih kuat pada awal hingga pertengahan cerita melalui ledakan emosi, kebutuhan pengakuan, dan penolakan terhadap kehilangan. Ego bekerja melalui pertimbangan kondisi keluarga, penundaan, pencarian solusi, dan pengambilan keputusan, sedangkan superego menguat melalui rasa bersalah, kejujuran, tanggung jawab, dan usaha memperbaiki hubungan. Analisis menegaskan bahwa ketiga struktur tersebut bekerja secara dinamis dan membentuk perubahan psikologis tokoh sepanjang perkembangan konflik. Temuan tersebut dapat dimanfaatkan sebagai bahan ajar teks ulasan Fase D melalui kegiatan memirsas, mencatat bukti, mendiskusikan alasan tindakan tokoh, menulis ulasan, dan melakukan refleksi etis.

Kata kunci: struktur kepribadian, psikoanalisis Freud, film, bahan ajar

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INTRODUCTION

The development of Indonesian films demonstrates that films are no longer merely entertainment, but have also become a medium for representing social issues, life values, and human inner experiences. Apriliana and Al-Ma'ruf (2025:917–928) demonstrate that meaning in films is constructed through the interconnectedness of narrative structure, dialogue, music, symbols, and visual elements. Suryani et al. (2025:795–804) demonstrate that the actions and conflicts of characters in films can represent the values of honesty, responsibility, family, and compassion. This tendency is evident in Umay Shahab's film "Perayaan Mati Rasa," which explores the pressures of being the eldest child, sibling relationships, the loss of a father, and the difficulties family members face in expressing grief.

Psychoanalysis views character behavior as the result of the relationship between drives, experiences, inner conflicts, and environmental demands. This approach goes beyond questioning what characters do, but also explores the psychological reasons that guide those actions. Maghfira et al. (2021:18–25) demonstrate that analyzing story structure can be used as a basis for understanding inner conflict and character psychological representation. In Freud's structural model, personality consists of the id, ego, and superego, which operate dynamically and are often in tension (Minderop, 2010:20–23). Firnanda and Yulianto (2026:1435–1450) also emphasize that the interaction of these three structures creates psychological conflict and influences character development.

Umay Shahab's film *Perayaan Mati Rasa* (The Celebration of Dead Feelings) depicts this dynamic through Ian and Uta, who face family pressure and the death of their father. Before the loss, Ian felt compared to his younger sibling and expected to be the successful eldest child. Failure in music then reopens old wounds against his father. After his father's death, the conflict becomes more

complex as Ian and Uta must grieve while caring for their mother, who is still in fragile health. This series of events shifts the characters' responses from impulsive anger to realistic considerations and moral responsibility.

Issues in films are relevant to adolescent life because they relate to family demands, the need for recognition, sibling conflict, loss, and difficulty expressing emotions. At the junior high school level, students begin to face situations that require more complex assessments of reasons, actions, and consequences. Films can serve as contextual learning materials because students observe visual and verbal evidence before constructing interpretations. Suryani et al. (2025:795–804) demonstrated that the dialogue, behavior, and conflicts of characters in films can convey the values of honesty, responsibility, kinship, and compassion. This activity aligns with Phase D Indonesian language learning, which emphasizes the ability to interpret audiovisual fiction texts, find implied meanings, and critically express sympathy and empathy (Ministry of Primary and Secondary Education, 2025). The research problem is formulated in two questions: how the personality structures of the id, ego, and superego are presented through the characters in the film *Perayaan Mati Rasa* and how the results of this analysis can be applied as teaching materials for literature in junior high schools. The study aims to describe the form and function of these three personality structures based on the scenes and dialogues that can be traced. The research also explains the interrelationships between structures throughout the conflict's development, not simply counting the occurrences of each category, and formulates their use in viewing, discussion, writing review texts, and reflecting on Phase D.

Theoretically, this research strengthens the study of literary psychology, which views the id, ego, and superego as interconnected systems. Methodologically, the research emphasizes the importance of connecting dialogue with the con-



text before and after a scene so that classification is not based on a single sentence detached from the plot. Pedagogically, the research provides an example of simplifying psychological theory into a tool for character interpretation without encouraging students to diagnose others. Thus, literary works become spaces for critical thinking practice and the development of empathy.

The id is the most basic structure related to instinctive drives and operates based on the pleasure principle. Minderop (2010:21) explains that the id demands gratification and tends to avoid discomfort without first considering reality. In narrative texts, the id's work can be recognized through spontaneous impulses, emotional outbursts, demands for gratification, the need for recognition, or the rejection of circumstances that inhibit desire. However, an action cannot be directly labeled as id without considering the source of the drive and the context that preceded it.

The ego develops to connect with the external world and operates based on the principle of reality. According to Minderop (2010:21–22), the ego allows for reasoning, problem-solving, and decision-making by weighing available possibilities. The ego is not the part that always produces good actions, but rather the implementer of decisions, striving to find the best possible path amidst the demands of the id, reality, and the pressures of the superego. In films, the ego's work can be manifested through procrastination, planning, problem-solving, hiding the truth for a reason, or making decisions after considering the consequences.

The superego is related to morality, conscience, ideal values, and judgments of right and wrong. Minderop (2010:22–23) positions the superego as a structure that limits the id's gratification through standards learned from family and the environment. Its work can be seen through feelings of guilt, demands for responsibility, honesty, regret, and decisions based on integrity. Strengthening the superego does not eliminate the id, but it

can change the direction of the ego's decisions so that actions are more aligned with its values.

Research on personality structure shows that the relationship between the id, ego, and superego produces different patterns according to conflict and narrative development. Azzahra and Solihati (2024:183–196) found a balance between the id and ego in the character Suryani in the film "Penyalin Cahaya," with the superego acting as a control over values and norms. Seriefaza et al. (2025:1288–1299) analyzed the three structures in the character Niskala in the film "Ku Kira Kau Rumah." Alhakim and Damayanti (2025:56–63) showed that the dominance of personality structures can change depending on the character's circumstances, while Firnanda and Yulianto (2026:1435–1450) showed that all three form complex psychological conflicts. These findings emphasize that personality structures need to be read as dynamic relationships, not as three separate traits.

The research most closely related to this article was conducted by Kristiani et al. (2026:615–623) on the film "Perayaan Mati Rasa." This study focuses on the representation of Ian's id through five forms: anger outbursts, the need for recognition, the desire to escape, the fear of loss, and conflict with his father figure. The study also mentions the strengthening of the ego and superego in the development of the story. Therefore, the gap in this research lies not in the claim that the ego and superego have never been discussed, but rather in the lack of proportional placement of the id, ego, and superego as three primary units of analysis, as evidenced by the sequence of scenes, functions, and changes in the character's decisions.

This gap is important because an overly id-centric reading risks explaining character change solely through emotional expression, whereas several key decisions in the film are born from considerations of reality and moral judgment. This article traces the shift from drive dominance to ego

function and the strengthening of the superego throughout the plot, including when Ian and Uta face their father's death, their mother's condition, the band's conflict, and family responsibilities. The same scene can also serve as an arena for the interaction of multiple structures, so a rigid classification is not made.

The novelty of this research consists of three aspects. First, the id, ego, and superego are analyzed as equal primary units, whereas previous research on the same subject has focused on Ian's id representation. Second, the analysis emphasizes the inter-structural relationships and narrative development from impulsive drive to reality regulation and moral accountability, with Ian as the primary focus and Uta as a supporting character analyzed in relevant scenes. Third, the findings are translated into a design for review text teaching materials based on excerpts and dialogue for junior high school students.

The link between literary psychology and learning has been demonstrated by Nurjam'an et al. (2023:105–112), who utilized an analysis of the id, ego, and superego to develop literature teaching materials. Hibatullah et al. (2026:39–54) demonstrated that the use of short films helped eighth-grade students understand elements of fiction and develop more structured reviews. Suryani and Ristiani (2025:1239–1248) also found that audiovisual-based teaching materials can improve learning outcomes, while Damayanti and Lushinta (2024:825–832) demonstrated that digital teaching materials can systematically organize material, activities, and evaluation of literary studies. Based on this foundation, this article connects the findings of literary psychology with measurable learning activities that align with the characteristics of Phase D.

METHOD

The research was conducted using qualitative procedures, including establishing a focus, deter-

mining data sources, watching the film, recording data, classifying, interpreting, and drawing conclusions. The focus of the research was limited to the personality structures of the id, ego, and superego, as revealed through dialogue, actions, expressions, and the causal relationships between scenes. This limitation was implemented to prevent the article from extending back to the entire psychoanalytic study of the original thesis. After the psychological analysis was completed, the findings were mapped to the needs of teaching materials for review texts in junior high schools.

The method used was descriptive qualitative with a literary psychology approach. Qualitative descriptive methods are commonly used in various fields of research, including research on language or literary studies (Razak, 2017; Abubakar, 2021). This method was chosen because the data consisted of verbal and visual units that require contextual interpretation, not statistical measurement. The analysis aimed to explain the psychological function of the characters' actions based on Freud's framework and their relationship to the sequence of events. Thus, data was not categorized simply because it contained the words "angry," "fearful," or "guilty," but rather read in conjunction with the source of the conflict, the characters' actions, and the resulting consequences.

Data collection was conducted in 2026 through literature review and listening to audiovisual sources. The primary data source was Umay Shahab's film "Perayaan Mati Rasa," while the research data consisted of dialogue, monologues, actions, expressions, and sequences of scenes demonstrating id impulses, ego functions, or superego judgments. Secondary sources included psychoanalytic books, articles on literary psychology, previous research on films and other literary works, research on audiovisual teaching materials, and documents on Indonesian Language Learning Outcomes Phase D. Data were selected based on their relevance to the problem formulation.



The primary research instrument was the researcher, using data cards and classification sheets. The data cards contained the scene number, character, time, dialogue excerpt or action description, conflict context, suspected categories, and initial interpretations. Data collection techniques included repeated listening, note-taking, and documentation of time markers so that each interpretation could be traced back to the source. Scenes that lacked a clear connection to personality structure were not included as primary data.

Data analysis was conducted in five stages. First, the context before and after the scene was identified. Second, the data was classified based on id, ego, and superego characteristics. Third, the function of each structure was interpreted using Freud's theory as described by Minderop (2010:20–23). Fourth, the relationships between structures in the plot development are compared with relevant research. Fifth, the findings are mapped to the learning activities of Phase D. The validity of the interpretation is maintained through re-listening, consistency between theory and evidence, checking time markers, and comparison with previous research.

RESULTS

The analysis shows that the personality structures of the characters in the film "Perayaan Mati Rasa" (Perayaan Mati Rasa) move dynamically throughout the story. The id is stronger in the early to middle phases when Ian and Uta face frustration, loss, and obstacles to their desires. The ego then takes over through decisions that consider the mother's condition and the concrete situation, while the superego strengthens as the characters begin to reassess lies, responsibilities, and moral consequences. The following findings are organized based on the function of each structure, while maintaining the relationships between the data in the plot.

1. Id

The id is the most basic source of drive and operates on the pleasure principle, thus tending to seek release without adequately considering the consequences (Minderop, 2010:21). In the film, the id's work is most clearly seen when old pressures meet new triggers and result in emotional outbursts. The dominance of the id does not mean that characters lack an ego or superego, but rather indicates that at certain moments the drive for release is stronger than considerations of reality. This pattern is evident in Ian's conflict with his father, Uta's anger over company compensation, and Ian's reaction to the label.

At 20:22–20:43, Ian's failure to perform with the band becomes the trigger that opens old wounds against his father. Ian says, "Why are you here, Dad? Ian didn't ask for it. Even when he was there, Dad could only demand that Ian be perfect, demand that Ian be an example for Uta. But Dad forgot! Dad never showed him how." This statement demonstrates the id's urge to immediately release unresolved hurt. This analysis aligns with Kristiani et al. (2026:615–623) which positions the outburst of anger and the need for recognition as manifestations of Ian's id dominance.

The id's drive in this scene is not only evident through the high pitch, but also through the demand for recognition and liberation from the position of the eldest son, who is always expected to set an example. Ian is not formulating a solution to his relationship with his father; he is seeking immediate release from the feelings of failure and injustice he feels. The statement, "Dad never told me how to do it," embodies the core of a suppressed inner need. The id drives Ian to demand emotional satisfaction in the form of recognition that the burden placed on him is disproportionate to the support he receives.

The id is also evident in Uta when a company employee arrives to offer compensation for her father's death at minutes 42:48–43:14. Uta says,

"Wait, what does compensation mean? Is it replacing Dad's death with a sum of money?" and then asserts, "Compensation doesn't bring back my dead father who has been brought back to life." This reaction demonstrates an emotional drive to reject a situation that feels like it has reduced her father's value to mere procedure and nominality. The ego hasn't found the space to process the administrative intent of the meeting because the id is already demanding the release of anger and the denial of the reality of loss.

In Uta's scene, the object of anger is not just the employee, but the irreversible reality of death. Money becomes the trigger because it is perceived as a sign that irreplaceable loss is treated formally and considered resolved through procedure. The id's impulses reject the limits of this reality and demand something impossible: the return of his father. Thus, Uta's outburst demonstrates the connection between grief, frustration, and the instinctive urge to eliminate the source of discomfort.

Ian's id dominance resurfaces when the label uses his father's photo as promotional material for the band at 1:29:54–1:30:29. Ian shouts, "Bastard! Your label is a piece of shit! Where's the contract? Who said the label can use my father's name? No one." This verbal outburst demonstrates an aggressive impulse seeking immediate release after Ian feels his family's grief is being exploited. In this moment, hurt preempts more controlled communication strategies.

Although the label scene demonstrates the dominance of the id, the data also serves as a transition point into the workings of the ego and superego. Spontaneous anger opens the awareness that the band's long-desired success was achieved through means that conflicted with self-esteem and family values. Therefore, the data does not stop at the classification "anger equals id," but is traced to its influence on subsequent ego decisions and superego judgments.

2. Ego

The ego operates based on the reality principle and functions to mediate drives with concrete circumstances. Minderop (2010:21–22) explains that the ego is related to reasoning, problem-solving, and decision-making, so its actions are not always pleasant, but are considered the most feasible. In the film, the work of the ego is evident when Ian and Uta deal with their mother's condition after their father's death, seek solutions through voice-changing technology, and prioritize family and band activities. This data demonstrates that the ego can produce both adaptive and problematic decisions.

After their father's death, Ian and Uta agree not to immediately tell their mother, who is still in critical condition. Id-wise, both needed space to grieve openly and unburden themselves, but the reality of their mother's health put that gratification on hold. The ego perceived the concrete risks and chose the safest path, temporarily concealing their father's death. This decision demonstrates the ego's mediating function, as it stems from a consideration of the situation, not simply a spontaneous impulse.

The ego's work in this scene cannot be immediately judged morally correct. The ego's role is to find realistically feasible actions, while judgments of right and wrong are more closely tied to the superego's domain. Ian and Uta's lie had a rational basis, namely fear of their mother's worsening condition, but this decision also created new burdens and prolonged the conflict. This demonstrates how the ego can solve short-term problems while simultaneously creating long-term psychological issues.

When their mother asks to speak to their father on the phone, Ian and Uta are once again faced with a situation that demands a concrete solution. They use voice-changing technology to imitate their father's voice so that the lie can be maintained. This plan demonstrates the ego working in a solu-



tion-oriented manner: the characters identify the problem, seek available tools, and implement strategies they believe will protect their mother from the shock. At the same time, the more effective the ego's solution, the greater the gap between reality and truth that must later be faced.

A more problematic ego function emerges at 1:25:59–1:26:35 when Uta discovers that Ian has lied about his mother's readiness to accept the news of his father's death. Uta says, "You lied to me too. You told me you couldn't tell me about Mamah's condition, but it turns out I was talking to the doctor. You lied to me." Ian replies, "Yes, I understand, but I can't do it today. Ian has other things to do, Ian has important things to do." Ian uses time considerations and band activities to justify his decision, allowing the ego to find excuses that allow him to pursue his personal interests.

This data demonstrates a direct relationship between the id and ego. Ian's id desires the band opportunity he has long sought, while the ego devises excuses and schedules to fulfill this desire without immediately facing family consequences. The ego, here, is not the opponent of the id, but rather a mediator, attempting to realize his drives within the constraints of the available situation. This reading aligns with Freud's framework that the three structures operate in a relationship, not as separate entities.

This shift in ego function is evident when Ian decides to leave the band after learning that his father's death is being used for promotion. At 1:32:35, Ian tells Uta, "I've quit the band, Ta." This decision demonstrates that the ego is no longer simply seeking to maintain ambition, but is assessing the new reality and choosing consequences it deems responsible. The desire for musical success remains, but the ego limits its fulfillment because the label's methods are unacceptable to Ian's moral values.

The decision to leave the band demonstrates that character development cannot be explained

solely through the dominance of the id. In the initial phase, Ian reacts impulsively to failure and demands. In the later phase, he is able to make decisions that harm short-term ambitions in order to maintain self-esteem and family relationships. The ego serves as the link between drives and values ??because this decision is born after considering the reality of exploitation and grief.

3. Superego

The superego is related to the conscience, ideal standards, and moral values ??internalized by the individual. Minderop (2010:22–23) explains that the superego judges actions as right or wrong and limits gratification that is inconsistent with these values. In the film, the superego is not always present in the form of explicit advice, but is evident through demands for responsibility, guilt, a desire to repair relationships, and a rejection of success deemed unethical. This reinforcement is particularly evident at the end of the story.

After his father's death, Ian positions himself as the eldest son, who must be strong and protect the family. This attitude relates to the superego because he upholds internalized standards of responsibility for an older sibling and firstborn, even when his personal need for grief remains unmet. This value drives him to continue caring for his mother and maintaining a situation deemed protective of the family. However, the film also demonstrates that excessive moral demands can suppress emotional needs and disrupt the balance of personality.

Ian's superego strengthens when he begins to confess his hurt and jealousy to Uta. At 1:33:32, Ian says, "I think I have to be better than you, so Mom and Dad can be proud of me." This confession demonstrates the ability to reassess old attitudes and see their impact on the sibling relationship. Honesty becomes a form of superego action, as Ian no longer simply protects himself through anger but confronts parts of himself that have been difficult to express. The dialogue with Uta demonstrates the superego

working alongside the ego. The value of honesty drives Ian to admit his feelings, while the ego chooses situations and forms of communication that allow for reconciliation. The superego provides moral direction, but the ego remains necessary to translate that direction into concrete actions. This relationship demonstrates a shift from fragmented internal conflict to more stable integration.

The culmination of superego action is seen when the truth about his father's death is revealed to his mother, and Ian and Uta must face the consequences of their lies. In the scene on the beach, the two no longer flee from their mother's anger, but instead explain their reasons, admit their mistakes, and accept the emotional consequences. These actions demonstrate guilt that does not cease as inner punishment but moves toward accountability. The superego thus directs the character toward honesty and improved relationships.

Ian's decision to leave the band can also be read as a meeting point between the id, ego, and superego. Id-wise, the band's success is a long-held desire. Ego-wise, Ian recognizes that promotion based on his father's death creates a detrimental situation. Superego-wise, he views exploiting grief as a violation of his self-esteem and moral responsibility to his family. All three structures are present in one decision, but each serves a different function.

Overall, the superego in the film does not appear dominant from the beginning. It strengthens after the character experiences the consequences of anger, lies, and delaying conflict resolution. This pattern aligns with Seriefaza et al. (2025:1288–1299), who describe the superego as a value-based behavioral controller, and Suryani et al. (2025:795–804), who place honesty and responsibility as important values in self-family relationships. Ian's transformation is not a complete shift from the id to the superego, but rather the establishment of a better balance through the role of the ego.

4. Implications as Literature Teaching Materials in Junior High School

The analysis results can be used as literature teaching materials in Phase D, particularly in review text instruction, because the research object is an audiovisual text, and learning activities can focus on interpreting evidence. Phase D Indonesian Language Learning Outcomes direct students to analyze and interpret ideas, feelings, and messages from audiovisual fiction texts and to express sympathy and empathy (Ministry of Primary and Secondary Education, 2025). Suryani and Ristiani (2025:1239–1248) demonstrated that audiovisual-based teaching materials effectively support text comprehension. The concept of personality structure does not need to be taught as clinical psychology material, but rather as a simple tool for understanding the reasons for a character's actions.

Learning activities can begin with viewing and recording evidence. Students write down the character's actions, key sentences, the context before the scene, and the consequences afterward, then choose the category of id, ego, or superego, along with reasons. In the discussion stage, groups compare answers because a single scene can contain interactions between more than one structure. The teacher assesses the strength of an argument based on the accuracy of the evidence, not the similarity of labels. This step-by-step activity pattern aligns with Damayanti and Lushinta (2024:825–832), who position digital teaching materials as a space for systematically organizing material, practice, and evaluation.

The next stage can involve writing an analytical review paragraph using the pattern of claim, evidence, explanation, and conclusion. Students, for example, could write that Ian's decision to leave the band demonstrates ego influenced by the superego, then support the claim with the quote "I've left the band, Ta" and the context of exploiting his father's photo. This model fosters the ability to



connect textual details with concepts and avoids one-word answers in literary studies. Nurjam'an et al. (2023:105–112) support the use of personality structures to develop an analysis of the psychological elements and values ??of characters. Learning can conclude with ethical reflection that does not require students to reveal personal experiences. Questions are directed at alternative actions, such as whether Ian and Uta had other options for caring for their mother, when lies intended to protect can actually cause problems, and how someone can express grief without hurting others. This activity develops empathy and the ability to see consequences. Films serve as a bridge between literary analysis and character education without turning the classroom into a therapy room.

The use of materials should address the sensitivity of the themes of parental loss, family health conditions, and harsh language in some dialogue. Teachers can select necessary scene cuts, provide an introduction to the theme, and provide alternative assignments for students who are uncomfortable. Harsh dialogue is presented sparingly for contextual analysis, not for imitation. This guidance is necessary to ensure learning remains critical, safe, and respectful of the diversity of students' experiences.

DISCUSSION

The main findings of the study indicate that the characters' personality structures shift from id dominance to strengthening ego and superego functions. At the beginning of the story, Ian often seeks outlets for frustration through anger and demands for recognition. After the family crisis, the ego becomes more active through strategies, procrastination, problem-solving, and decision-making. Ultimately, the superego strengthens through honesty, guilt, resistance to exploitation, and responsibility to the family. This pattern indicates psychological development, not a mechanical structural shift.

The most important comparison is made with Kristian et al. (2026:615–623) because they used the same film as the subject. The similarity between the two studies lies in the finding that the id is strong in the early to mid-stages, and that the ego and superego strengthen as the story progresses. The difference is that the previous study focused on Ian's id representation and described it through five emotional manifestations, while this article positions the id, ego, and superego as three proportional units of analysis. Therefore, the novelty of this article is not the discovery that the ego and superego are present, but rather the systematic analysis of their functions, evidence, and interactions, and their connection to junior high school teaching materials.

The findings regarding the changing relationships between these components align with Firnanda & Yulianto (2026:1435–1450), who suggest that the id, ego, and superego shape psychological conflict and the development of a character's personality. These findings also align with Alhakim and Damayanti (2025:56–63), who found changes in the dominance of personality structures following the character's circumstances. The difference is that the changes in *Perayaan Mati Rasa* are not triggered by physical transformation, but by family pressure, loss, lies, and moral consequences. Therefore, Ian's development is more accurately understood as a change in how the ego mediates drives and values ??throughout the plot. Azzahra and Solihati (2024:183–196) found a balance between the id and ego in the character Suryani in *Penyalin Cahaya*, while Seriefaza et al. (2025:1288–1299) demonstrated the operation of these three structures through the conflict of the character Niskala in *Ku Kira Kau Rumah*. In the film *Perayaan Mati Rasa*, this balance is not present from the beginning, but develops after the character experiences loss and the consequences of his decisions. The superego not only imposes moral sanctions but also encourages reconciliation, con-

fession, the cessation of actions deemed unethical, and the courage to accept consequences.

From a pedagogical perspective, the results of this study expand on the findings of Nurjam'an et al. (2023:105–112) regarding the use of literary psychology as teaching materials. Hibatullah et al. (2026:39–54) showed that short films help eighth-grade students understand fictional elements and develop more structured reviews. Suryani and Ristiani (2025:1239–1248) reinforce the benefits of audiovisual teaching materials for learning outcomes, while Damayanti and Lushinta (2024:825–832) demonstrate that digital teaching materials can integrate content, activities, and evaluation. This article operationalizes these findings through selecting scene clips, recording evidence, classifying with reasoning, discussing the possibility of multiple structures, writing review paragraphs, and ethical reflection.

The article's first strength lies in its use of time markers and dialogue, allowing for a clear understanding of the interpretation. A second strength is its clear positioning of the research gap relative to previous studies on similar films: the article does not repeat a list of id manifestations, but rather analyzes the functions of the ego and superego equally and their relationship. A third strength is the translation of the analysis results into concrete learning steps aligned with the skills of viewing and writing review texts in Phase D. The combination of analytical and pedagogical aspects provides added value compared to studies that stop at character personality descriptions.

The limitations of this study lie in the use of a single film and the data that primarily follows Ian's development. Uta is analyzed in sections where strong evidence exists, but the dynamics of the mother, father, and band members have not been equally examined. The implications of the teaching materials are still conceptual and have not undergone expert validation or pilot testing on junior high school students. Further research could develop a comprehensive module, conduct vali-

dation, and test student responses while still considering students' emotional safety.

CONCLUSION

This study concludes that the personality structures of the characters in the film *Perayaan Mati Rasa* operate dynamically and influence each other throughout the conflict. Ian is the primary focus, while Uta is analyzed in scenes that strengthen the relationship between the components. The id appears strong in the beginning and middle of the story through outbursts of anger, the need for recognition, the denial of loss, and the desire to relieve stress. The ego mediates these drives with reality through procrastination, the search for solutions, consideration of family circumstances, and decision-making. The superego strengthens in the final chapter through guilt, honesty, responsibility, the rejection of exploiting grief, and efforts to repair relationships. Character change is not a complete shift from one structure to another, but rather a process toward a better balance when motivation, reality, and moral values are considered together. The results of the analysis can be used as literary teaching materials in Phase D of junior high school review texts, using scene clips and dialogue to examine characters, conflicts, reasons for actions, and the consequences of decisions. The concept of psychoanalysis should be simplified into an activity that involves recognizing a character's motivations, considerations, and responsibilities without leading students to a psychological diagnosis. Its utilization requires appropriate scene selection, teacher guidance, and attention to the sensitivity of the theme of loss.

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