



The Mechanism and Dynamics of Self-Defense of the Characters in the Film 'Semusim Setelah Kemarau' and the Lesson Plans

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ABSTRACT

This study aims to describe the personality structure and defense mechanisms of the characters in the film *Semusim Setelah Kemarau* by Dyan Sunu Prastowo using a literary psychology approach based on Sigmund Freud's psychoanalytic theory. This theory highlights the interaction between the id, ego, and superego in shaping individual behavior and the role of self-defense mechanisms in dealing with mental stress. This study uses a qualitative descriptive method with data collection techniques through observation of scenes, dialogues, and expressions of the characters in the film. The results show that each of the main characters, Kaldera, Papa Kaldera, Handaru, and Mama Kaldera, has a different personality structure and displays complex psychological dynamics. The most dominant forms of self-defense mechanisms include repression, rationalization, projection, regression, and sublimation. Kaldera, as the central character, shows intense inner conflict due to childhood trauma and a strained relationship with his father. In addition, the results of this study are implemented in the lesson plan (RPP) for Indonesian Language subjects, specifically in the material analyzing characters, plots, and conflicts in narrative texts or films. The lesson plan (RPP) that was prepared emphasized film-based learning activities that train students to analyze the character's personality structure, identify self-defense mechanisms, and understand internal conflicts in the story. The learning implementation plan for the defense mechanisms and dynamics of the characters in the film *Semusim Setelah Kemarau* by Dyan Sunu Prastowo uses the constructivist approach of Needham's five-phase model through a Google form containing four initial activities, 15 core activities, and two final activities.

Keywords: mechanism, dynamic, self-defense, characters, lesson plan

Mekanisme dan Dinamika Pertahanan Tokoh Film 'Semusim Setelah Kemarau' dan Rencana Pelaksanaan Pembelajaran

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan struktur kepribadian dan mekanisme pertahanan tokoh-tokoh dalam film *Semusim Setelah Kemarau* karya Dyan Sunu Prastowo dengan menggunakan pendekatan psikologi sastra berdasarkan teori psikoanalisis Sigmund Freud. Teori ini menyoroti interaksi antara id, ego, dan superego dalam membentuk perilaku individu serta peran mekanisme pertahanan diri dalam menghadapi tekanan batin. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data melalui observasi terhadap adegan, dialog, dan ekspresi tokoh-tokoh dalam film. Hasil penelitian menunjukkan bahwa masing-masing tokoh utama Kaldera, Papa Kaldera, Handaru, dan Mama Kaldera memiliki struktur kepribadian yang berbeda dan menampilkan dinamika psikologis yang kompleks. Bentuk mekanisme pertahanan diri yang paling dominan meliputi represi, rasionalisasi, proyeksi, regresi, dan sublimasi. Kaldera, sebagai tokoh sentral, menunjukkan konflik batin yang intens akibat trauma masa kecil dan relasi yang renggang dengan ayahnya. Selain itu, hasil penelitian ini diimplementasikan dalam rencana pelaksanaan pembelajaran (RPP) mata pelajaran Bahasa Indonesia, khususnya pada materi menganalisis tokoh, alur, dan konflik dalam teks narasi atau film. RPP yang disusun menekankan pada kegiatan pembelajaran berbasis film yang melatih peserta didik untuk menganalisis struktur kepribadian tokoh, mengidentifikasi mekanisme pertahanan diri, serta memahami konflik batin dalam cerita. Rencana pelaksanaan pembelajaran mekanisme dan dinamika pertahanan tokoh-tokoh dalam film *Semusim Setelah Kemarau* karya Dyan Sunu Prastowo menggunakan pendekatan konstruktivisme model lima fase dari Needham melalui google form yang berisi 4 kegiatan awal, 15 kegiatan inti, dan 2 kegiatan akhir.

Kata Kunci: mekanisme, dinamika, pertahanan, tokoh, rencana pelaksanaan pembelajaran

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INTRODUCTION

Literature and film play a crucial role in portraying the complexities of human life, not only as entertainment but also as reflective media reflecting the inner turmoil and psychological conflicts of individuals. Since ancient times, literature has been a vehicle for human expression, depicting emotions, beliefs, and ideas. According to Rafiek (in Nursipa et al., 2023; Asri, 2020) literature is the expression of writers' emotional turmoil, expressing feelings such as sadness, frustration, or joy.

As a reflection of social reality, literary works and films can serve as a medium for understanding the dynamics of the human psyche. This aligns with Endraswara's opinion (in Minderop, 2018), who states that literary psychology examines the psychological state of characters through their actions, emotions, and the inner conflicts they experience. Film, as a form of audiovisual work, according to Grierson (1971), is a creative interpretation of reality, capable of conveying characters' internal conflicts through profound symbols, scenes, and dialogue.

One interesting film to examine using this approach is Dyan Sunu Prastowo's "Semusim Setelah Kemarau." This film depicts the emotional conflict between a daughter, Kaldera, and her father, who is emotionally estranged due to divorce. As they journey, various layers of inner conflict and past trauma are revealed, reflecting the dynamics of the id, ego, and superego as proposed by Freud (1991). The tension between the demands of instinctive drives (id), moral values (superego), and the ego's role as a mediator forms the basis of the defense mechanisms displayed by the characters. Freud (in Minderop, 2018) stated that defense mechanisms are subconscious processes that help individuals survive psychological stress and internal conflict.

This research is also aimed at supporting the development of Lesson Plans, particularly in Indonesian language instruction at the high school level. The films analyzed in this study can be integrated into learning materials that focus on

character analysis, plot, and conflict in narrative texts or films. Thus, the results of this study can be used as a reference in developing lesson plans that include film-based learning activities, where students are trained to identify the characters' personality structures, analyze defense mechanisms, and understand the dynamics of the inner conflicts faced by the characters. This strategy is expected to improve students' psychological literacy and literary appreciation skills through a constructivist approach to literary psychology.

Needham's five-phase model of constructivism was chosen for the lesson plan. The learning phases include: orientation, idea generation, idea reconstruction, idea application, and reflection (Mahamod, 2014; Razak, 2020).

The lesson plan also involves learning media. This article uses electronic media, namely Google Forms. This electronic medium was chosen because its use is not limited by the concepts of space and time (Arthur et al., 2017; Fonda & Sumargiyani, 2018; Hanafy, 2014).

This article addresses two research questions:

- 1) What are the mechanisms and dynamics of self-defense of the characters in the film "Semusim Setelah Kemarau"?
- 2) What is the plan for implementing the learning process on the mechanisms and dynamics of self-defense of the characters in the film "Semusim Setelah Kemarau" using a constructivist approach through Google Forms?

This study has two objectives. First, to describe the self-defense mechanisms and dynamics of the characters in the film "Semusim Setelah Kemarau." Second, to describe the implementation plan for learning about the self-defense mechanisms and dynamics of the characters in the film, using a constructivist approach through Google Forms.

The urgency of this research lies in the importance of a deep understanding of psychologically complex fictional characters to enrich the study of literary psychology and literary



appreciation. This study supports the strengthening of psychological values in learning, particularly in character and short story analysis in high school. The rationale for this activity is to strengthen students' psychological literacy through film as a popular medium relevant to understanding the inner state and human adaptive mechanisms.

Azzuri (2023) analyzed the self-defense mechanisms of the character Diva in the novel "Supernova," while Asmillah et al. (2021) examined ego defense in the film "Kim Ji-young, Born 1982.

This study employed a qualitative descriptive method, with Freud's psychoanalytic theory as the basis for analysis. This research maps defense mechanisms such as repression, projection, sublimation, rationalization, and regression, and their relationship to the dynamics of the id, ego, and superego. The primary focus is on the characters Kaldera, Papa Kaldera, Mama Kaldera, and Handaru, who experience the most prominent psychological conflicts. The purpose of this research is to analyze the personality structure and describe the defense mechanisms of the characters in the film *Semusim Setelah Kemarau*.

Relevant articles can be found in e-journals. Some relevant articles include:

- 1) Akhmad, H. A., & Ahmadi, A. (2025). Perempuan Broken Home dalam Film *Semusim Setelah Kemarau*: Studi Psikologi Sosial. *Buana Bastra: Jurnal Ilmiah Pendidikan Bahasa, Susastra, dan Pengajarannya*. 12(1), 45-53.
- 2) Alluza, I. J. I., Hanurawan, F., & Eva, N (2021). Mekanisme Pertahanan Ego Anggota Punk dalam Menghadapi Prasangka Sosial. *Jurnal Flourishing*. 1(2): 106–113.
- 3) Supena, A., & Rastia, F. (2017). Mekanisme Pertahanan Ego Tokoh Aku dalam Novel *Semusim dan Semusim Lagi Karya Andina Dwifatma*. *Membaca: Jurnal Bahasa dan Sastra*, 1(2), 2017, 117-124

METHOD

This research uses a descriptive qualitative approach because it focuses on understanding the personality structure and self-defense mechanisms of the characters in the film "*Semusim Setelah Kemarau*" by Dyan Sunu Prastowo. According to Bogdan and Biklen (in Nursanjaya 2021), a qualitative approach produces descriptive data in the form of written or spoken words and observed behavior. This approach is suitable for examining the psychological expression of characters through dialogue, actions, and nonverbal expressions.

The subject of this research is the film "*Semusim Setelah Kemarau*," adapted from a short story by Miranda Seftiana. The film was directed by Dyan Sunu Prastowo and produced by Klikfilm Productions in early 2025. Kaldera, the main character, is played by Mawar Eva de Joung, who experiences an inner conflict with her father, played by Surya Saputra. Other cast members include Wina Marrino, Boy Latu, and Evi Novita.

The object of this research is the forms of self-defense mechanisms and dynamics displayed in the characters' personality structures. Freud's psychoanalytic theory serves as the primary foundation, focusing on the id, ego, superego, and defense mechanisms such as repression, projection, regression, rationalization, sublimation, and others (Minderop, 2018).

Data collection techniques included literature review, observation, and note-taking.

Data on the defense mechanisms and dynamics of the characters in the film "*Semusim Setelah Kemarau*" and data on the learning plan for the defense mechanisms and dynamics of the characters in the film, using a constructivist approach through Google Forms, were analyzed repeatedly. The goal was to capture relevant verbal and visual data.

Data validity was tested through dependability and confirmability (Agustini et al., 2023; Saputri et al., 2023). Through this testing technique, all data analysis results had analytical consistency and objectivity of findings. "Data



analysis was conducted in three stages: classification, narrative description, and in-depth interpretation according to Freud's theory (Miles & Huberman, 1992).

RESULT

1. Personality Mechanisms and Dynamics of Kaldera

This section explains the relationship between the character's defense mechanisms and the personality dynamics (id, ego, superego) that emerge in response to inner conflict.

1.1 Sublimation

Sublimation in Kaldera. Kaldera's defense mechanisms contain several types of dynamics for sublimation. First, the Id dynamics are reflected in the dialogue excerpt: "Aku... aku enggak mau ngadain acara di rumah itu Ma, kebanyakan kenangan sedihnya" (23:25). Second, the ego dynamics are stated in the dialogue section: Kaldera: "Iya sih tapi itu kan rumah Papa". Mama Kaldera: "Kamu anaknya Papa. Masa enggak boleh pakai". Kaldera: "kalau aku bikin acara di rumah papa, Mama tetap datang?" (24:13). Third, the dynamics of the superego. Kaldera called his father. Papanya responded: "Papa Kaldera.": "halo". Kaldera: "halo pa, aku mau pinjam rumah masa senang" (25:13).

Saying "Papa selalu matahin apa yang aku anggap benar. Aku capek, Pa" reflects the dominance of the id which acts impulsively based on emotions, according to the pleasure principle in Freud's theory (in Minderop, 2018) "mungkin sama-sama stres. Aku stres ditinggal Papa. Papa stres ngurusin Nenek" shows the ego working to adapt emotional impulses to reality.. Saying "komunikasi yang jujur sama quality time" reflects the role of the superego as a moral voice that encourages ideal solutions according to Freud (in Minderop, 2018). Statements about stress also demonstrate a rationalization mechanism, namely the ego's attempt to construct logical reasons to reduce inner conflict (Minderop, 2018).

1.2 Rationalization

Rationalization in the character of Kaldera. The defense mechanism of the character Kaldera contains several types of dynamics for the rationalization mechanism.. First, Id dynamics listed in the dialogue snippet: Kaldera: "Papa selalu matahin apa yang aku anggap benar. Aku capek Pa" (47:24). Second, the ego dynamics are stated in the dialogue snippet: Kaldera: "Jadi gini setelah Papa pergi dari rumah, mungkin sama-sama stres. Aku stres ditinggal Papa. Papa stres ngurusin nenek." (47:48). Third, the dynamics of the superego are stated in the dialogue fragments.: Kaldera: "Komunikasi yang jujur sama quality time." (52:44).

Saying "Papa selalu matahin apa yang aku anggap benar. Aku capek, Pa" shows the dominance of the impulsive and emotional id, according to Freud's working principles of the id (in Minderop 2018). The sentences "mungkin sama-sama stres. Aku stres ditinggal Papa. Papa stres ngurusin Nenek" reflects the ego's work in adjusting emotional impulses to reality. When Kaldera said "komunikasi yang jujur sama quality time", The superego appears to be working, guiding actions based on Freud's ideal values (in Minderop 2018). This statement about stress also reflects rationalization, which is an ego defense mechanism to relieve anxiety with logical reasons (in Minderop 2018).

1.3 Projection

Projection in the character of Kaldera. This character's defense mechanism contains several types of dynamics for projection mechanisms. First, the Id dynamics are expressed in the dialogue snippets. Kaldera: "Siapa ini Tami nanya udah makan atau belum ngirim stiker sok imut kayak gitu" (54:42). Second, the dynamics of the ego are shown in the dialogue snippets.: Kaldera: "Kamu gak bilang udah punya pacar." Handaru: "Ya aku di sana tuh fokus kerja sama Tami juga ngobrol seadanya kalau gak percaya scroll aja coba scroll." Kaldera pun akhirnya mencari bukti



dengan scroll percakapan Handaru dan Tami. (54:56). Third, the dynamics of the superego are stated in the dialogue fragments: *Kaldera pun diam karena nyatanya Handaru memang jujur. Hal itu terbukti dengan perkataan Handaru: "hmm kan kan" (55:10).*

Saying "siapa ini Tami... ngirim stiker sok imut" reflects the dominance of the impulsive and emotional id, in accordance with Freud's theory that the id is driven by spontaneous impulses (Minderop 2018). The response "You didn't tell me you already had a boyfriend" demonstrates the ego's work of mediating emotions by constructing rational arguments. Kaldera's silence after learning Handaru was honest reflects the superego's role as a moral control over misperceptions. Meanwhile, comments like "ngapain dia nanya udah makan..." is a projection, namely a defense mechanism by throwing feelings of anxiety or suspicion onto other parties to avoid inner conflict according to Freud (in Minderop, 2018).

1.4 Regresi

Regression in Kaldera. Kaldera's defense mechanism involves several dynamics for regression. First, the Id dynamics are depicted in the dialogue snippet: Kaldera: "Aku mau kita batalin semuanya, gak usah nikah." (*langsung menutup telepon*). (01:14:22). Second, the ego dynamics are stated in the dialogue snippet: Kaldera: "Aku takut aku gak mau kita nikah terus kita jadi berantem setiap hari jadi pisah kayak Papa Mamaku. Aku... aku enggak mau." (01:19:14). Third, the dynamics of the superego are stated in the dialogue snippet: Kaldera: "Cinta banget." (*jawab Kaldera setelah mendengar Handaru meyakinkannya*). (01:20:16).

Kaldera saying, "Aku mau kita batalin semuanya, gak usah nikah", reflects the dominance of the id which acts impulsively to avoid emotional stress, in accordance with Freud's pleasure principle (in Minderop, 2018). Ucapan

"Aku takut... terus kita jadi pisah kayak Papa Mamaku" This demonstrates the ego's ability to adapt emotions to reality and experience. The response "I really love you" reflects the superego, which, according to Freud (in Minderop, 2018), promotes ideal values and commitment. Regression mechanisms are also evident when Kaldera abruptly cancels the wedding, a childish response to unresolved anxiety.

1.5 Information Reaction

Regression in Kaldera. Kaldera's defense mechanism involves several dynamics for reacting to information. First, the Id dynamics are depicted in the dialogue snippet: Kaldera: "Aku mau putus (16:31). Second, the ego dynamics are stated in the dialogue snippet: Kaldera: "Ya gak kenapa-kenapa. Aku mau putus" Handaru: "Kamu bisa jelasin dulu kenapa" Kaldera: "Ya gak ada alasannya kenapa. Aku gak mau lagi deket-deket sama kamu" (16:44). Third, the dynamics of the superego are stated in the dialogue snippet: *Telepon berdering kembali, dari orang yang sama. Kaldera tidak mengangkatnya. Kemudian Handaru mengirim pesan yang bertuliskan "Dera, aku mau ngomong sesuatu. Aku mohon sekali ini aja. Angkat telfonku...!" Telepon berdering lagi, lalu ia mengangkatnya. Kaldera: "halo" (18:48).*

Saying "Aku mau putus" shows the impulsive dominance of the id to avoid emotional pain, according to the pleasure principle in Freud's theory (in Minderop, 2018). Statements are "Ya gak kenapa-kenapa... Aku gak mau lagi deket-deket sama kamu" reflects the ego's work in constructing logical reasons to balance inner urges and reality according to Freud (in Minderop, 2018). When Kaldera chooses to remain silent and avoid answering the phone, the superego's role as a moral regulator that fosters guilt and encourages resolution is apparent, according to Freud (in Minderop, 2018). Kaldera's silence when Handaru reveals the real reason indicates a formation reaction, namely a defense mechanism that hides true feelings by showing the opposite attitude, according to Freud (in Minderop, 2018).



2. Personality Mechanisms and Dynamics of Handaru Characters

This section explains the relationship between the character's personality structure (id, ego, superego) and the defense mechanisms that emerge in response to inner conflict.

2.1 Sublimation

This sublimation analysis concerns the character Handaru. Handaru's defense mechanism involves several dynamics. First, the Id dynamic, as depicted in the dialogue fragment: Handaru: *"Will you marry me?"* (01:53). Second, the ego dynamics are stated in the dialogue snippet: *Handaru menelpon*. Handaru: *"ya halo, dengan Hotel The semesta? saya mau booking untuk pernikahan"* (12:46). Third, the dynamics of the superego are stated in the dialogue fragments: *Tiba saat itu pernikahan berlangsung*. Handaru: *"saya terima nikahnya dan kawinnya Kaldera Saraswati binti Wira Angkasa dengan mas kawin tersebut dibayar tunai"* (01:22:55).

Quote is *"Will you marry me?"* This demonstrates Handaru's id's drive to fulfill emotional desires. The act of booking a hotel reflects the ego's rational channeling of desires. During the marriage ceremony, the superego's emphasis on moral and social values is evident. The statement is *"Aku terima luka kamu..."* is a form of sublimation, namely the processing of emotions into positive forces. This process reflects a healthy integration between the id, ego, superego, and constructive defense mechanisms according to Freud (in Minderop, 2018).

2.2 Rationalization

This rationalization analysis is for the character Handaru. Handaru's defense mechanism contains several types of dynamics. First, the Id dynamics are expressed in the dialogue fragments: Handaru: *"Kan pernikahan kita 3 bulan lagi, kamu mau gak? Kita usaha bareng-bareng, supaya Papa kamu datang ke pernikahan kita. Kita bikin kenangan yang manis..."* (10:32). Second, the ego

dynamics are stated in the dialogue snippet: Handaru: *"Aku bantu nanti. Aku bantu kok. Siapa tahu Papa dan Mama kamu bisa berdamai dengan masa lalu mereka."* (11:28). Third, the dynamics of the superego are stated in the dialogue snippet: Handaru: *"Aku yakin ini akan jadi sangat bermakna untuk kita berdua."* (11:01).

The statement *"Kan pernikahan kita 3 bulan lagi..."* reflects Handaru's id's urge to create a happy moment to fulfill emotional needs according to Freud (in Minderop, 2018). The statement *"Aku bantu nanti..."* shows the ego working on a realistic strategy to realize these hopes. Meanwhile, *"Aku yakin ini akan jadi sangat bermakna..."* illustrates the role of the superego which emphasizes the importance of moral values and togetherness. The quote also contains a rationalization mechanism, because Handaru frames his emotional desires in the form of logical reasons to be more acceptable according to Freud (in Minderop, 2018).

3. Personality Mechanisms and Dynamics of Papa Kaldera

Papa Kaldera's character was found to possess several defense mechanisms: sublimation, rationalization, projection, regression, and reaction formation. These mechanisms reflect the dynamics of the id, ego, and superego in dealing with psychological stress.

3.1 Sublimation

This sublimation analysis is for the character Papa Kaldera. Handaru's defense mechanism contains several types of dynamics. First, the Id dynamics are stated in the dialogue excerpt: Papa Kaldera: *"tunggu tunggu papa gak bisa jadi wali kamu ya..."* (06:25). Second, the ego dynamics are stated in the dialogue excerpt: Papa Kaldera: *"siapa bilang gak peduli Papa ngizinin kamu pakai rumah itu buat akad"* (38:45). Third, the superego dynamics are stated in the dialogue excerpt: *Papa Kaldera hadir sebagai wali nikah dari putrinya dan tersenyum melihat putrinya bahagia.* (01:23:04).



The statement *Tunggu, Papa nggak bisa jadi wali kamu ya*” reflects Papa Kaldera's id drive, namely an impulsive refusal to avoid past emotional wounds (the id operates on the principle of pleasure and pain avoidance according to Freud, in Minderop 2018). The statement *"Papa ngizinin kamu pakai rumah itu buat akad"* shows the role of the ego, which tries to compromise between inner conflict and reality. The ego mediates emotional pressure with realistic solutions. Papa Kaldera's presence as a marriage guardian shows the dominance of the superego, namely the fulfillment of moral responsibilities according to social norms and ideal values. The statement *"Papa nggak mau hari bahagia kamu jadi suram gara-gara Papa dan Mama ketemu di sana"* reflects the defense mechanism of rationalization, when the ego constructs logical reasons to cover up emotional anxiety and avoid confrontation.

3.2 Rationalization

This rationalization analysis is for the character Papa Kaldera. Papa Kaldera's defense mechanism contains several types of dynamics. First, the Id dynamics expressed in the dialogue excerpt: Papa Kaldera: *"sengaja Papa enggak copot dari dashboard"* (35:49). Second, the ego dynamics expressed in the dialogue excerpt: Papa Kaldera: *"Kalau Papa copot lemnya itu kan kuat jadi nanti akan meninggalkan bekas di situ yang gak bisa hilang-hilang."* (36:33). Third, the superego dynamics expressed in the dialogue excerpt: Papa Kaldera: *"Aku sengaja nyimpan mainan ini karena aku ingat sama Dera."* (01:21:31).

The statement *"Sengaja Papa enggak copot dari dashboard"* reflects an id impulse, namely a spontaneous outburst of affection without logical consideration according to Freud (in Minderop, 2018). The statement *"Kalau Papa copot, lemnya itu kan kuat..."* shows the ego working to balance emotions and reality with logical reasons. The sentence *"Aku sengaja nyimpan mainan ini karena aku ingat sama Dera"* reflects the superego, namely, the moral encouragement and love of a

father for a child. The repetition of strong glue is a form of rationalization, namely, the ego's way of covering up emotions with technical reasons to appear objective.

2. The Lesson Plan

The lesson plan for the self-defense mechanisms and dynamics of the characters in the film "Semusim Setelah Keramau" (Semusim Setelah Keramau) uses a constructivist approach through Google Forms for 11th-grade high school students. This plan is limited to the teaching and learning components. In other words, other components, such as evaluation, are not presented in this article.

2.1 Initial Activities

The initial activity in the lesson plan for the self-defense mechanisms and dynamics of the characters in the film "Semusim Setelah Keramau" using a constructivist approach through Google Form-based video media for 11th-grade high school students, consists of four activities. These activities are:

- 1) Students respond to the teacher's greeting when the teacher begins the lesson
- 2) Students receive a link to the Google Form for the lesson plan for the self-defense mechanisms and dynamics of the characters in the film "Semusim Setelah Keramau"
- 3) The teacher facilitates students to navigate to section 1 of the Google Form.
- 4) The teacher facilitates students to fill in student attributes in section 1 of the Google Form.

2.2 Core Activities

The core activities in the learning implementation plan for the mechanisms and dynamics of self-defense of the characters in the film Semusim Setelah Keramau, using a constructivist approach through video media based on Google Form for class XI SMA, contain eleven activities. The activities in question are:



- 1) The teacher facilitates students to be on the home page of section 2 of the Google Form for the orientation phase of the constructivist approach.
- 2) The teacher instructs students to express themselves freely in writing on the Google Form with the file upload option in the orientation phase of the constructivist approach
- 3) The teacher facilitates students to be on the home page of section 3 of the Google Form for the idea generation phase of the constructivist approach.
- 4) The teacher instructs students to answer questions in writing on the Google Form with the file upload option in the idea generation phase of the constructivist approach regarding the mechanisms and dynamics of the character Kaldera's self-defense in the film "Semusim Setelah Kemarau"
- 5) The teacher instructs students to answer questions in writing on the Google Form with the file upload option in the idea generation phase of the constructivist approach regarding the mechanisms and dynamics of the character Handaru's self-defense in the film "Semusim Setelah Kemarau"
- 6) The teacher instructs students to answer questions in writing on the Google Form with the file upload option in the idea generation phase of the constructivist approach regarding the mechanisms and dynamics of the character Papa Kaldera's self-defense in the film "Semusim Setelah Kemarau"
- 7) The teacher instructed students to answer written questions on a Google Form (file upload option) in the constructivist idea generation phase regarding the mechanisms and dynamics of Mama Kaldera's self-defense in the film
- 8) The teacher facilitated the students to be on the home page of Section 4 of the Google Form (constructivist idea reconstruction phase).
- 9) The teacher facilitated the students to copy, photograph, and upload the text to a Google Form (teaching demonstration) about the mechanisms and dynamics of character defense in Section 4 of the Google Form (constructivist idea reconstruction phase).
- 10) The teacher facilitated the students to be on the home page of Section 5 of the Google Form (constructivist idea application phase).
- 11) The teacher facilitated the students to answer questions about the mechanisms and dynamics of character defense in Section 5 of the Google Form (constructivist idea reconstruction phase). They wrote on blank paper, photographed, and uploaded the text to a Google Form.
- 12) The students observed the teacher reflecting on the learning material in Section 2 of the Google Form (orientation phase).
- 13) The students observe the teacher reflecting on the learning material in section 3 of the Google Form for the Idea Generation phase.
- 14) Students observe the teacher reflecting on the learning material in section 4 of the Google Form for the Idea Reconciliation phase.
- 15) Students observe the teacher reflecting on the learning material in section 5 of the Google Form for the Idea Application phase.

2.3 Closing Activities

The final activity of the learning implementation plan for the mechanisms and dynamics of self-defense of characters in the film "Semusim Setelah Keramau" using a constructivist approach through Google Form-based video media for grade XI high school, consists of two final activities. These activities are:



- 1) Students listen to the teacher's instructions to complete all constructivist phases in the learning of the mechanisms and dynamics of self-defense of film characters
- 2) Students respond to the teacher's greeting that closes the teaching and learning activity.

DISCUSSION

The teacher facilitates students' mechanisms and dynamics by copying on blank paper, photographing, and uploading them to a Google form for a teaching demonstration on the mechanisms and dynamics of character defense in section 4 of the constructivist approach. "The teacher facilitates students' mechanisms and dynamics by copying on blank paper, photographing, and uploading them to a Google form for a teaching demonstration on the mechanisms and dynamics of character defense in section 4 of the constructivist approach.

The teacher facilitates students' mechanisms and dynamics by copying on blank paper, photographing, and uploading them to a Google form for a teaching demonstration on the mechanisms and dynamics of character defense in section 4 of the constructivist approach. "The teacher facilitates students' mechanisms and dynamics by copying on blank paper, photographing, and uploading them to a Google form for a teaching demonstration on the mechanisms and dynamics of character defense in section 4 of the constructivist approach. Constructivism.

The teacher facilitated students' copying and sharing of the mechanisms and dynamics of the characters' self-defense on blank paper, photographing them, and uploading them to a Google Form for a teaching demonstration on the mechanisms and dynamics of the characters' self-defense in section 4 of the Google Form, the reconstruction phase of the constructivist approach.

The lesson plan for the mechanisms and dynamics of the characters' self-defense in the film "Semusim Setelah Keramau" uses a constructivist approach through Google Forms for 11th-grade high school students. The constructivist approach was chosen because it falls under the inductive learning category. Inductive learning does not begin with an explanation of the mechanisms and dynamics of the characters' self-defense in the film. Instead, it begins by providing students with the opportunity to express themselves about the film (Djamaluddin & Wardana, 2019; Djamarah & Aswan, 1996; Hanafy, 2014).

The use of a constructivist approach in lesson plans is believed to stimulate students' enthusiasm for learning. This is because students are given freedom of expression at the beginning of the lesson. This can reduce the learning burden for students who have to express objective material as the teacher requires. Scientific articles using a constructivist approach are often found in various online journals, including (Karisma & Azizah, 2023; Sariasih & Praditha, 2023).

This literary component is taught using electronic media, specifically Google Forms. This choice of media allows students to use study time outside of the classroom, specifically for independent study in the school's study space. This statement aligns with several authors of scientific articles in online journals (Permana & Kurniaman, 2024; Razak et al., 2020; Kasim & Razak, 2023).

This lesson plan makes a significant contribution to the world of learning. This is because this learning tool can be used as an alternative resource for teachers teaching relevant material (Ramadayanti, F., Wurjinem & Kustianti, 2021).

CONCLUSION

First, the characters' self-defense mechanisms and dynamics in the film "Semusim Setelah Keramau" exhibit diverse self-defense mechanisms related to the dynamics of their personalities (id, ego, superego) that emerge in response to internal conflict. In other words, not every character



possesses the exact self-defense mechanisms.

Second, the lesson plan for the self-defense mechanisms and dynamics of the characters in the film "Semusim Setelah Keramau" uses a constructivist approach through Google Forms for 11th-grade high school students, involving preliminary activities, core activities, and closing activities. The initial activities consist of four, the core activities consist of 15, and the closing activities consist of two.

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