Representation of the Dynamics of ID Ego and Superego in the Film Screenplay *Melawan Waktu*

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ABSTRACT
This study aims to analyse the dynamics of Alif's personality structure in the Melawan Waktu scenario using Sigmund Freud's psychoanalytic approach. The focus of the study is on the imbalance between the id, ego, and superego after Alif loses his father, as well as its impact on family relationships and his life decisions. The method used is descriptive qualitative with a documentary study technique of the script. The data were analysed by identifying dialogues and scenes that represent psychological conflicts based on the concepts of the id, ego, and superego. The results show that the dominance of the id is evident through anger and impulsive behavior, while the superego is present in the form of guilt and moral pressure. An unstable ego gives rise to anxiety and interpersonal conflict. As the story progresses, a process of acceptance is evident, signifying a strengthening of ego function. This study confirms that dramatic conflict in the screenplay represents the psychological dynamics of humans in dealing with loss.
Keywords: *Freud Psychoanalysis, ID, Ego, Superego, Psychological Conflict, Film Scenario.*
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INTRODUCTION

Life can be understood as a phase that slowly leads to the end of human life. Various human activities and actions in the world often serve as mechanisms to avoid or suppress the possibility of negative experiences that are imagined to occur when death arrives. It is this uncertainty about what will be experienced after death that gives rise to anxiety and shapes human fear of death as a concept.

This phenomenon is experienced by every human being and is an important element in the cycle of life, in which birth, growth, aging, and death are interrelated stages. From a medical perspective, death is understood as the cessation of all biological functions that sustain life. However, beyond these biological aspects, death also has social and psychological dimensions, because the loss of an individual not only affects them, but also influences the emotional, economic, and cultural conditions of their surroundings.

As explained by Bonanno in Gillies & Neimeyer (2006), individuals who experience loss will feel longing. This longing is expressed in the form of thoughts, images, or memories of the deceased. Loss also causes intense emotional episodes in the form of crying, loneliness, fear, and sadness. Loss also has an impact on an individual's productivity and activities, such as a loss of interest in enjoyable things, withdrawal from social environments, and feelings of meaninglessness and despair (Gillies & Neimeyer, 2006). The psychological impact of loss will be felt by individuals in the depression phase according to Kubler Ross (1969) in her stages of grief theory. Therefore, every individual who experiences loss must go through these stages until they reach the acceptance phase so that they do not experience prolonged grief.

Loss is a situation that individuals usually experience when they part with something that previously existed but no longer does, either partially or completely, or when a change occurs in their lives, resulting in feelings of loss (Asyfiyah, 2017). The loss experienced by children can disrupt the mental health of adolescents, causing stress and even depression, so that they are unable to carry out developmental tasks, especially emotional and social development, which can affect their psychological condition and behavior (Suzanna, 2018). Therefore, good emotional management skills are needed to reduce or eliminate excessive negative emotions that arise after the death of a loved one.

The loss of someone with whom one has a strong emotional bond often triggers various psychological reactions, such as deep sadness, guilt, anger, and even depression. If not managed properly, this condition can disrupt mental balance, reduce quality of life, and affect physical health. Effective emotional management allows individuals to go through the grieving process in a healthier way, accept the reality of loss, and slowly rebuild their lives. In this context, social support from family, friends, and other important people helps individuals cope with emotional stress and strengthens their resilience in facing this challenging phase of life.

The loss of a parent is often an experience that shakes a person's emotional structure. In such situations, individuals are not only faced with sadness, but also with sudden changes in their social roles. Children who were previously in a position of dependence are suddenly required to become the breadwinners of the family. This change can trigger complex internal conflicts.

The film *Melawan Waktu* presents this issue through the character Alif. He is the eldest child who lost his father while completing his higher education. Instead of showing the maturity expected by his family, Alif displays behavior that tends to be distant, irritable, and inconsistent in his decision-making. The tension in his relationship with his mother and younger sibling becomes a dramatic space that reveals deeper psychological conflicts.

Characters are not just elements of a story, but representations of the psychological condition of humans in literary and film studies. Therefore, a psychoanalytical approach is relevant for reading inner dynamics that are not always explicitly apparent. Sigmund Freud (1923) divides the structure of the human personality into three systems: the id, the ego, and the superego. The three interact and often conflict with each other, especially in stressful situations such as loss.

Freud (1917) in *Mourning and Melancholia* explains that the grieving process does not always run smoothly. If an individual fails to process their feelings of loss, these emotions can turn into anger, denial, or even excessive guilt. In this context, Alif's conflict can be interpreted as a form of imbalance in his personality structure after experiencing loss.

Based on this background, the research question in this study is how the dynamics of the id, ego, and superego personality structures in Alif after the loss of his father form psychological conflicts that impact his family relationships and life decisions in the *Melawan Waktu* scenario? Specifically, this research is important because it provides a deeper reading of the scenario as a creative work, while also showing that dramatic conflicts in films cannot be separated from the psychological complexity of humans.

METHOD

This research uses a qualitative method with a descriptive analysis approach. The object of this research is the *Melawan Waktu* script. A qualitative approach was chosen because this research does not aim to measure variables statistically, but rather to understand the meaning behind the characters' actions and dialogues.

This method aims to provide an overview of the data and explain the situation being studied with the support of data. The descriptive approach collects data in the form of text, words, and images. The focus of the study is the analysis of the dynamics of the id, ego, and superego personality structures within Alif after the loss of his father, which form psychological conflicts that impact his family relationships and life decisions in the *Melawan Waktu* screenplay.

The data collection technique in this study uses documentary research, namely by thoroughly examining the *Melawan Waktu* script, reading it repeatedly, and marking dialogues and scenes that are relevant to the concepts of the id, ego, and superego in Sigmund Freud's psychoanalytic theory.

The data analysis technique used in this study is text analysis with Sigmund Freud's psychoanalytic approach. The collected data is then identified, classified, and interpreted based on the concepts of id, ego, and superego to see the dynamics of the psychological conflict of the main character in the *Melawan Waktu* scenario. The analysis was conducted in three stages, namely (1) data reduction by selecting relevant dialogues and scenes from (2) data classification based on Freud's personality structure categories, and (3) interpretation of the meaning of psychological conflicts that arise in the characters' relationships and decision-making.

FINDING AND DISCUSSION RESEARCH RESULT

In the *Melawan Waktu* scenario, a number of scenes were identified that strongly showed the psychological conflict of the main character. The analysis focused on how the dialogue, emotional expressions, and dramatic situations in these scenes represented the dynamics of the id, ego, and superego within Alif, while also building inner tension that impacted his family relationships and life decisions.

1. **Denial as an Initial Response to Loss**

      Based on a reading of the script, Alif's initial response after losing his father was not explicit crying, but rather a gradual yet significant change in attitude. He began to rarely attend classes, was difficult to contact by the university, and avoided talking about his future.

<div align="center">

DOSEN PEMBIMBING
Saya dosen pembimbing tugas akhir Alif, ingin menyampaikan
bahwa Alif sudah 3 semester tidak menghadiri perkuliahan dan
tidak terdeteksi dalam aktivitas kampus. Padahal, ia tercatat
sedang dalam proses tugas akhir.

ALINDA
(terdiam)
Tidak… masuk kuliah?
Maksudnya… bagaimana, Pak?

DOSEN PEMBIMBING
Kami mencoba menghubungi Alif, tetapi tidak ada tanggapan.
Karena itu, kami ingin menanyakan keberadaan Alif saat ini dan
memastikan kondisinya.

Alya mendatangi kamar Alif dan mempertanyakan mengapa
semua ini bisa terjadi.
ALIF
*ndak ado alasan untuak taruih lai do. Mato kuliah den lah
banyak nan tingga.*|

</div>

Figure 1. The supervising lecturer contacted Alif parents.
(source: Gilang Sukma Ramadhan)

      This sentence indicates psychological pressure that is not openly expressed. He does not answer questions directly, but instead expresses emotional exhaustion. When read through Freud's theory (1923), this attitude can be understood as a form of defence mechanism, specifically denial. The ego tries to protect itself from the anxiety caused by loss by avoiding reality.

      Freud (1917) explains that in the grieving process, individuals often refuse to accept reality because the sense of loss is too heavy to face directly. In Alif's case, this denial manifests itself in the form of avoiding academic responsibilities. He is not indifferent, but he is not yet ready to accept the sudden change in his role.

2. **Dominance of the Id and Emotional Outbursts**

      The conflict becomes more apparent when Alif gets into an argument with his sister, Alya. In this scene, Alya reprimands Alif for neglecting his studies. Alif responds emotionally:

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                        ALIF
                      (Emosi)
    Satiok malam kato-kato nyo nan tabayang samo den!
             Kau ndak tahu apo nan den rasoan!

                        ALYA
                     (mendekat)
    Ang indak tahu lo apo nan den rasoan di rumah ko!
               Den nan mahadok-an sadolahnyo!

                        ALIF
                 (Menghela napas keras)
               Kau pikia sanang jadi den?
      Mamikia-an rumah ko, mamikia ibu, mamikia kau!
               Kini kau sibuk mamikia kuliah!

                        ALYA
                (berteriak, menangis)
          Tu caro den kalua dari sadolahnyo!
               Den nio maubah nasib den!

                        ALIF
                  (Mengangkat brosur)
        Nasib ndak ka barubah dek salai karateh!
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Figure 2. Alya debate with Alif.
(source: Gilang Sukma Ramadhan)

After that, Alif tears up Alya's college application brochure and storms out of the room. The act of tearing up the brochure is not only an expression of anger, but also a symbol of his inability to control his emotional impulses. In Freud's theory, the id is a personality system that works based on the pleasure principle and instinctive urges. When the id dominates, behavior becomes impulsive and does not consider the consequences.

Hall (1954) states that when the ego is weakened by emotional pressure, the id's impulses are more likely to take over behavior. In Alif's case, the pressure of losing his father and the demands of being the backbone of the family meant that his ego was not strong enough to hold back his emotional outbursts. As a result, the conflict with his sister only worsened the family situation.

3. **Superego, Promises, and Guilt**

On the other hand, the script also shows that there is strong moral pressure within Alif. In a quieter scene, he looks at a photo of his father and says softly:

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                        ALIF
       Maaf, Yah… Alif alun bisa jadi apo yang Ayah nio.
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Figure 3. Moral Pressure in Alif.
(source: Gilang Sukma Ramadhan)

This dialogue reveals the voice of the superego working in the form of guilt. The superego is formed from the values, norms, and expectations of parents. Alif's promise to finish college becomes a moral standard that continues to haunt his mind.

Freud (1917) in *Mourning and Melancholia* explains that in a state of melancholia, individuals not only feel loss, but also direct criticism towards themselves. Excessive guilt makes individuals feel failed and worthless.

In this context, Alif not only lost his father but also lost his self-confidence. He feels unable to meet his family's expectations. An overly dominant superego actually reinforces anxiety, as every small failure is seen as proof of his inadequacy.

4. An Unstable Ego and Neurotic Anxiety

The imbalance between the id and the superego puts the ego in a difficult position. The ego should function as a mediator between emotional impulses and moral demands. However, in Alif's case, this function does not work optimally.
This is evident when he argues with Alya:

<div align="center">

ALYA
(teriak)
Kama ang, ka pai ang baliak?

(Alif tidak menjawab)

ALYA *(CONT'D)*
(semakin keras)
kabakirok ang dari rumah ko?
Ang pikia pai bisa manyalasaian sadolah nyo?

ALIF
(membalik tubuh)
Kau ndak mangarati ! Rancak diam kau!

ALYA
(marah)
Salamo ko den diam, mangalah, kurang apo den lai di
rumah ko! Ang pikia ayah sanang kalau mancaliak ang
pai mode ko!

</div>

Figure 4. Balance between id and superego
(source: Gilang Sukma Ramadhan)

The decision to leave home is a form of escape. Corey (2013) explains that individuals who are unable to manage anxiety tend to choose extreme solutions as a quick way to reduce emotional pressure.

The anxiety experienced by Alif can be categorized as neurotic anxiety, which is the fear that his inner urges will lead to negative consequences. He is afraid of failure, afraid of disappointing his family, but also unable to meet their expectations.

5. The Impact of Conflict on Family Relationships

Alif's psychological conflict not only affects himself but also his family relationships. His relationship with his mother has become strained due to a lack of

open communication. His mother sees Alif as a changed and difficult child to understand, while Alif feels misunderstood.

His relationship with Alya is also filled with tension. Alya's reprimands are considered attacks, when in fact they are a form of concern. This shows how an individual's inner conflict can affect the social dynamics around them.

From a psychoanalytic perspective, unresolved internal conflicts are often projected outward in the form of interpersonal conflicts. Anger that should be directed at the situation of loss is instead transferred to those closest to him.

6. The Process of Awareness and the Beginning of Acceptance

Towards the end of the story, there is a change in Alif's attitude. He begins to listen, no longer responds with excessive emotion, and slowly tries to take responsibility for his choices. This change shows that the ego is beginning to function more stably.

Freud (1917) states that a healthy grieving process will lead individuals to a stage of acceptance, even though it does not completely eliminate the feeling of loss. At this stage, the emotional energy that was previously tied to the lost object begins to be transferred to the life that is being lived.

Alif's change does not mean that he is completely healed, but he is beginning to learn to come to terms with reality. This is the point where inner conflict no longer dominates his entire behavior.

Overall, the dynamics of the id, ego, and superego within Alif show that the loss of his father was not only an external event, but also a psychological event that shook his personality structure. The dominance of the id gave rise to anger and impulsive behavior, the pressure of the superego gave birth to deep guilt, while an unstable ego caused prolonged anxiety.

This conflict has a direct impact on the character's family relationships and life decisions. Tension with his mother and sister, his decision to leave home, and his postponement of academic responsibilities are manifestations of an unresolved inner struggle. Through a psychoanalytical approach, it can be understood that Alif's behavior is not merely a form of rebellion, but an expression of grief that has not been fully processed.

DISCUSSION

Based on the results of the analysis that has been carried out, the psychological conflict experienced by Alif after losing his father cannot be seen as just a normal change in attitude. When examined using Freud's psychoanalytic theory, it appears that there is an imbalance in his personality structure. Freud (1923) explains that the human personality consists of the id, ego, and superego, which ideally work in balance. However, in Alif, this balance was disrupted after the loss. The ego, which should have been the mediator, weakened, causing emotional impulses and moral pressures to clash without stable control. This is clearly evident in the scene where he argues with Alya when

ALIF
Kau pikia den ndak mikian Ayah?

Figure 5. Alif debate with Alya
(source: Gilang Sukma Ramadhan)

This sentence is not just an answer, but an outburst of long-suppressed emotions. He feels depressed, but does not know how to express it calmly. In situations like this, the id takes over in the form of anger and spontaneous responses. Hall (1954) mentions that when a person is under severe emotional pressure, the ego's ability to control impulses can decrease. In Alif's case, the pressure of losing his father and the demands to be a strong figure made his emotions more likely to explode.

On the other hand, Alif's superego also works quite strongly. This can be seen when he says softly while looking at his father's photo,

ALIF
Maaf, Yah… Alif alun bisa jadi apo yang Ayah nio.

Figure 6. Alif Superego
(source: Gilang Sukma Ramadhan)

This sentence shows that he feels guilty and has not been able to fulfill his father's expectations. Freud (1917), in his discussion of melancholia, explains that under certain conditions, grief can turn into excessive self-criticism. Individuals not only lose their loved ones, but also feel that they have failed. This is what Alif experienced. He was not only sad, but also blamed himself.

When compared to Rahmawati's (2020) research on the inner conflicts of characters in literary works, there is a similarity in terms of the dominance of the id when characters are under pressure. However, in that study, conflicts were mostly triggered by social pressure from the environment. Meanwhile, in Alif's case, the conflict stems more from personal experiences of loss. This means that the crisis he experiences is more internal than external. This makes the conflict feel quieter, but actually deeper.

This finding is also in line with Sari's (2019) research, which states that characters who are unable to express their grief openly tend to exhibit aggressive or defensive behavior. Alif never really cries or expresses his sadness directly. Instead, he chooses to remain silent, avoid others, or get angry. However, what distinguishes him is that in the *Melawan Waktu* scenario, Alif is not completely stuck in this condition. There is a process of change that shows that he is slowly beginning to realize his condition.

Alif's inner conflict also affects his family relationships. His relationship with his mother becomes strained because communication is not going well. His mother sees Alif's change in attitude as a form of rebellion, while Alif feels that no one really understands the burden he feels. In psychoanalysis, this condition can be explained through the mechanism of displacement, which is the transfer of emotions to someone else who is not actually the

main source of the problem. Wulandari (2021) explains that unresolved internal conflicts often manifest in the form of interpersonal conflicts. This can be seen when Alif's anger towards his life situation is directed at Alya.

Alif's decision to leave home also cannot be separated from these psychological dynamics.

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                        ALYA
                      (teriak)
            Kama ang, ka pai ang baliak?

                (Alif tidak menjawab)

                    ALYA (CONT'D)
                  (semakin keras)
              kabakirok ang dari rumah ko?
        Ang pikia pai bisa manyalasaian sadolah nyo?

                        ALIF
                   (membalik tubuh)
            Kau ndak mangarati ! Rancak diam kau!

                        ALYA
                      (marah)
      Salamo ko den diam, mangalah, kurang apo den lai di
      rumah ko!  Ang pikia ayah sanang kalau mancaliak ang
                     pai mode ko!
```

Figure 7. Alif Psychological Dynamics
(source: Gilang Sukma Ramadhan)

The decision was made in an emotionally unstable state. He felt that he was a burden, when in fact he was trying to avoid pressures that he was unable to cope with. Corey (2013) states that in states of high anxiety, individuals tend to make impulsive decisions as a quick way to relieve inner pressure. In Alif's case, leaving was not a solution, but a form of escape.

However, this scenario does not end with conflict alone. At the end of the story, there is a change in attitude that shows that the ego is starting to function better. Alif begins to listen and no longer reacts excessively. This change shows that the initially chaotic grieving process is slowly moving towards acceptance. Freud (1917) explains that in the process of healthy mourning, individuals are eventually able to accept loss and move on with their lives without being constantly trapped in guilt.

Thus, the dynamics of the id, ego, and superego within Alif explain why he behaved impulsively, felt guilty, and withdrew from his family. This conflict not only affects his psychological condition, but also his social relationships and the life decisions he makes. Through a psychoanalytic approach, Alif's behavior is no longer seen as mere stubbornness, but as a human response to a loss that he has not yet fully understood and accepted.

CONCLUSION

The psychological conflict of the character Alif in the scenario *Melawan Waktu* arises from an imbalance in his personality structure after the loss of his father. The dynamics of the id, ego, and superego are seen in every emotional response he shows. The id manifests itself through anger, impulsiveness, and a tendency to avoid responsibility, while the superego works in the form of a constant feeling of guilt because he feels he has not been able to fulfill his father's expectations. In the midst of this struggle, the ego is not always able to function stably, so the decisions Alif makes tend to be emotional and have an impact on his family relationships.

This inner conflict not only affects Alif's psychological condition, but also influences his relationship with his mother and sister, as well as the direction he chooses in life. However, as the story progresses, there is a process of acceptance that signals a strengthening of the ego's function. This shows that grief, despite causing an identity crisis and family tension, still opens up space for a process of maturation. Thus, Freud's psychoanalytic approach helps us understand that Alif's behavior is not merely a form of rebellion, but a human response to a loss that he has not yet fully understood and accepted.

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