

**A PSYCHOLOGICAL ANALYSIS OF THE MAIN CHARACTER IN THE
MOVIE ALICE IN WONDERLAND (2010)**

THESIS



UNMAS DENPASAR

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**ENGLISH STUDY PROGRAM
FACULTY OF FOREIGN LANGUAGES
UNIVERSITAS MAHASARASWATI DENPASAR
2025**

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MOVIE ALICE IN WONDERLAND (2010)**

THESIS

**Presented to
Faculty of Foreign Languages
In partial fulfillment of the requirements
For the degree of *Sarjana Sastra***



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2025**

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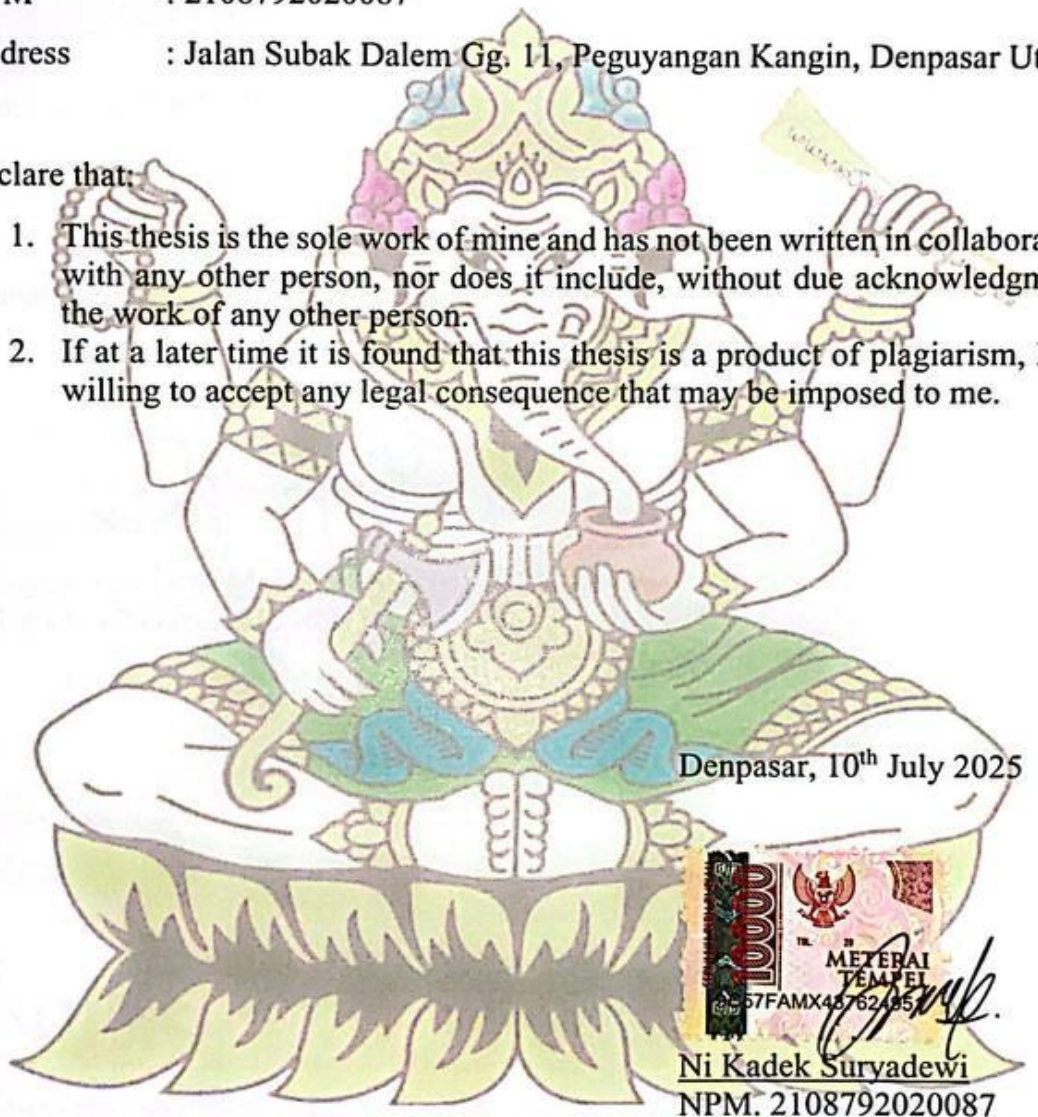
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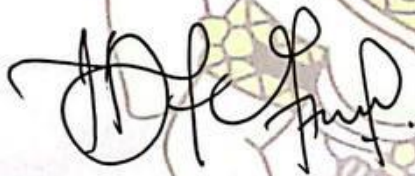
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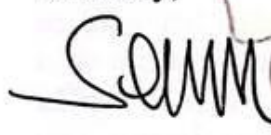
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ABSTRACT

Suryadewi, Ni Kadek, 2025. *A Psychological Analysis of The Main Character in The Movie Alice in Wonderland (2010)*. Thesis: English Study Program, Foreign Language Faculty, Mahasaraswati University Denpasar. Supervisor: I Dewa Ayu Devi Maharani Santika, S.S.,M.Hum.; Co-Supervisor: I Made Perdana Skolastika, S.S.,M.Pd.

This study aims to analyze the personality of Alice as the main character in *Alice in Wonderland* (2010) directed by Tim Burton, and how she resolves internal and external conflicts through the story. This study used psychoanalytic theory by Sigmund Freud (1923), which consists of the id, ego, and superego, to analyze Alice's psychological development. It also applied conflict mode instrument theory to identify how Alice deals with the conflicts she experiences. The data were collected by repeatedly watching the movie, reading the movie script, and selecting scenes that reflected Alice's personality and conflict management strategies. The result shows that Alice's personality is influenced by the dynamic interaction of the id, ego, and superego. The id is shown through her impulsive behavior and desire to avoid discomfort that make her feel uncomfortable. The ego is revealed in her efforts to make rational decisions and face reality. The superego appears in her moral considerations and sense of responsibility. Alice also faces various conflicts, including internal conflicts related to her identity and external conflicts with the characters in *Wonderland*. In dealing with conflict, Alice uses five strategies: avoiding, competing, compromising, cooperating, and accommodating, applied depending on the situation. However, collaborating and compromising most often appear during scenes in character development. This study concludes that Alice undergoes a significant psychological transformation and becomes a confident individual capable of making independent decisions. The research is significant as it reveals how literary characters reflect human psychological processes, offering insight into the connection between personality, conflict, and character development in literature.

Keywords: *Alice, character development, conflict, psychoanalysis*

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ACKNOWLEDGEMENTS

First of all, the author would like to express her gratitude to the presence of Ida Sang Hyang Widhi Wasa who has given blessings, guidance, and ability to the author in completing this thesis entitled "A Psychological Analysis of The Main Character in The Movie Alice in Wonderland (2010)". The thesis is intended to fulfill the requirement for achieving the undergraduate degree in the English Study Program of Foreign Language Faculty Mahasaraswati University Denpasar. During the process of writing this research paper, the writer found some difficulties. However, through the guidance from the advisors and support from family and friends, finally the writer succeeded in overcoming the various problems. Thus, the writer would like to express sincere thanks to:

1. The Dean of Foreign Language Faculty Mahasaraswati Denpasar University.
2. The Head of English Study Program of Foreign Language Faculty Mahasaraswati Denpasar University.
3. My best gratitude to I Dewa Ayu Devi Maharani Santika, S.S.,M.Hum. as my first supervisor and I Made Perdana Skolastika, S.S.,M.Pd. as my second supervisor in completing this thesis through their guidance, support, advice and constructive feedback during the writing of this thesis.
4. All lecturers in the English Study Program of Foreign Language Faculty Mahasaraswati University Denpasar that could not be mentioned one by one. Thank you for your dedication in sharing precious knowledge and advice which will always be remembered and appreciated.
5. My beloved parents, who are the biggest reasons and motivations for me to finish my education. Thank you for your endless love, support, and prayers are the foundation of all my achievements.
6. All of the students of Cheerdust Class 2021, thank you for the support and precious memories during my studies on this campus. Special thanks to my friends in college, Sita, Ria, Arnita, Nanda, Suka, and Tasya, for the support, laughter, and all the warmth they brought into

my college life. I am also grateful to my longtime friends, Dayu Arlita and Sintya for their encouragement and support. The Twiss Bacondy gang *Lohan, Molen, Bocil, and Tape*, thank you for being my best friends since 2019. Your presence has given me countless beautiful memories and unwavering support through this journey.

7. Lastly, I would like to express my gratitude to myself, for not giving up, for continuing to grow, and for staying resilient through all the ups and downs. I have done my best, and I deserve to be proud of how far I have come.

The writer hopes that this thesis will provide contributions for those who will conduct the same research as this study and have the same interest in psychological analysis. However, the writer realized that this paper is still far from being perfect. The writer would appreciate very much any constructive comment and suggestions from all readers for making this paper even better.

Denpasar, 10th July 2025



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TABLE OF CONTENTS

COVER	i
TITLE PAGE	ii
STATEMENT OF AUTHENTICITY	iii
BOARD OF SUPERVISORS APPROVAL	iv
BOARD OF EXAMINERS CERTIFICATE OF APPROVAL	v
ABSTRACT	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	ix
LIST OF FIGURES	xii
LIST OF TABLES	xiii
LIST OF APPENDICES	xiv
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Problems of the Study	5
1.3 Objectives of the Study	6
1.4 Limitations of the Study	6
1.5 Significance of the Study	6
1.5.1 Theoretical Significances	7
1.5.2 Practical Significances	7
CHAPTER II REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES	8
2.1 Review of Related Literature	8
2.2 The Concepts	12
2.2.1 Character and Characterization	12
2.2.2 Main Character	13
2.2.3 Movie	14
2.2.4 Psychological Approach	14
2.3 Theories	15
2.3.1 Psychology	15

2.3.2	Psychological Aspect	16
2.3.2.1	The Id	17
2.3.2.2	The Ego	18
2.3.2.3	The Superego	19
2.3.3	Conflict.....	20
2.3.4	Type of Conflict	20
2.3.4.1	Internal Conflict	21
2.3.4.2	External Conflict	21
2.3.5	Conflict Management Strategies	23
2.3.5.1	Competing	23
2.3.5.2	Collaborating	24
2.3.5.3	Avoiding.....	24
2.3.5.4	Compromising.....	25
2.3.5.5	Accommodating	25
CHAPTER III RESEARCH METHOD		26
3.1	Data Source	26
3.2	Data Collection.....	27
3.3	Data Analysis	27
3.4	Finding Presentation	28
CHAPTER IV FINDING AND DISCUSSION		29
4.1	The Finding	29
4.2	The Discussion	32
4.2.1	Alice's Character	33
4.2.2	The Representation of the Id in Alice's Character	34
4.2.2.1	Avoiding Discomfort	35
4.2.2.2	Acting on Impulse	38
4.2.3	The Representation of the Ego in Alice's Character	41
4.2.3.1	Reality and Rational	42
4.2.3.2	Problem Solving.....	47
4.2.4	The Representation of the Superego in Alice's Character	49
4.2.4.1	Responsibility.....	50

4.2.4.2 Moral Principle.....	54
CHAPTER V CONCLUSION AND SUGGESTION.....	60
5.1 The Conclusion	60
5.2 The Suggestion	61
BIBLIOGRAPHY	63
APPENDICES	65



UNMAS DENPASAR

LIST OF FIGURES

Figure 4.1 Alice seeks comfort from her father after a nightmare.....	35
Figure 4.2 Alice ran away from the Bandersnatch in fear	37
Figure 4.3 Alice impulsively follows the White Rabbit into the hole	38
Figure 4.4 Alice eats the Upelkuchen cake without thinking	39
Figure 4.5 Alice disguises herself and lies to the Red Queen.....	42
Figure 4.6 Alice delays answering Hamish's marriage proposal	44
Figure 4.7 Alice presents a business idea to Lord Ascot	46
Figure 4.8 Alice returns the Bandersnatch's eye to gain its trust	48
Figure 4.9 Alice bravely decides to slay the Jabberwocky	50
Figure 4.10 Alice drinks the Jabberwocky's blood to return home	52
Figure 4.11 Alice rejects Hamish's proposal with confidence	54
Figure 4. 12 Alice calms the Mad Hatter with empathy and compassion	57

UNMAS DENPASAR

LIST OF TABLES

Table 4.1 The Data of Psychological Aspect in Alice' Character	30
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UNMAS DENPASAR

LIST OF APPENDICES

Appendix 1 Movie Poster of Alice in Wonderland (2010).....	65
Appendix 2 Synopsis of Alice in Wonderland 2010	65
Appendix 3 The Total Data of Psychological Aspect Alice's Character.....	66



CHAPTER I

INTRODUCTION

This chapter explains the background of study, the research problem, the objectives, and the limitation of this study. The background section presents a brief overview of the literature, the movie, the character, psychology, a summary of the movie, and the reasons for undertaking this research.

1.1 Background of the Study

Literary work is the result of human creation presented in either written or oral form that possess aesthetic value, imagination, and specific meaning. It can be either fiction or non-fiction and serve as a medium for expression, entertainment, education, and the reflection of culture and social life. Literature has long captivated audiences through compelling storylines and character depictions, allowing readers or viewers to connect emotionally with the narrative. According to Wellek and Warren (1956), literature is considered a beautiful form of writing because of its aesthetic values. These aesthetic values emerge from the harmonious combination of expressive forms and the language used. This unique combination allows literary works to convey profound messages and life values that can create meaningful and impactful experiences for readers or viewers. Meanwhile, Klarer (2004) defines literature as "a creative art form that uses language as its primary medium to communicate human experience". Klarer (2004) further defines it as a creative medium to communicate human experience. Literature allows readers or viewers to interpret social, cultural, and psychological aspects of life through different perspectives.

In the modern era, literature has expanded beyond traditional texts to include audio-visual works like movies. A movie is an audiovisual work of art that combines elements of moving images and sound to tell stories, convey messages, and express various aspects of life. Hornby (2006) defines a movie as a sequence of storytelling expressed through visual imagery and audio effects. As a literary form, movies are constructed from two primary elements: intrinsic and extrinsic. Extrinsic elements include the author's background and the historical, cultural, and social contexts surrounding the movie. On the other hand, intrinsic elements involve components such as theme, character, characterization, setting, plot, point of view, style, and tone. Among these, character analysis holds particular significance in this study as characters reflect human traits, behaviors, and personalities. Movies often depict characters whose psychological elements closely correspond to real-world human experiences, making the analysis of character development relevant and interesting in understanding the narrative and its impact.

Characters are at the heart of literature and movies, as they act as the main drivers of the story and facilitate the audience's emotional connection to the narrative. Abrams (1981), as cited in Nurgiyantoro (1995), defines a character in a narrative or drama as an individual whose nature and moral qualities can be understood by the reader or viewer. In film, characters play an important role in conveying the theme and message of the story. Each character is carefully created with a distinct personality and psychological profile to ensure alignment with the narrative's purpose. The main character holds a central position in the story.

Nurgiyantoro (2018) emphasizes that the main character not only significantly influences the narrative but also dominates most of the storyline. This character is often the focal point, embodies the core conflict, and drives the development of the story. In order to accomplish this, authors and filmmakers are required to construct characters with both creativity and precision, ensuring that their personalities, behaviors, and choices align with the core themes of the narrative and connect meaningfully with the audience on various levels. A deeper understanding of characters in movie can be achieved by analyzing their psychological aspects, particularly through a psychoanalytic framework, which examines the interaction between the id, ego, and superego. In analyzing characters in movies, psychoanalysis offers a new perspective by revealing the underlying motivations and conflicts that drive character behavior. For example, the id represents basic desires and instincts, the ego acts as a mediator between desires and reality, while the superego reflects moral principles and social expectations. Understanding these elements can help reveal the psychological depth of the character and its role in developing the storyline. The application of psychology is not only limited to character analysis, but also includes broader studies in the fields of literature and movie. Suhariyadi (2014) explains that psychology is a useful framework for studying psychological aspects in literary works and movies. Through a psychological approach in movie analysis, researchers and critics can understand how characters reflect human behavior and emotional experiences in more depth. This approach enhances understanding of the story and provides insight into humans and can connect art to life. Therefore, analyzing characters and their

psychological aspects becomes an important part of literary and movie studies, enriching academic studies and increasing audience involvement in the story.

One of the most interesting movies with imaginative and unique characters is *Alice in Wonderland* (2010), directed by Tim Burton. This film can be categorized as a dark fantasy and adventure, serving as a live-action adaptation that combines elements from Lewis Carroll's classic novels *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. It belongs to the fantasy genre as it presents a story set in an imaginary world called Wonderland. The story follows Alice Kingsleigh, portrayed by Mia Wasikowska, a 19-year-old girl who returns to the magical world of Underland also referred to as Wonderland after experiencing strange dreams about the place since childhood. Wonderland can be interpreted as a reflection of Alice's subconscious, where she confronts her fears, desires, and personal struggles that lead her to grow as an individual. On the day of her arranged engagement to Hamish, Alice chooses to follow a White Rabbit instead. Feeling overwhelmed by family expectations and societal norms, she decides to follow her curiosity rather than conform to a life that does not resonate with her true self. In Wonderland, she encounters various iconic characters such as the Mad Hatter portrayed by Johnny Depp, the Queen of Hearts portrayed by Helena Bonham Carter, and the White Queen portrayed by Anne Hathaway. Eventually, she is tasked with defeating the Jabberwocky to restore balance in Wonderland. After succeeding, Alice is offered a vial of the Jabberwocky's blood to make a wish, which she uses to return to the real world and pursue her dream of expanding her father's shipping business. The movie presents various internal and external

conflicts faced by Alice, making her character intriguing for psychological analysis. Her journey reflects not only external challenges but also inner struggles that relate to identity, purpose, and self-confidence. This study analyzes the personality development of Alice through the psychoanalytic theory focusing on the concepts of the id, ego, and superego. The behaviors of Alice throughout the movie, such as her impulsive act of eating the Upelkuchen cake it can reflect the dominance of the id, while other decisions illustrate the negotiation between the ego and superego. Wonderland itself is viewed as a representation of her internal world where these psychological aspects interact.

Based on the background of the study above to enrich the analysis, this research also applies conflict mode instrument by Thomas and Kilmann (1970) to explore how Alice manages the internal and external conflicts she faced. While previous studies have focused on moral values and character conflict few have examined Alice's psychological structure in depth. Therefore, this research offers a fresh perspective by combining psychoanalytic theory and conflict resolution strategies to deepen the understanding of the character psychology in movie.

1.2 Problems of the Study

This research has two issues, according to the background study mentioned above. These are the formulations of the problems:

1. How are the id, ego, and superego represented in the main character in the movie *Alice in Wonderland* (2010)?

2. How do the aspects of id, ego, and superego influence Alice's decision-making during conflict situation in the movie Alice in Wonderland (2010)?

1.3 Objectives of the Study

Based on the research problems that have been formulated, the objectives of this study are as follows:

1. To identify and analyze the representation of the id, ego, and superego in the main character Alice in the movie Alice in Wonderland (2010).
2. To examine how the psychological aspects of the id, ego, and superego influence Alice's decision making in a conflict situation in the movie Alice in Wonderland (2010).

1.4 Limitations of the Study

Based on the problems formulated above, this study is limited to analyzing the psychological aspects of Alice as the main character in the movie Alice in Wonderland (2010), using psychoanalytic theory of the id, ego, and superego by Freud (1923). It also examines how these aspects influence the main character conflict management strategies using the theory of conflict mode instrument by Thomas and Kilmann (1970).

1.5 Significance of the Study

The purpose of conducting this research is to gain benefits from it. Through this process, the writer anticipates that the study will result several advantages, which include:

1.5.1 Theoretical Significances

This research is expected to contribute to the study of literature and film, especially in understanding character development through psychoanalytic theory by Sigmund Freud (1923), namely id, ego, and superego. This research is expected to expand the study of the application of Freud's psychoanalytic theory in the analysis of movie characters. The results of this study are also expected to be a reference for academic studies that connect psychological aspects with character development in films. This study combines psychoanalytic theory and conflict resolution models. Therefore, this study is expected to provide a new perspective in analyzing how characters resolve conflicts as part of their development process.

1.5.2 Practical Significances

Practically, this study can be a reference for English Literature students or other researchers interested in analyzing movie characters through a psychological approach. The results of this study can help in understanding how psychological aspects influence character behavior in the story. In addition, this study can also be a reference for those who want to study how characters deal with conflict in movies, as well as open up opportunities for further research in character studies in the fields of literature and movie with a psychological approach.

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CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter is divided into three subchapters. The first subchapter is the review of related literature, which examines two theses and three articles to highlight distinctions between this study and previous research on psychoanalysis, particularly the concepts of id, ego, and superego. The second subchapter outlines concepts relevant to this research. The third subchapter explains the theories employed in the study.

2.1 Review of Related Literature

Many researchers have previously conducted studies on psychological analysis. In this study, researchers found five studies that were relevant and related to the psychological aspect, as follow:

The first review is a thesis entitled *The Structure of the Main Character's Soul Represented in Ernest Hemingway's In Another Country* written by Sahputro (2020). This study aims to analyze how the id, ego, and superego of the main character are depicted in the short story *In Another Country* through a literary criticism approach based on psychoanalytic theory. The results of the study show that the ego and id of the main character are constantly negotiating, where the ego is often able to control the id in various situations. At the end of the story, the main character expresses his sadness to the Mayor even though he has just been treated rudely, which shows the moral principle of the superego. The similarity of this study with Sahputro's (2020) study is that both use psychoanalytic theory by Sigmund Freud (1923) to analyze the psychology of the main character in a literary work.

However, there are some fundamental differences between the two. Sahputro's study focuses on the short story *In Another Country* by Ernest Hemingway, while this study uses *Alice in Wonderland* as a data source. In addition, this study not only analyzes the main character with psychoanalytic theory by Freud but also combines it with a conflict resolution model to understand how the character faces and resolves conflict. Meanwhile, Sahputro's study focuses more on the dynamics of the id, ego, and superego in one short story, while this study looks at character development in the context of the film with a broader scope of analysis.

The second review is a thesis entitled *Psychoanalysis of The Main Character in Fight Club Movie* written by Abdulloh (2023). This study examines the depiction of psychoanalysis in the main character in the *Fight Club* movie. This study focuses on the analysis of the main character's personality using Sigmund Freud's psychoanalytic theory and identifying the internal and external conflicts he faces. The data analysis method used is a descriptive qualitative method, namely by describing, recording, and interpreting the meanings related to psychoanalysis in the film. Data sourced from the film script and psychoanalytic theory are the basis for the analysis. The results of the study showed 22 data of the main character's personality categorized into id, ego, and superego according to Freud: 12 data of id, 3 data of ego, and 7 data of superego, with id as the most dominant aspect. In addition, this study identified 10 conflicts experienced by the characters, with 7 data of external conflicts found to be the most dominant. The similarity between this study and Abdulloh's (2023) study is that both use psychoanalytic theory by Freud (1923) to analyze the psychological aspects of the main character. However, there

are some differences. Abdulloh's study focuses on Fight Club movie and analyzes the personality of the main character based on the dialogue in the film, as well as identifying the internal and external conflicts he faces. The study uses a qualitative descriptive method to group data into three aspects of Freud's theory and finds that the id is the most dominant aspect of the main character's personality. Meanwhile, this study uses Alice in Wonderland as a data source and not only analyzes the personality of the main character based on Freud's theory, but also relates it to the conflict resolution model to understand how the character faces and resolves conflicts in the movie.

The third review is an article entitled Analysis of Id, Ego, and Superego of The Main Character in The Movie Script Cruella by Endrawati (2022). This study aims to analyze how the concepts of id, ego, and superego are seen in the main character of the film Cruella, written by Tony McNamara and Dana Fox. This study uses a descriptive qualitative method with a Freudian psychoanalytic approach. Data were collected from the film, its script, books, journals, articles, and online sources. The researcher watched the film repeatedly and noted important parts that were relevant to the theory. The results of the study show that Estella the main character shows her id through her wild thoughts and desire for revenge. Her ego is seen when she turns these desires into more realistic actions. Meanwhile, her superego appears in her guilt and awareness of her true identity. In conclusion, Estella, who has an alter ego named Cruella, is more influenced by her id, with the ego directing her, while her superego is the weakest aspect of her personality. The similarity between this study and Endrawati's study is that both use psychoanalytic

theory (id, ego, and superego) to analyze the psychological aspects of the main characters in the film. The difference between these two studies is the data source used. Endrawati's uses the Cruella movie as the object of research, while this study uses the movie Alice in Wonderland. In addition, Endrawati's research focuses more on how the id, ego, and superego shape Estella's personality in the film Cruella, while this study will analyze the development of the main character in Alice in Wonderland based on the conflicts she faces.

The fourth study is an article, entitled An Analysis of Psychological Aspect of The Main Character in Cruella Movie written by Aryanti et al. (2022). This study aims to analyze the behavior and psychological character of the main character in the Cruella film. In Aryanti's research, the theory used is Bernhardt's theory (1953) to understand the psychological aspects of human motivation. Data were obtained from dialogues and situations in the film related to psychological aspects. This study uses an observational approach with data recording techniques to identify and analyze relevant information. The analysis technique used is qualitative, and the results are presented descriptively. The results of the study found 24 data related to the experiences of the main character in the psychological aspects of human motivation. The similarity in these two studies is that they both analyze the psychological aspects of the main character in a film, but the difference is that Aryanti's research uses Bernhardt's theory (1953) on the psychological aspects of human motivation, while this study uses Sigmund Freud's theory (1923) on the id, ego, and superego. Aryanti uses the Cruella movie as the object of study, while this study uses the Alice in Wonderland movie. Then in Aryanti's research, the focus is

more on the aspect of human motivation in character behavior, while this research focuses on how the id, ego, and superego shape the development of the main character.

The fifth is an article by Loway (2023), entitled *An Analysis of Id, Ego, and Superego by Sigmund Freud Through Kat Stratford's Character in 10 Things I Hate About You Movie*, the aims to examine Kat Stratford's personality through Freud's theory of Id, Ego, and Superego and identify the most dominant aspect of her personality. Utilizing a qualitative approach, the research analyzes scenes and dialogues from the film *10 Things I Hate About You* to explore these psychological components in Kat Stratford's character. The findings reveal 16 data of Id, 10 of Ego, and 3 of Superego, with Id being the most dominant personality in Kat's character. This study aligns with Loway's in using the same theoretical framework and focusing on identifying the dominant personality traits in movie characters. However, the data sources differ: Loway's article used *10 Things I Hate About You*, while this study focuses on *Alice in Wonderland*.

2.2 The Concepts

The concepts presented in this chapter are related to: character and characterization, main character, movie and psychological approach.

2.2.1 Character and Characterization

Characters in a story play an important role in moving the storyline and conveying the message the author wants to convey. In the world of literature, characters are not just individuals who live the story, but also a reflection of human nature, behavior, and personality. Wellek and Warren (1949) stated that characters

in fictional works are representations of human nature, but these characters are the result of the author's creation and not real characters. Therefore, although characters in fictional stories can feel alive and real these characters are still the result of the author's imagination and engineering. The development of characters in a story cannot be separated from the storyline that is built. Characters can be understood through the actions they take, the dialogue they speak, and the relationships they form with other characters in the story. By understanding these elements, readers can assess how the character develops along with the conflicts and events that occur in the story. According to Kenney (1996), characterization is the ability to bring people to life in one's imagination for the reader. Characterization refers to the method used by the author to reveal the nature and personality of characters in a story. Thus, the characters in the story play an important role in building the meaning and dynamics of the story, as well as being a means to express the psychological values that are to be analyzed in this study.

2.2.2 Main Character

According to Wellek and Warren (1949), the main character is a crucial element in narrative structure, serving as the plot focus for the story themes and conflicts. The main character is an essential figure in the story or play, significantly influencing its development. This character is present in most scenes and serves as either the focal point or an essential element of the plot. The story relies on the main characters to unfold, making them indispensable. Known as the protagonist, this character often faces opposition from an antagonist, which generates the story's main conflict. Typically, the protagonist is portrayed in a way that garners

sympathy from the audience. Since this study focuses on Alice as the main character her psychological development through the plot is essential to explore the psychoanalysis theory.

2.2.3 Movie

According to Hornby (2006), a movie is a series of moving pictures accompanied by sound that tells a story. It can also be defined as a recorded sequence of film or video images displayed on a screen at a speed that creates the illusion of motion and continuity, often serving as a form of art or entertainment with a soundtrack included. It is important to emphasize that both movies and literary works share the characteristic of featuring characters.

2.2.4 Psychological Approach

The psychological approach in literature and movie is used to analyze the personality, behavior, motivation, and internal conflict of the characters. According to Abrams (1999), this approach utilizes psychological theories to gain deeper insight into the mental structure of characters. Guerin et al. (2005) emphasize that this approach allows readers or viewers to interpret character behavior through their emotional and psychological states. Furthermore, Hall (1954) notes that this approach can reveal underlying patterns of behavior and character development that are not always shown in depth. By applying psychological analysis, researchers can better understand the symbolic meaning behind a character's actions and the complexity of their psychological journey.

2.3 Theories

Theories serve as a guide for conducting research in a systematic and organized manner. They help researchers collect, select, and interpret data. This study applies two main theories. The first is *Psychoanalytic Theory* by Sigmund Freud (1923), which is used to analyze the first research problem. The second theory is from Kenney (1996) in his book *How to Analyze Fiction*. Additionally, this study is supported by the *Conflict Mode Instrument* theory by Thomas and Kilmann (1970). These theories serve as tools to answer the research questions. In this study, the writer applies psychological theories, specifically the concepts of id, ego, and superego. These theories form the foundation for understanding and analyzing the study's findings.

2.3.1 Psychology

Psychology comes from the Greek words *psyche*, meaning "soul" or "mind," and *logos*, meaning "study" or "discourse." It is the study of human thoughts, emotions, and behavior, including aspects of the unconscious mind such as desires and memories beyond conscious awareness. According to Sigmund Freud (1923), psychology helps explore how unconscious forces, particularly early childhood experiences, shape a person's behavior and mental health. One of the key psychological theories is psychoanalysis, developed by Freud and cited in (Hall, 1954) This theory suggests that every individual has a unique personality composed of multiple traits rather than a single defining characteristic. Human behavior is often influenced by unconscious thoughts, feelings, and impulses, with some actions occurring without full awareness, while others are shaped by conscious

thought. Understanding psychoanalysis helps us recognize how individuals behave, especially when dealing with internal conflicts or psychological struggles. Since every person faces different life experiences, these aspects of human nature often inspire authors to create literary works such as short stories, dramas, novels, and movies, where characters reflect real psychological complexities.

2.3.2 Psychological Aspect

Sigmund Freud is best known for his theories on human personality, which he developed through dream analysis and the study of science and literature. As the founder of psychoanalytic theory, he explained that personality is shaped by internal conflicts. His work aimed to uncover how the human mind operates beyond conscious awareness. According to Freud (1923) as cited in McLeod (2024), the unconscious mind plays a crucial role in shaping behavior, as many of our actions are influenced by thoughts and emotion we are not fully aware of. The unconscious stores memories, desires, and feelings that may be too painful or difficult for the conscious mind to process. Freud, as cited in Schultz & Schultz (2005), described personality as consisting of three interacting parts the id, which seeks immediate pleasure and gratification. The ego, which balances desires with reality to make rational decisions. The superego, which enforces moral values and societal norms. These three elements constantly interact, shaping the way people think, feel, and behave. Psychoanalytic theory will help explain why individuals sometimes act in ways they don't fully understand. His ideas continue to influence psychology and literature, as many stories explore the inner struggles and motivations of characters based on these psychological concepts.

2.3.2.1 The Id

According to Sigmund Freud, the id is the most basic structure of human personality and is present from birth. It serves as the source of instinctual drives and primitive desires such as hunger, thirst, pleasure, and aggression. Alwisol (2018) explains that the id operates purely on impulse, seeking immediate gratification without considering consequences, social norms, or moral values. It functions entirely within the unconscious mind meaning that individuals are often unaware that their behaviors are being influenced by it. Freud proposed that the id is governed by the pleasure principle which means it constantly strives to seek pleasure and avoid pain or discomfort. When its desires are not immediately fulfilled, individuals may experience psychological tension in the form of anxiety, restlessness, frustration, or even aggression. For instance, when a person feels hungry the id demands food right away regardless of the surrounding circumstances. Similarly, when someone is angry the id may provoke an impulsive reaction without considering the consequences. A clear example of the id can be observed in infants. They cry loudly when they are hungry without concern for whether their parents are occupied or not. Their only focus is to satisfy their immediate needs. The id functions through what Freud called primary process thinking, a primitive and illogical way of thinking in which desires are fulfilled through fantasies or imagination when the actual object of desire is not yet available. Since the id is solely driven by instinctual urges, it often comes into conflict with reality or moral standards. These internal conflicts create psychological pressure within the individual. Therefore, Freud emphasized the

importance of the ego and superego, which develop later to mediate and regulate the demands of the id, ensuring that behavior aligns with reality, reason, and societal expectations.

2.3.2.2 The Ego

The ego is one of the three key elements of personality, alongside the id and the superego. Its main role is to balance the impulsive desires of the id, the moral standards of the superego, and the demands of reality (Freud 1962:15). Unlike the id and superego, which largely operate in the unconscious, the ego functions mostly in the conscious and preconscious mind. It is the part of personality people are most aware of when they think about themselves, and it is often what they try to present to others. The superego, on the other hand, acts as an internal moral compass. It represents a person's sense of right and wrong, guiding them to make ethical choices and often acting as a source of self-criticism. Like the ego, the superego also works to control the id's impulses, but it does so through guilt and moral reasoning rather than logic. The ego operates based on the reality principle, meaning it considers real world consequences before taking action. It delays gratification until it is safe and appropriate. While some might assume the ego seeks immediate pleasure Endrawati (2022) clarifies that unlike the id, which demands instant satisfaction, the ego relies on rational thinking and problem-solving. It assesses situations, anticipates potential obstacles, and makes decisions that balance short-term desires with long-term outcomes. Additionally, the ego uses defense mechanisms to protect itself from anxiety and inner conflict caused by the clash between the id and superego. These mechanisms include strategies like repression,

denial, and rationalization, which help maintain emotional stability. For example, if someone feels hungry a basic need driven by the id the ego might decide to wait and have a proper meal at a restaurant instead of impulsively grabbing fast food. It may consider factors such as health, dietary restrictions, or social norms before making a decision. In this way, the ego ensures that human behavior is practical, reasonable, and socially acceptable.

2.3.2.3 The Superego

The superego is a part of the personality that acts as a moral judge and conscience. The superego is formed from values learned since childhood, either from parents, the environment, or prevailing social norms. According to McLeod (2024), the superego consists of two main aspects: conscience, which teaches a person about right and wrong and gives a sense of guilt when doing something that goes against his moral values, and ego-ideal, which is a high moral standard that encourages a person to be better, disciplined, and do good according to the values that are considered ideal. The dominance of the superego in a person's personality can have an impact on the way they think and act. If the superego is too strong, a person can become too rigid, full of guilt, and have difficulty enjoying life because they always feel that there is something wrong with them. In the other hand, if the superego is too weak, a person tends to ignore moral norms, act selfishly, and not consider the ethical impact of their actions. According to Hall (1954), the development of the superego is greatly influenced by the relationship with parents. Children tend to adopt their parents' moral standards for fear of being punished or for wanting to get praise. As we grow older, these values are further reinforced by

education, religion, and societal norms, thus forming a person's moral standards in adult life. Some examples of behavior that reflect the role of the superego in everyday life are refusing to cheat on an exam even though there is an opportunity because it feels like a dishonest act, returning a wallet found on the street even though it could have taken the money inside, and prioritizing the interests of others, such as a doctor who continues to work helping patients even though he is tired. In other words, the superego is a moral controller within a person that ensures that the actions taken are in line with ethical standards and values adopted by society.

2.3.3 Conflict

According to Kenney (1996), conflict is an important element in a story, because it is the main driver of the plot through the opposition between opposing forces. This dynamic clash can appear in various forms and plays a major role in shaping character and developing the narrative. The main character or protagonist usually has a specific goal to achieve, while the antagonist is present as an obstacle to that goal, thus creating a conflict that drives the story. Kenney (1966:17) also states that conflict generally begins to appear at the transition between the beginning and the middle of the story. This tension then develops into a series of confrontations, which finally culminate in the climax of the story.

2.3.4 Type of Conflict

Kenney (1966:5) divides conflict in a story into two main types, namely internal conflict and external conflict. Both types of conflict have an important role in supporting the storyline and shaping character development. An explanation of each type of conflict will be described in the following sub-sections.

2.3.4.1 Internal Conflict

Internal conflict serves to add depth and clarity to a character by showing emotions, moral dilemmas, and the human side that they have. Kenney (1966) explains that internal conflict comes from the character's inner struggle, such as feelings of restlessness, difficult choices, or psychological pressure. This conflict arises when the character experiences conflict between different desires, beliefs, or needs within themselves. As a result, the character feels tension that drives change and development within themselves. This internal conflict helps shape the character to appear more alive, human, and meaningful in the movies.

2.3.4.2 External Conflict

External conflict often plays a major role in a story because it places the character in a situation that demands real action. This conflict arises when the character must face challenges that come from outside himself. These challenges can be physical obstacles, conflicts with other characters, or pressure from the social environment. All of these things hinder the steps in achieving goals. If internal conflict occurs in the character's thoughts and feelings, then external conflict drives the story because the character is required to act, make decisions, and directly face the obstacles in front of him. This external conflict can generally be divided into three types, namely man against man, man against nature, and man against society.

1. Man Against Man

Kenney (1966:19) explains that man against man conflict is a type of external conflict that arises when two characters are in opposition due to differing

perspectives on life. These differences may stem from social background, moral values, or personal beliefs that are not aligned. As a result, the characters perceive situations differently and struggle to reach mutual understanding. This type of conflict occurs when the goals, attitudes, or actions of one character clash with those of another, leading to disagreements, arguments, or even direct confrontations. Each character remains firm in their own beliefs, and this clash becomes a driving force in the story, pushing them to confront each other and be confused by each other positions.

2. Man Against Nature

According to Kenney (1996), man against nature conflict refers to a struggle between a character and natural forces in their environment. In this type of conflict, nature becomes the main source of obstacles or threats faced by the character. These challenges may include natural disasters, encounters with wild animals, or extreme environmental conditions. This conflict often arises when a character interacts with or explores the natural world and must overcome harsh situations to survive or accomplish their goals. It highlights the vulnerability of human beings and emphasizes the strength and unpredictability of nature.

3. Man Against Society

According to Kenney (1996), man against society conflict occurs when a character stands in opposition to the rules, values, or traditions upheld by their social environment. This type of conflict often arises when the character feels out of place within the established norms or chooses to reject the expectations imposed by society. In many cases, such conflict can challenge or even disrupt the existing

social structure or organization. As the conflict grows more complex, society or institutions often assign specific roles and responsibilities to manage the tension and maintain order.

2.3.5 Conflict Management Strategies

According to Thomas & Kilmann (1970), the way a person deals with conflict is influenced by two things which are how firmly he or she fights for his or her own interests, and how much he or she cares about the needs of others. From here, they divide conflict resolution styles into five. First, competing, which is when someone wants to win alone without thinking about the other party. Second, collaborating, when two parties work together to find a solution that satisfies all. Third, avoiding, which is avoiding conflict and choosing to remain silent. Fourth, compromising, when both parties give in a little to reach a middle ground. Finally, accommodating, which is when someone sacrifices his or her desires for the sake of others. This style shows that everyone has a different way of dealing with conflict, depending on their priorities and the situation.

2.3.5.1 Competing

The competing style is characterized by a strong desire to resolve conflicts in order to achieve personal goals, without much consideration for the needs of others. People who use this style tend to be assertive and even aggressive, and try to dominate the situation. They will defend a position that they believe is right, fight for their rights, or simply try to win. According to Thomas and Kilmann (1970), this style can indeed cause tension, jealousy, or dissatisfaction, especially in situations that are actually simple. However, this style is still useful in emergencies

that require quick decisions, or when having to deal with people who act selfishly and harm others.

1.3.5.2 Collaborating

This style emphasizes cooperation and finding solutions that are satisfactory to all parties involved. People who use this style strive to reach agreements that meet the needs of all parties and strengthen the relationship between them. Collaborating is an effort to work together with others to find solutions that fully meet all of their needs and wants. This means digging into the problem to determine their primary needs and wants. According to Thomas and Kilmann (1970) this method is useful in situations where one needs to bring together different points of view to get the best solution. This is especially true in cases where conflict has occurred in the group before or when the situation is too important to simply compromise.

1.3.5.3 Avoiding

This style tends to avoid resolving conflicts. Individuals who use this style tend to ignore or postpone resolving conflicts. Avoiding a problem, can be in the form of postponing the problem until a better time, or simply avoiding a threatening situation can be done. According to Thomas and Kilmann (1970) when peace is not easy to achieve, the argument is trivial, or when someone else has a better way to solve the problem, this method may be appropriate. However, in many cases, it is weak and ineffective.

1.3.5.4 Compromising

Compromising style shows a willingness to compromise in order to find a solution that is acceptable to all parties. Leaders who use this style usually seek a middle ground, where each party gets some of what they want, even if they have to give up some of it. This style confronts the problem directly, but not as deeply as the collaborative approach. According to Thomas and Kilmann (2007), the compromising style is appropriate when the goal is not very important, but you still want to work on it without having to cause major impacts as might occur if you use a harder or more assertive approach.

1.3.5.5 Accommodating

The accommodating style emphasizes the desire to meet the needs of others, even at the expense of one's own interests. People who use this style are willing to compromise in order to maintain a relationship, even if it means making sacrifices. According to Thomas & Kilmann (2007), this style reflects an attitude of putting others first, such as giving voluntarily, following the wishes of others even when they conflict with one's own wishes, or accepting the point of view of others in order to avoid conflict. There is an element of personal sacrifice in this style, which often arises from good intentions or a desire to maintain harmony.

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CHAPTER III

RESEARCH METHOD

This chapter explain the methods use in this study. The research methods can help researchers to produce systematic research analysis. It includes of the data sources, data collection techniques, data analysis methods, and presentation of findings.

3.1 Data Source

In this study, the data source used is a movie entitled Alice in Wonderland (2010), this movie directed by Tim Burton. It was released on March 2010 distributed Walt Disney Studios Motion Picture. The movie has a runtime of 1 hour and 48 minutes produced by Richard D. Zanuck. This movie is an adaptation of Alice's Adventures in Wonderland and Through the Looking-Glass by Lewis Carroll. The film combines elements of live-action and CGI animation creating a fantastical world known as Underland, a reference from Wonderland in the original story. This movie began with Alice Kingsleigh portrayed by Mia Wasikowska, who returns to the magical world into Wonderland, where she faces peculiar characters and fantastical challenges. This study was chosen because the Alice in Wonderland movie provides a fantasy world with imaginative and unique characters that can be reflected in various aspects of human psychology. The complexities of the main character psychological background can reflect various aspects of Freud psychoanalytic theory (1923) especially of the id, ego, and superego. Also, this film is interesting for the storyline in this film about the world of the subconscious which is reflected in Wonderland. Beside of that, this movie won two Academy Awards

for Best Art Direction and Best Costume Design. Not only that, the film *Alice in Wonderland*, earned more than \$ 1 billion at the world box office, becoming one of the highest-grossing movie of its time.

3.2 Data Collection

The data in this study were collected using an observation and documentation technique. This method was appropriate for analyzing both verbal (dialogue) and non-verbal (behavioral and visual) elements in the movie. The steps were taken in the data collection process are as follows:

1. Repeatedly watching the movie *Alice in Wonderland* (2010) to understand the storyline and the main character's behavior.
2. Using the dialogue transcript from the *Alice in Wonderland* Wiki to support the data.
3. Selecting scenes that are relevant to psychoanalytic theory and conflict strategies.
4. Taking notes and categorizing the data based on the relevant theories.

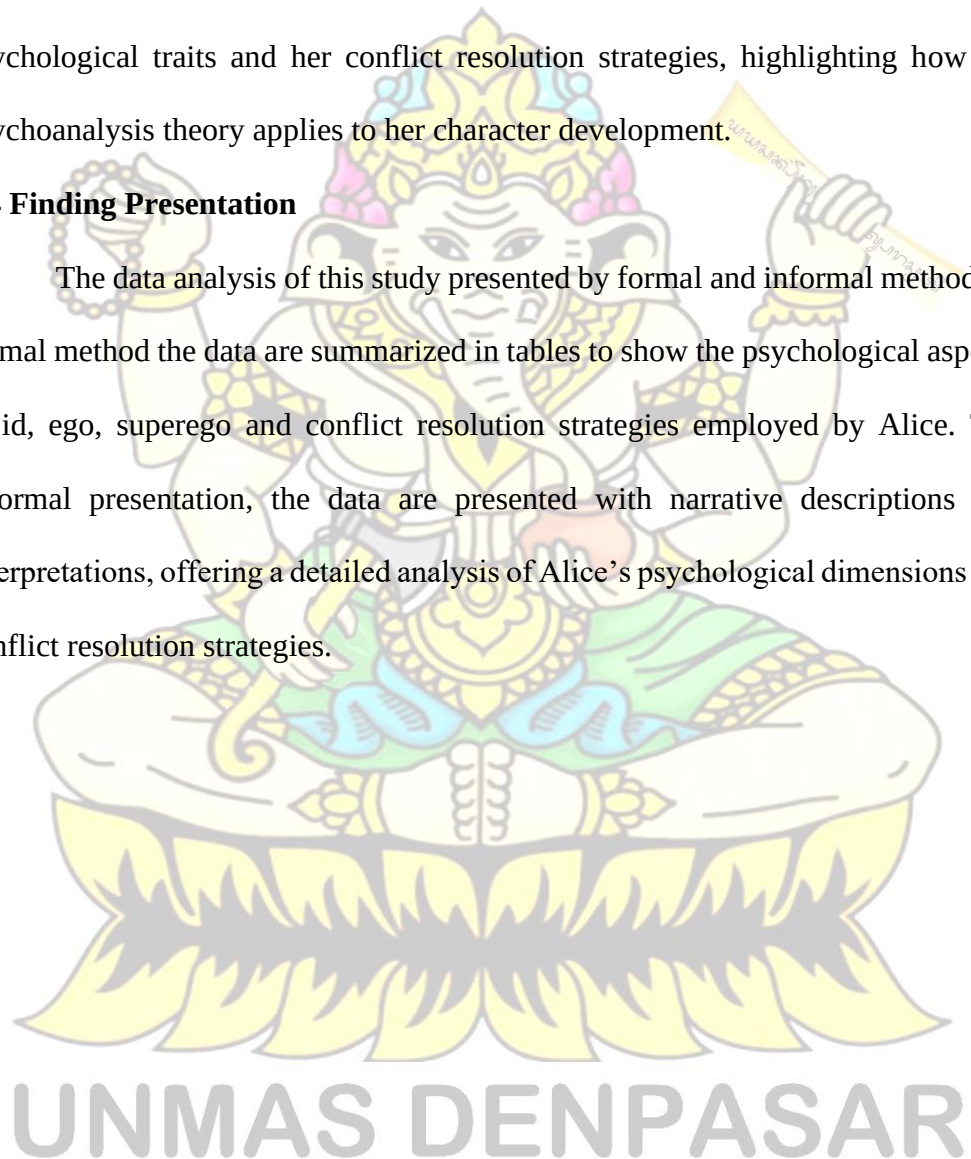
3.3 Data Analysis

To analyze the psychological aspects of the main character in movie *Alice in Wonderland*, the collected data was examined using a qualitative method. According to Creswell (2011), qualitative methods are descriptive and focus on understanding processes, meanings, and insights gained through words or images. The data related to the research problem was analyzed using psychoanalytic theory by Freud (1923). The psychological aspect of Alice will identify through her actions, decisions, and interactions. While, the specific scenes were analyzed to

illustrate how Alice's psychological traits influenced her behavior and emotional responses. This approach helps in examining the personality of the main character and understanding the internal conflicts her experience between her id, superego, and ego. The findings were interpreted to draw connections between Alice's psychological traits and her conflict resolution strategies, highlighting how the psychoanalysis theory applies to her character development.

3.4 Finding Presentation

The data analysis of this study presented by formal and informal method. In formal method the data are summarized in tables to show the psychological aspects of id, ego, superego and conflict resolution strategies employed by Alice. The informal presentation, the data are presented with narrative descriptions and interpretations, offering a detailed analysis of Alice's psychological dimensions and conflict resolution strategies.



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CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings and analysis based on the formulated research problems. The data obtained were analyzed using the psychological approach of the id, ego, and superego to understand the character of Alice in the movie Alice in Wonderland.

4.1 The Finding

This section presents the findings on the psychological aspects and conflict resolution strategies shown by the main character namely Alice in the movie Alice in Wonderland (2010). Based on data analysis using psychoanalytic theory by Sigmund Freud (1923), it was found that all three components of personality which are the id, ego, and superego appear in the main character which is Alice during the story. In addition, using the theory by Thomas and Kilmann (1970), it was also found that Alice applies all five conflict resolution strategies such as avoiding, accommodating, competing, compromising, and collaborating when dealing with various conflicts, both in the real world and in Wonderland. The following table summarizes the findings, showing the moments when each psychological aspect appears and the types of conflict resolution strategies Alice uses:

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Table 4.1 The Data of Psychological Aspect in Alice' Character

No	Scenes	Aspect (id, ego, superego)	Type of Conflict	Conflict Resolution mode	Timeline
1	When young Alice approached her father after having a nightmare	Id	Internal	Avoiding	00:01:36
2	When Alice runs away in fear as the Bandersnatch chases her	Id	External (Man vs Creature)	Avoiding	00:23:11
3	When Alice followed the White Rabbit until she accidentally fell into the hole	Id	Internal	Avoiding	00:12:32
4	When Alice eats too much Upplekuchen cake	Id	Internal	Competing	00:47:13
5	When Alice disguises herself as Um in front of the Red Queen	Ego	External (Man vs Man)	Compromising	00:48:17
6	When Alice shows her hesitation in responding to Hamish's marriage proposal	Ego	Internal	Compromising	00:11:48
7	When Alice Discusses a Business Proposal with Lord Ascot in the Real World	Ego	External (Man vs Society)	Collaborating	01:38:48
8	When Alice strategizes to retrieve the Vorpall Sword from the Bandersnatch	Ego	External (Man vs Creature)	Collaborating	01:02:51
9	When Alice accepts her destiny to defeat the Jabberwocky	Superego	External (Man vs Creature)	Competing	01:26:39- 01:31:18
10	When Alice chooses to return to the real world	Superego	Internal	Compromising	01:35:05

No	Scenes	Aspect (id, ego, superego)	Type of Conflict	Conflict Resolution mode	Timeline
11	When Alice Rejects Hamish's Proposal in the Real World (After Returning from Wonderland)	Superego	External (Man vs Society)	Accommodating	01:37:25
12	When Alice shows her sympathy by encouraging the Mad Hatter	Superego	External (Man vs Man)	Accommodating	00:56:44

Based on the table above, each psychological aspect plays a role in shaping Alice's decisions and actions. The Id appears when Alice acts impulsively or instinctively such as when eating Upelkuchen or following the White Rabbit without thinking. Then, the Ego appears when Alice begins to make logical decisions and solve problems rationally such as when disguising herself to survive in the Red Queen's palace or planning to take the Vorpal Sword. Meanwhile, the Superego appears when Alice is guided by her values, empathy, and sense of responsibility, especially when deciding to fight the Jabberwocky or rejecting Hamish's proposal based on personal principles.

The type of conflict most often found in this movie is internal conflict especially related to struggles that faced by the main character in terms of identity, freedom, and decision-making. However, external conflict also appears especially in her interactions with other characters or societal expectations. Among the five conflict resolution strategies the one most frequently used by Alice is avoiding. This strategy mainly appears when she is faced with a situation that makes her feel afraid, uncomfortable, or confused, or acts impulsively without considering the

consequences. In these situations, Alice tends to withdraw, postpone decisions, or turn to fantasy as a form of escape from reality. This avoidance pattern reflects her psychological condition which is still unstable, as well as the dominant id drive in the early stages of the story. This shows that at the beginning of her journey, Alice was not yet able to face conflict in a mature and rational manner. However, along with the development of the plot, it is seen that this strategy is starting to be replaced by a more active approach such as compromise, collaboration, or even the courage to take direct action in difficult situations. Thus, avoiding not only reflects weakness, but also becomes part of Alice's psychological growth process towards maturity and wiser decision making.

4.2 The Discussion

This section discusses the findings presented previously. The discussion focuses on the representation of Alice's id, ego, and superego as reflected in her behavior in different phases of the movie *Alice in Wonderland*. Furthermore, this section also analyzes what types of conflicts Alice faces and how she resolves the conflicts that arise from these three aspects of the psyche using psychoanalytic theory by Freud and conflict resolution strategies by Thomas and Kilmann. Each section is explained in detail to provide a deeper understanding the psychological development of Alice in the narrative. This analysis will first examine Alice's character, highlighting how her personality is shaped by the dynamic interaction of these psychological components through the story.

4.2.1 Alice's Character

Alice Kingsleigh is the main character in Tim Burton's *Alice in Wonderland* (2010). She is a 19-year-old girl who is intelligent, imaginative, and independent. Since childhood, Alice has been known to have a strong curiosity and often imagines a world full of wonders. After her father died, she grew up in an environment full of social pressure. Alice felt trapped by the expectations and demands of Victorian society, including the pressure to accept a marriage proposal from Hamish, a man she did not love.

At the beginning of the story, Alice is shown as a figure who is hesitant, lacks self-confidence, and feels she has no control over her life. This condition drives her to escape from reality by chasing a white rabbit and falling into a hole that takes her to a world called Wonderland. During her journey in Wonderland, Alice's behavior and decisions initially show the influence of the id aspect. When faced with strange and confusing situations, she often acts impulsively and spontaneously. For example, she immediately eats a cake called *Upelkuchen* in the hope that her body will change size as needed. This action reflects the characteristics of the id, namely the urge to seek instant gratification without considering the consequences. Another example is when Alice suddenly chases the White Rabbit and goes down the hole just because of curiosity, without any rational consideration.

As time goes by, Alice's behavior begins to show the role of the ego and superego. She begins to think more rationally and realistically, such as when she carefully plans how to retrieve the Vorpal Sword from the Bandersnatch's guard, or

when she disguises herself as a citizen "Umbridge" in order to survive in the Red Queen's castle. These actions reflect the function of the ego, which is to balance personal desires with existing reality. Towards the end of the story, Alice shows a higher level of maturity by acting based on moral values and responsibilities. Her decision to fight the Jabberwocky and return to the real world to face her duties and responsibilities reflects the influence of the superego. She prioritizes ethical considerations and long-term impacts over immediate gratification. Through these experiences, Alice learns to balance instinctive drives, rationality, and moral values. This development shapes her into a more mature and independent person.

4.2.2 The Representation of the Id in Alice's Character

The id is the most primitive part of the personality, operating unconsciously and driven by instinctual desires. It works based on the pleasure principle, which seeks immediate gratification and avoids discomfort or pain. The id is instinctive, impulsive, irrational, and unconcerned with logic, morality, or social norms. It also operates through what Freud termed primary process thinking, where fantasy and imagination are used to fulfill unmet desires. In the movie *Alice in Wonderland* (2010), the character Alice shows representation of the id through several behaviors, such as impulsivity and avoidance of discomfort especially when faced with unfamiliar or threatening situations in Wonderland. These behaviors reflect her unconscious drive to escape reality and pursue immediate emotional relief, even if it means disregarding rationality or consequences.

4.2.2.1 Avoiding Discomfort

According to Freud (1923), one way the id works is to avoid discomfort by seeking out more pleasurable situations. One of the main characteristics of the id is to avoid pain and discomfort. This avoidance is driven by an instinctive need to protect oneself from fear or distress, and it usually manifests itself in impulsive behavior aimed at achieving immediate emotional gratification. Alice shows this pattern when she chooses to escape from the reality she faces, preferring instead to immerse herself in the fantastical world of Wonderland as a way to avoid the pressures and expectations imposed on her in the real world.

Data 1

When young Alice approached her father after having a nightmare.



Figure 4.1 Alice seeks comfort from her father after a nightmare

Duration : 00:01:36

Context :

At the beginning of *Alice in Wonderland* (2010), young Alice wakes up from a nightmare and immediately goes to her father for comfort. Based on psychoanalytic theory by Freud (1923), this behavior reflects the dominance of the id, the part of the personality that is driven by instinct and the desire to avoid

discomfort. Usually, the id operates based on the pleasure principle the id here makes Alice act impulsively without considering that her father is in the middle of a meeting. At this phase, ego and superego of Alice are not fully developed therefore she relies entirely on instinctive responses to satisfy her emotional needs. Psychologically, this represents an early developmental phase in Alice's character where the drive to avoid fear can override any form of self-regulation or social consideration. Her immediate reaction to seek out her father's presence shows how the id is controlling her behavior by prioritizing comfort over awareness of the situation.

This scene is a type of internal conflict, as Alice struggles between her fear and her desire for emotional security. The conflict is internal because it comes from within herself. The tension arises from her emotional response to the nightmare and her instinctive need to feel safe. In this scene, she uses the strategy of avoiding conflict resolution. In this approach, a person chooses to withdraw from a problem rather than confront it head-on. Alice runs to her father for security rather than managing her fears on her own. This reflects how the id drives her to reduce anxiety as quickly as possible, without thinking logically or controlling her emotions. At her young age, this is a common response, indicating that basic survival instincts are stronger than reasoning at this early stage of psychological development.

Data 2

When Alice runs away in fear as the Bandersnatch chases her



Figure 4.2 Alice ran away from the Bandersnatch in fear

Duration : 00:23:11

Context :

In this scene, Alice comes face to face with a beast named Bandersnatch and the Red Queen's army that is chasing her. Alice's spontaneous reaction to run immediately shows the dominance of the id, which is the part of the personality that works based on the pleasure principle and the urge to avoid discomfort. According to Freud (1923), the id directs individuals to act impulsively for satisfaction or avoidance of pain. Alice does not consider other strategies such as hiding or seeking shelter. Her actions are purely driven by survival instincts. This reflects that at this point, Alice's decisions are more controlled by instinctive drives, not logic or moral values.

The type of conflict in this scene is an external conflict (Man vs Creature), because it involves a direct threat from another living creature called Bandersnatch that disrupts the physical safety of the main character. The conflict resolution strategy used by Alice is avoiding. She chooses to run away without facing the threat directly. This strategy shows that Alice acts to avoid danger as quickly as

possible, not to solve the problem or find a long-term solution. This decision is consistent with the work of the id, which is to avoid fear without thinking.

4.2.2.2 Acting on Impulse

Freud (1923) explained that the id operates on the principle of seeking immediate gratification without considering the consequences. This often leads to impulsive behavior driven by instinctive desires, especially when emotions or needs are not consciously controlled. Alice demonstrates this impulsive trait in several moments when she acts spontaneously without considering the long-term effects.

Data 3

When Alice followed the White Rabbit until she accidentally fell into the hole



Figure 4.3 Alice impulsively follows the White Rabbit into the hole

Duration : 00:12:32

Context :

This scene takes place at a garden party designed for Hamish's proposal to Alice. Amidst social and family pressure, Alice appears restless and uncomfortable. When Hamish finally proposes to her in front of many people, Alice does not immediately respond. Instead, she sees the White Rabbit and impulsively chases it until it falls into a large hole under a tree. Based on Freud's psychoanalytic theory (1923), Alice's actions reflect the dominance of the id, which is a subconscious

drive that works based on the principle of pleasure and instant gratification. Alice does not consider the consequences of her decisions. Her curiosity and desire to escape from pressure make her act impulsively. This indicates that her ego and superego are not strong enough to control these instinctive urges.

The type of conflict that arises in this scene is an internal conflict, because it comes from within Alice herself. She struggles between social pressure and the emotional urge to escape. Her curiosity and desire to avoid discomfort drive her to make decisions without logical consideration. The conflict resolution strategy used by Alice is avoiding. She chooses to escape from the situation rather than facing Hamish's proposal directly or conveying rejection. This reflects how the id drives her to seek the quickest way out of emotional distress. This decision is not the result of rational consideration, but rather an instinctive urge to escape discomfort.

Data 4

When Alice eats too much Upelkuchen cake to grow bigger



Figure 4.4 Alice eats the Upelkuchen cake without thinking

Alice : “Do you have any of that cake that made me grow before?”
 Mctwisp : “Upelkuchen? Actually, I might have some left.” (He digs in his pocket and takes out a large piece of the cake. She takes it and shoves it into her mouth.)
 Mctwisp : “Not all of it!” (Too late. Alice shoots upward. Buttons fly off her torn garments, seams strain and give way.) “Oh no, stop! Don’t do that!”

Duration : 0:47:13

Context :

This scene illustrates the dominance of the id in Alice. According to psychoanalytic theory by Freud (1923), the id works based on the pleasure principle, which is the desire to get instant satisfaction without considering the consequences. In this scene, Alice wants to immediately enlarge her body so she can continue her journey in Underland. When she finds out that the White Rabbit still has Upelkuchen cookies, she immediately grabs and eats them without hesitation. The White Rabbit's panicked reaction and saying, "Not at all! Oh, no! Stop! No, no, no, don't. Don't do that!" shows that Alice's actions should be held back or considered first. However, Alice did not listen. She ignored the warning and followed her desires impulsively. Her actions show that the urge to achieve personal goals defeats logic and considerations from other parties, thus reflecting the dominant function of the id.

The type of conflict in this scene is an internal conflict, because it comes from the urge within Alice herself, which are between the desire to grow up immediately and the potential risks that she could actually think about first. However, she chose to act immediately, following her desires without thinking. The conflict resolution strategy used is competing, which is when someone pursues their

desires by ignoring the considerations of others. Alice does not listen to the White Rabbit, does not wait for direction, and acts on her own impulses. This reflects the dominance of the id which makes her only focus on personal goals, without considering the consequences or reactions of others.

4.2.3 The Representation of the Ego in Alice's Character

The ego is the rational part of the personality. According to Freud (1923), the ego works based on the reality principle, which is trying to fulfill the urges of the id in a realistic and socially acceptable way. The ego functions as a mediator between the impulsive urges of the id and the moral pressures of the superego, by considering external conditions and the consequences of the actions taken. With this role, individuals are able to delay immediate gratification and make decisions that are logical and in accordance with social norms. The ego considers logic, long-term consequences, and external reality before acting, in order to maintain a balance between urges and social values. Freud called this process secondary process thinking, which is a form of rational thinking that involves reasoning, problem solving, and planning to manage internal conflicts and external challenges. In Tim Burton's *Alice in Wonderland* (2010), the character Alice demonstrates the function of the ego through wise decision-making and a rational approach to various situations. This can be seen from her ability to restrain impulsive desires and choose actions that are in accordance with logic and norms, especially when she explores the world of Wonderland which is full of risk and uncertainty.

4.2.3.1 Reality and Rational

In psychoanalysis, reality is the real state of the external world that individuals must face in everyday life. According to Freud (1923), the ego works based on the reality principle, which is trying to fulfill desires in a way that is reasonable and acceptable to the social environment. This principle enables a person to postpone momentary desires and act in a way that is appropriate to the actual situation. The ego uses rational thinking to carry out its functions. Rationality means thinking logically and considering the consequences of the actions taken. This means that the ego helps individuals to make reasonable decisions by balancing the urges of the id and the demands of the superego according to the existing reality.

Data 5

When Alice disguises herself as Um in front of the Red Queen



Figure 4.5 Alice disguises herself and lies to the Red Queen

- Red Queen : "Um?"
 Alice : "From Umbridge."
 Red Queen : "What happened to your clothes?"
 Alice : "I outgrew them. I tower over everyone in Umbridge. They laugh at me. So, I've come to you, hoping you might understand what it's like."
 Red Queen : "My dear girl. Anyone with a head that large is welcome in my court."

Duration : 00:48:17

Context :

This scene shows the dominance of the ego in Alice's personality. According to Freud (1923), the ego is tasked with mediating between instinctive drives and the demands of reality. In a threatening situation in the Red Queen's palace, Alice chooses to disguise herself with a fake name, "Um" and makes up a story that she was expelled from her hometown because she was too tall. This action shows the use of the ego's defense mechanism, namely rationalization. Alice creates a reasonable reason to be accepted and safe around the Red Queen, while avoiding the risk of her identity being revealed. This strategy shows that Alice does not act impulsively as driven by the id, or only to follow the strict moral values of the superego. She even takes logical and realistic steps to adapt to dangerous situations. Her actions are also influenced by her past experiences that have made her accustomed to adapting to environments that do not always accept her, both in the real world and in Wonderland. This reflects psychological maturity and the ability to survive through strategic thinking.

The type of conflict in this scene is an external conflict (Man vs Man), because it involves direct interaction with the Red Queen as the main threat. Alice must devise a strategy to stay safe and achieve her goals without arousing suspicion. The conflict resolution strategy used is compromising. Alice chooses to lie and adjust her story to the character of the Red Queen in order to create empathy and avoid direct conflict. She sacrifices the value of honesty superego aspect for the safety and success of her mission. This shows an effort to find a middle ground

between personal interests and the demands of the situation, which is a characteristic of a dominant and psychologically mature ego.

Data 6

When Alice shows her hesitation in responding to Hamish's marriage proposal



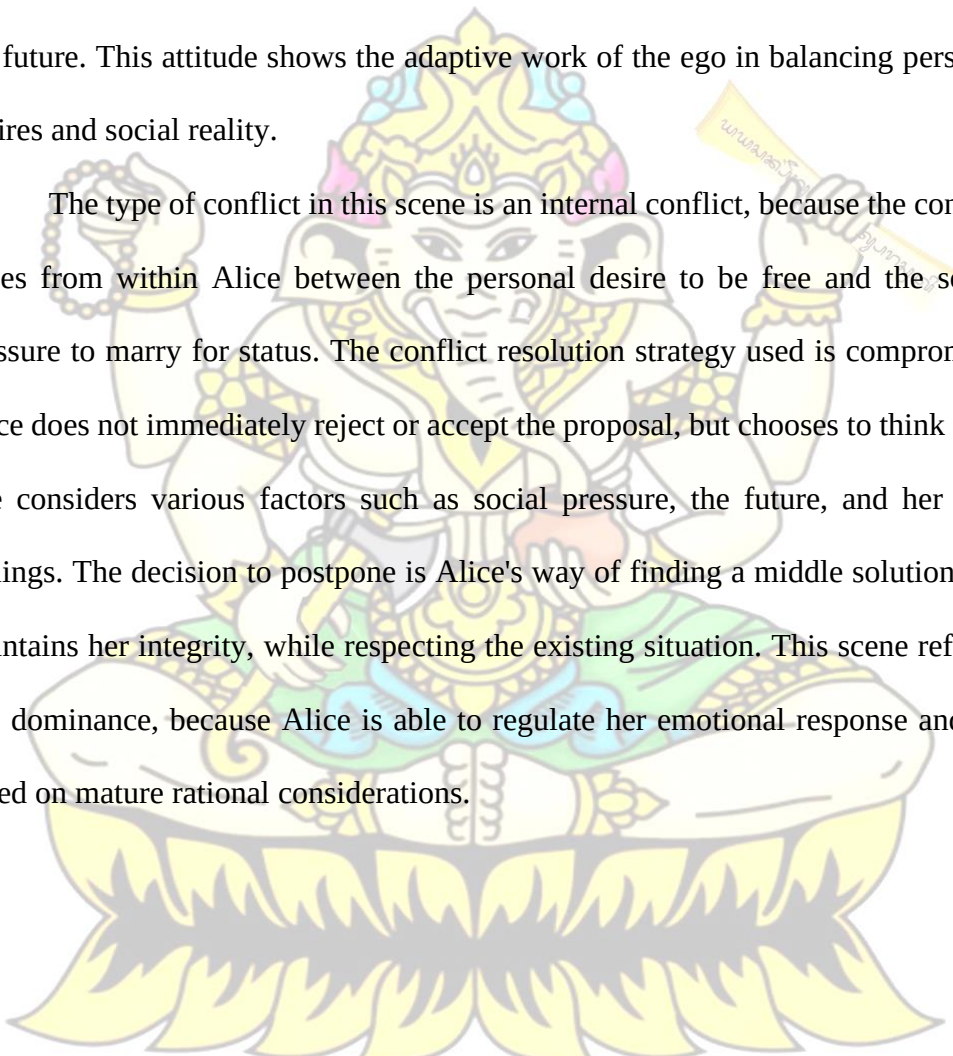
Figure 4.6 Alice delays answering Hamish's marriage proposal

- Hamish : “Alice Kingsleigh, will you be my wife?”
 Alice : “I....I....well, everyone expects me to...and you’re a Lord...and my face won’t last...and I don’t want to end up like (looks at Aunt Imogene) ...but this is happening so quickly...I think...I...I... (looks at Hamish's parents) ...need a moment.”
- Duration : 00:11:48
- Context :

In this scene, the dominance of the ego is clearly visible when Alice attends a big party held by Hamish Ascot's family. The event was designed as a proposal moment that was expected by her family. However, Alice looks restless and uncomfortable. She faces a dilemma between following her own desires or fulfilling social and family expectations. Psychologically, the id in Alice drives her to reject the proposal because she does not love Hamish and does not want to live a life that she did not choose herself. Meanwhile, the superego makes her aware that accepting the proposal is an action that is in accordance with the norms and values of society. This is where the role of the ego becomes dominant, because Alice does not

immediately follow emotional impulses, nor does she submit to external pressure. She chooses to postpone the decision and consider it rationally. One form of her consideration is seen when she compares herself to Aunt Imogene who lives in the illusion of past love. Alice realizes that a hasty decision could make her regret it in the future. This attitude shows the adaptive work of the ego in balancing personal desires and social reality.

The type of conflict in this scene is an internal conflict, because the conflict arises from within Alice between the personal desire to be free and the social pressure to marry for status. The conflict resolution strategy used is compromise. Alice does not immediately reject or accept the proposal, but chooses to think first. She considers various factors such as social pressure, the future, and her own feelings. The decision to postpone is Alice's way of finding a middle solution that maintains her integrity, while respecting the existing situation. This scene reflects ego dominance, because Alice is able to regulate her emotional response and act based on mature rational considerations.



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Data 7

When Alice Discusses a Business Proposal with Lord Ascot in the Real World



Figure 4.7 Alice presents a business idea to Lord Ascot

Lord Ascot : “You’ve left me out.”
 Alice : “No, I haven’t, sir. You and I have business to discuss.”
 Lord Ascot : “I’d like to hear what she has to say. Shall we speak in the study?”
 Alice : “My father told me he planned to expand his trade route to Sumatra and Borneo. But I don’t think he was looking far enough.”
 Lord Ascot : “Not far enough?”
 Alice : “Why not go all the way to China? It’s vast, the culture is rich, and we have a foothold in Hong Kong. To be the first to trade with China. Can you imagine it?” (She looks at him. Her eyes shine just like her father’s did.)

Duration : 01:38:48

Context :

After returning from Wonderland, Alice shows a significant psychological transformation. She rejects Hamish's proposal firmly and confidently, then takes a bold step by proposing the idea of expanding her business to China to Lord Ascot, Hamish's father and an important figure in the business world. In this scene, Alice appears with a firm attitude, thinks maturely, and has strong self-confidence. Based on Freud (1923), this scene shows the dominance of the ego in Alice's personality aspects. The ego functions to balance the personal urges of the id and the moral and social demands of the superego. Alice does not act impulsively following her free

will without direction, nor does she simply submit to her family's expectations to marry for status. Alice instead makes decisions based on logical considerations and awareness of reality. By proposing the idea of trading to China, Alice shows maturity of thought, future orientation, and independence of identity.

The type of conflict in this scene is an external conflict (Man vs Society) because Alice is faced with social pressure that expects women to play traditional roles, especially in the business world which was dominated by men at that time. Alice's personal values and ambitions conflict with societal norms, thus causing conflict between individuals and the social structures around them. The conflict resolution strategy used by Alice is collaborating. She offering a business idea that benefits both parties, Alice creates a solution that not only promotes her own interests, but also adds value to Lord Ascot. This shows that she collaborates intelligently to create change. This scene emphasizes her ego maturity. She is able to make realistic decisions that benefit herself without harming others. She does not run away from social pressure, but faces it with a strategic and collaborative approach. This reflects Alice's more mature and balanced psychological development.

4.2.3.2 Problem Solving

According to Freud (1923), one of the main functions of the ego is to resolve challenges by analyzing situations and finding realistic solutions. The ego operates based on the reality principle, which means it considers both the individual's desires and the constraints of the external world to achieve a balanced outcome. Problem solving is driven by a conscious effort to think logically, plan carefully, and act

strategically rather than impulsively. This often involves observing the environment, weighing different options, and choosing the most effective way to overcome obstacles.

Data 8

When Alice strategizes to retrieve the Vorpal Sword from the Bandersnatch



Figure 4.8 Alice returns the Bandersnatch's eye to gain its trust

Duration : 01:02:51

Context :

This scene takes place when Alice is in the Red Queen's palace and knows that the Vorpal sword, the only weapon that can defeat the Jabberwocky, is stored in a cave guarded by the Bandersnatch, a large creature that had previously attacked her. Alice realizes that the Bandersnatch has lost one of its eyes, which was taken by Mallymkun. Seeing this as an opportunity, Alice asks Mallymkun to return the eye, in the hope that the Bandersnatch will no longer consider her an enemy. Alice chooses to think calmly and find another way. She does not act rashly, but she observes the situation and makes a plan with logic. She returns the Bandersnatch's eye as a form of good faith. After getting his eye back, the Bandersnatch no longer sees Alice as a threat. He even lets Alice take the Vorpal sword and helps her escape from the Red Queen's palace to the White Queen's place. Freud as cited in Hall

(1954) explains that the ego is tasked with adjusting to reality, delaying the satisfaction of instinctual urges if necessary and finding the most realistic way to achieve goals. In this scene, Alice shows her ego maturity by thinking strategically, considering the situation logically, and making decisions by making rational decisions considering the circumstances and opportunities. She sees that the Bandersnatch only wants its eyes back, and she uses this opportunity wisely to achieve her goals.

The type of conflict in this scene is an external conflict (Man vs Creature) because Alice is directly confronted with a non-human creature that has the potential to harm her. However, this conflict is not resolved through violence, but through a considerate approach. The conflict resolution strategy used by Alice is collaborating. She chooses a peaceful approach by returning the Bandersnatch's eyes, thus building trust and creating a win-win situation. In this way, she manages to get the sword without violence. Her decision reflects logical thinking as well as emotional awareness which are characteristics of a mature functioning ego. This collaborating strategy indicates that Alice is no longer acting impulsively, but is able to face difficult situations with a strategy that balances logic and empathy.

4.2.4 The Representation of the Superego in Alice's Character

The superego is a part of the personality that functions as a moral and social controller in a person. The superego works by encouraging a person to act in accordance with the values, norms, and rules that are considered right by society. The superego helps restrain impulsive desires from the id and encourages the ego to make responsible decisions. This part makes a person more aware of

responsibility, a sense of right and wrong, and considers others before acting. In *Alice in Wonderland* (2010), the character Alice shows superego characteristics through several behaviors, such as a sense of responsibility, moral awareness, and self-control. She often chooses to do the right thing even though it is difficult or does not benefit her. Her actions show that she prioritizes principles and goodness over simply following momentary desires or emotions.

4.2.4.1 Responsibility

Responsibility is one of the main characteristics of the superego. Responsibility arises when someone realizes that their actions have an impact, both on themselves and others, so they try to act wisely and not selfishly. In the context of Freud's theory, the superego encourages someone to fulfill moral and social obligations, not just follow personal desires. People who show a sense of responsibility are usually willing to do something right, even if it is difficult because they feel there is a duty or role that must be carried out.

Data 9

When Alice accepts her destiny to defeat the Jabberwocky



Figure 4.9 Alice bravely decides to slay the Jabberwocky

Duration : 01:26:39 until 01:31:18

Context :

In this scene, Alice initially hesitates to fight the Jabberwocky because she lacks confidence and is full of fear. However, after a dialogue with Absolem a wise blue caterpillar, Alice begins to understand her role as the main character in the prophecy believed by the creatures in Wonderland. She realizes that fighting the Jabberwocky is a responsibility that she must carry out in order to restore peace to the world. Alice finally decides to face the threat with courage and moral awareness while carrying the Vorpal sword. Based on psychoanalytic theory, the part of the personality that functions as a guide for moral values and social responsibility is the superego. The superego is not like the id which acts based on instinctive urges, or the ego which mediates realistically, but the superego encourages individuals to act according to moral and ethical principles. Alice's choice to face the Jabberwocky reflects the dominance of the superego in her. She does not act out of impulsive urges or for personal gain, but because she feels responsible for the fate of Wonderland. Her decision shows that she prioritizes the values of goodness and justice over her own safety.

The conflict that occurs in this scene is included in the type of external conflict (Man vs Creature), because Alice has to face a dangerous creature that clearly threatens her safety and the world of Wonderland. This conflict comes from external factors that require Alice to be active and brave in making decisions. The conflict strategies style used by Alice in this scene is competitive, namely by facing threats directly and firmly. Here she takes risky actions to save many parties. Her

actions reflect courage and strong moral principles, where victory over defeating the Jabberwocky is the only way to restore order in Wonderland. Thus, this scene shows Alice's increasingly mature psychological development. She shows that her superego has developed strongly, encouraging her to act based on a sense of social and moral responsibility, and dare to take an important role in resolving the crisis at hand.

Data 10

When Alice chooses to return to the real world



Figure 4.10 Alice drinks the Jabberwocky's blood to return home

- Alice : "Will this take me home?"
 White Queen : "If that is what you choose" (Alice lifts the vial. The Hatter puts his hand on hers.)
 Mad Hatter : "You could stay."
 Alice : "What an idea... a crazy, mad wonderful idea" (She looks at the strange and wonderful beings she's met in this strange and wonderful place. But then, thoughts of her mother and sister and unfinished business intrude)
 Alice : "But, I cannot. There are questions I have to answer. And things I still must do" (She drinks the potion)
 Duration : 01:35:05
 Context :

This scene reflects the dominance of the superego in Alice's personality aspects, when she decides to return to the real world after her journey in

Wonderland. The decision is not based on personal desires or emotional impulses alone, but on moral awareness and a sense of responsibility. Although Wonderland is a fun place and makes Alice feel freer and more accepted, she still chooses to go home. Even when the Mad Hatter invites her to stay, Alice does not act impulsively. She sticks to the moral values she believes in. The statement from her, "There are questions I have to answer. And things I still must do" shows that she is aware of the responsibilities she must complete in the real world. This choice is a form of maturity and sacrifice, where she realizes that living in fantasy is not the way out. Based on psychoanalytic theory, the superego plays a role as a moral in an individual's personality. In this scene, the superego works dominantly by guiding Alice to choose responsible decisions. In addition, this scene also shows the development of Alice's character. At the beginning of the story, she is depicted as a figure who is hesitant and feels she has no control over her life. However, at this point, Alice has grown into a more confident person and is able to make decisions based on the values she believes in. She does not choose the easy path, but rather the path she feels is right, even though it requires courage and personal sacrifice.

The conflict that occurs is an internal conflict, because the struggle Alice experiences arises from within herself. She must choose between staying in a fantasy world full of comfort, or returning to the real world that demands responsibility. There is no external pressure forcing her, but rather an inner dilemma that reflects the process of maturity and self-awareness. The conflict resolution style used by Alice in this scene is compromising. She chooses to return to the real world by bringing lessons and courage from her experiences in Wonderland. This decision

shows that Alice has developed psychologically, and is able to balance personal desires with the demands of reality. Her decision to return reflects that her superego has developed strongly, leading her to prioritize responsibility and a real future over temporary pleasure.

4.2.4.2 Moral Principle

Moral principle is a part of the superego that makes a person act based on the values of goodness, justice, and what is considered right by conscience and social norms. This moral principle encourages a person to not only think about personal interests, but also consider the impact of their actions on others and the social environment. When someone follows a moral principle, they tend to choose actions that are in accordance with ethics, empathy, and a sense of responsibility, even though the choice may not always be easy or personally beneficial.

Data 11

When Alice Rejects Hamish's Proposal in the Real World (After Returning from Wonderland)



Figure 4.11 Alice rejects Hamish's proposal with confidence

Hamish	: "Alice?"
Helen	: "What happened to you?"
Alice	: "I fell down a hole and hit my head."

Lady Ascot : “You look a frightful mess.” (Alice turns to Hamish. Her adventure, although unremembered, has given Alice unwavering confidence and self-awareness.)

Alice : “I’m sorry Hamish, I can’t marry you. You’re not the right man for me. And there’s that trouble with your digestion.”

Duration : 01:37:25

Context :

After returning from her adventure in Wonderland, Alice must face an important moment that has long been awaited by her family and social environment, namely a marriage proposal from Hamish Ascot, a man from a prominent family. In the culture and social expectations of the time, accepting Hamish's proposal means maintaining the family's reputation and meeting the prevailing social norms. However, surprisingly, Alice calmly and politely rejects the proposal by saying, "I'm sorry, Hamish, I can't marry you. You're not the right man for me. And there's that trouble with your digestion." This scene reflects the dominance of the superego in Alice's personality. Based on psychoanalytic theory by Freud (1923), the superego acts as a moral and social guide, guiding individuals to act according to the values they believe are right. Alice's decision to reject Hamish's proposal is not driven by emotional impulses from the id or rational calculations from the ego. The rejection is based on the moral principles she has, that marriage should be based on love, compatibility, and freedom of choice, not just social status or family expectations. Although Alice does not show any rebellious attitude, she remains firm in her position. She conveys her rejection in a polite and considerate manner, showing that her decision stems from a mature moral awareness. The superego

within her guides her in making decisions that are in accordance with the principles of truth and self-integrity.

The conflict that occurs in this scene is included in the external conflict (Man vs. Society). Alice must deal with social norms that place women in a passive role and submit to the will of the family and society, especially in terms of marriage and life choices. Pressure from the environment is seen in the expectation that Alice will accept Hamish's proposal in order to maintain the family's image and social position. However, Alice chooses to reject this pressure and makes a decision based on the values she believes in. This conflict reflects the inconsistency between personal identity and environmental demands, making it a real example of a conflict between individuals and society. The conflict resolution strategy used by Alice in this scene can be categorized as accommodating. Although she rejects the proposal, Alice still considers the feelings of those around her. She conveys her decision with empathy and respect, without causing direct confrontation. This attitude is not a form of weakness, but rather a manifestation of strong moral awareness and the influence of the superego in her personality. By remaining true to her principles, Alice shows psychological growth and maturity. Her decision marks her transformation into a more confident and integral person. This scene shows that Alice's superego has developed significantly. She is able to make decisions based on moral values, considering the interests of others without having to sacrifice her identity. Alice's courage to remain brave on principle amidst social pressure reflects psychological maturity and integrity in facing life's conflicts.

Data 12

When Alice shows her sympathy by encouraging the Mad Hatter



Figure 4. 12 Alice calms the Mad Hatter with empathy and compassion

- Alice : “Hatter!” (she looking into his eyes, she can see the fear in them.)
 Mad Hatter : “Have you any idea why a raven is like a writing desk? I’m frightened. I don’t like it in here, terribly crowded. Have I gone mad?” (Alice feels his forehead, like her father did years ago.)
 Alice : “I’m afraid so. You’re entirely bonkers. But I’ll tell you a secret...all the best people are. Oh, look! Here’s another one.” (She picks up his hat from behind a box. It’s his very own Hightopp Hatter’s hat. His eyes fill with emotion to see it. She puts it on his head.)
 Alice : “That’s better. You look yourself again.” (He’s too overwhelmed to speak. He takes it off and holds it to his heart with gratitude.)
 Duration : 00:56:44
 Context :

This scene takes place in the Red Queen's dressing room at night, after the Mad Hatter is forced to return to work making beautiful hats for the cruel queen. When Alice enters the room, she sees rows of large, colorful hats made by the Hatter. Although the Hatter initially seems happy to be able to return to his job as a hatmaker, his mood changes drastically when he realizes that all the hats, he has made are intended for the Red Queen. This realization gives rise to feelings of disappointment, anger, and loss of identity. The Hatter experiences emotional stress that culminates in an angry outburst, which is shown by the act of destroying the

hats he has made himself. Seeing this situation, Alice approaches the Hatter and tries to calm him down with empathy. She gently holds the Hatter's face and tries to calm his emotions. This action shows that Alice responds to the situation sincerely and with concern, not because of temporary emotional impulses. Based on psychoanalytic theory, Alice's actions in this scene reflect the dominance of the superego in her personality. The superego is a part of the personality that plays a role in regulating moral values, the urge to do good, and a sense of social responsibility. In this context, Alice acts because of moral urges and a sense of concern for the suffering of others. She is not seeking personal gain, but she feels the need to help because of a sense of emotional and social responsibility towards her friend the Hatter

The conflict that occurs in this scene is an external conflict (Man vs. Man) because it involves direct interaction between two characters, namely Alice and the Mad Hatter. This conflict is emotional and arises from the psychological pressure felt by the Hatter after losing the meaning of his work under the rule of the Red Queen. Alice is directly involved in responding to this emotional tension through her presence and emotionally supportive attitude. The conflict resolution strategy used by Alice in this scene is accommodating, which is a strategy that focuses on fulfilling the emotional needs of others, even though it requires her to put aside her personal interests. Alice chooses to be emotionally present, listen, and provide reassurance. This strategy reflects sensitivity to the emotional conditions of others and shows an effort to maintain harmony in interpersonal relationships, reflecting the role of the superego in personality. Overall, this scene illustrates the

development of the superego in Alice which is now a moral force that guides her actions. She chooses to be present and provide emotional support, not because of personal motivation, but because of an awareness of the importance of caring for others. This action reflects Alice's psychological maturity and character development as a caring, empathetic, and emotionally mature individual.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 The Conclusion

Based on the analysis conducted on the movie *Alice in Wonderland* (2010), this study concludes that Alice's character shows psychological growth that transforms her into a more mature individual in her actions and decisions through the interaction between three aspects of personality, namely id, ego, and superego. At the beginning of the story, Alice's behavior is mostly influenced by the id, which is shown from her impulsive actions such as being driven by curiosity, instinct, and the desire to avoid discomfort. As the story progresses, the ego begins to help her make more rational and realistic decisions, such as when she is faced with challenges that require planned and strategic thinking. Towards the end of the story, the superego takes on a bigger role, seen in her actions that are guided by moral values, responsibility, and social concern.

In this movie, Alice also experiences internal and external conflicts. Internal conflicts include emotional struggles and exploration of her identity, while external conflicts are categorized as Man vs Man, Man vs Creature, and Man vs Society. In resolving these conflicts, Alice applies five strategies such as avoiding, competing, compromising, collaborating, and accommodating. These two strategies, collaborating and compromising, especially appear most often at key moments in her character development. These findings answer the research question by showing that the interaction between personality aspects and conflict resolution strategies significantly shapes Alice's character development. This study

contributes to the understanding of character psychology in film, showing how internal processes and conflict strategies are crucial to emotional and narrative development. This study also supports the use of psychoanalytic theory and conflict strategies as tools to deepen character analysis in literature and movie.

5.2 The Suggestion

Based on the findings and conclusions of this study, the author offers several recommendations for future researchers, students, general readers, and practitioners in the field of storytelling, including filmmakers and screenwriters, interested in character analysis and psychoanalytic studies. Further researchers are advised to broaden the scope of their research by analyzing more than one character in a single film, comparing character development across different adaptations, or combining psychoanalytic theory with other psychological or social approaches to gain a deeper understanding. For students of literary and film studies, the use of psychoanalytic theory and conflict resolution strategies can be an effective approach to analyzing the behavior, motivations, and decision-making processes of characters in literary and film works. This approach helps students understand the psychological aspects that shape character dynamics in stories. For general readers and viewers, exploring a character's psychological structure can enhance their appreciation of the story and its characters. Understanding how characters think, feel, and develop can provide new insights into human life and the emotional journeys often reflected in works of fiction.

Furthermore, filmmakers and screenwriters are advised to consider psychological approaches, such as psychoanalytic theory by Freud, in developing

characters and constructing storylines. In understanding the internal conflicts and psychological aspects of each character can create a more engaging and meaningful narrative and increase the audience's emotional engagement. A strong psychological foundation in characters can significantly add depth and authenticity to a story.



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APPENDICES

Appendix 1 Movie Poster of *Alice in Wonderland* (2010)



Figure A. 1 Alice in Wonderland Movie Poster

Appendix 2 Synopsis of *Alice in Wonderland* (2010)

Alice Kingsleigh, a 19-year-old young woman, feels trapped by the rigid social expectations of Victorian society. During an unwanted engagement party where she is expected to accept a proposal, Alice escapes by following a mysterious white rabbit wearing a waistcoat. She falls down a rabbit hole and finds herself in a strange and fantastical world called Underland (often mistaken as Wonderland). In Underland, Alice encounters a host of peculiar characters such as Tweedledee and Tweedledum, the mischievous Cheshire Cat, Absolem the wise blue caterpillar, and the eccentric Mad Hatter. The realm is under the tyrannical rule of the Red

Queen, who has usurped the throne from her sister, the gentle White Queen. The inhabitants of Underland believe Alice is the prophesied heroine destined to defeat the Jabberwocky a fearsome dragon-like creature that serves the Red Queen and restore balance to their world. Although initially doubtful of herself and believing everything to be a dream, Alice gradually discovers her inner strength, independence, and identity. In the end, she confronts and defeats the Jabberwocky, helping the White Queen reclaim her rightful throne. After her adventure, Alice returns to the real world with newfound confidence, choosing to forge her own path in life, rejecting societal constraints and setting out to explore the world on her own terms.

Appendix 3 The Total Data of Psychological Aspect Alice's Character

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
1	When young Alice approached her father after having a nightmare	-	Id	Internal	Avoiding	00:01:36
2	When Alice dislikes wearing a corset and stockings	Helen Kingsleigh: "Where's your corset?" [She pulls back her dress to see bare legs.] "And no stockings!" Alice: <i>"I'm against them. To me a corset is like a codfish"</i>	Id	External (Man vs Society)	Avoiding	00:03:26
3	When Alice spontaneously says that she imagines a man	Hamish: "Do I amuse you?" Alice: <i>"No. I had a sudden</i>	Id	Internal	Avoiding	00:06:08

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
	wearing a dress in front of Hamish	<i>vision of all the ladies in waistcoats and the men wearing dresses.</i>				
4	When Alice imagines she can fly like a bird while dancing	Hamish: "Where is your head? Alice: <i>"I was wondering what it would be like to fly."</i> Hamish: "Why would you waste your time thinking about such an impossible thing?"	Id	Internal	Avoiding	00:06:28
5	When Alice spontaneously says roses can be painted	Lady Ascot: "Imbeciles! The gardeners planted white roses when I specifically asked for red! Alice: <i>"You could always paint the roses red."</i> (Lady Ascot looks at her strangely.)	Id	Internal	Avoiding	00:08:38
6	When Alice drinks the potion labeled "drink me" without thinking	-	Id	Internal	Avoiding	00:15:39
7	When Alice eats the Upelkuchen cake at the beginning of the story	-	Id	Internal	Competing	00:16:47

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
8	When Alice ran away in fear as she was being chased by the Bandersnatch	-	Id	External (Man vs Creature)	Avoiding	00:23:11
9	When Alice followed the White Rabbit until she accidentally fell into the hole	-	Id	Internal	Avoiding	00:12:32
10	When Alice eats too much Upelkuchen cake	Alice: <i>“Do you have any of that cake that made me grow before?”</i> Mctwisp: “Upelkuchen? Actually, I might have some left.” (He digs in his pocket and takes out a large piece of the cake. She takes it and shoves it into her mouth.) “Not all of it!” (Too late. Alice shoots upward.) “Oh no, stop! Don’t do that!”	Id	Internal	Competing	00:47:13
11	When Alice dances the Futterwacken after back to the real world	-	Id	Internal	Competing	01:38:31
12	When Alice decides to wear armor and sword after reflection	-	Ego	Internal	Collaborating	01:23:14

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
13	When Alice catches Lowell kissing another woman	Lowell: “Alice. We were just... Hattie's an old friend. Alice: “I can see you're very close.” Lowell: “Look, you won't mention this to your sister, will you?” Alice: <i>“I don't know. I'm confused. I need time to think.”</i> Lowell: “Well, think about Margaret. She'd never trust me again. You don't want to ruin her marriage, do you?” Alice: <i>“Me? But I'm not the one who's sneaking around behind her back.”</i>	Ego	External (Man vs Man)	Avoiding	00:10:05
14	When Alice disguises herself as Um in front of the Red Queen	Red Queen: “Um?” Alice: <i>“From Umbridge.”</i> Red Queen: “What happened to your clothes?” Alice: <i>“I outgrew them. I tower over everyone in Umbridge.”</i>	Ego	External (Man vs Man)	Compromising	00:48:17

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
		<i>They laugh at me. So, I've come to you, hoping you might understand what it's like."</i>				
15	When Alice shows her hesitation in responding to Hamish's marriage proposal.	Hamish: "Alice Kingsleigh, will you be my wife?" Alice: <i>"I...I...well, everyone expects me to...and you're a Lord...and my face won't last...and I don't want to end up like (looks at Aunt Imogene) ...but this is happening so quickly...I think...I...I... (looks at Hamish's parents) ...need a moment."</i>	Ego	Internal	Compromising	00:11:48
16	When Alice Discusses a Business with Lord Ascot in the Real World	Lord Ascot: "You've left me out." Alice: <i>"No, I haven't, sir. You and I have business to discuss."</i> Lord Ascot: "I'd like to hear what she has to say. Shall we speak in the study?"	Ego	External (Man vs Society)	Collaborating	01:38:48

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
		Alice: <i>"My father told me he planned to expand his trade route to Sumatra and Borneo. But I don't think he was looking far enough."</i>				
17	When Alice strategizes to retrieve the Vorpall Sword from the Bandersnatch	-	Ego	External (Man vs Creature)	Collaborating	01:02:51
18	When Stayne tries to flirt with Alice, but she ignores him.	Stayne: "I like you Um, I like largeness" Alice: <i>"Get away from me!"</i>	Ego	External (Man vs Man)	Avoiding	00:59:48
19	When Alice apologizes when she says something wrong	Alice: <i>"I'm sorry. I'm tired. I didn't sleep well last night."</i>	Superego	Internal	Accommodating	00:03:46
20	When Alice helps release the hedgehog	(The hedgehog rolls to a stop near Alice. She attempts to untie him. He cries out fearfully.) Alice: <i>"Shhh. I want to help you."</i>	Superego	External (Man vs Nature)	Accommodating	00:46:55
21	When Alice accepts her destiny to defeat the Jabberwocky	-	Superego	External (Man vs Creature)	Competing	01:26:19-01:32:18
22	When Alice chooses to return to the real world	Mad Hatter: "You could stay."	Superego	Internal	Compromising	01:35:05

No	Scenes	Dialogues	Psychological Aspect (the id, ego, superego)	Type of Conflict	Conflict Resolution Mode	Timeline
		Alice: <i>"What an idea... a crazy, mad wonderful idea. But, I cannot. There are questions I have to answer. And things I still must do"</i> (She drinks the potion)				
23	When Alice Rejects Hamish's Proposal in the Real World (After Returning from Wonderland)	Alice: <i>"I'm sorry Hamish, I can't marry you. You're not the right man for me. And there's that trouble with your digestion."</i>	Superego	External (Man vs Society)	Accommodating	01:37:25
24	When Alice shows her sympathy by encouraging the Mad Hatter	Alice: <i>"I'm afraid so. You're entirely bonkers. But I'll tell you a secret...all the best people are. Oh, look! Here's another one."</i> (She picks up his hat from behind a box. It's his very own Hightopp Hatter's hat. His eyes fill with emotion to see it. She puts it on his head.) <i>That's better. You look yourself again."</i>	Superego	External (Man vs Man)	Accommodating	00:56:44