

EGGSY'S DEFENSE MECHANISMS IN *KINGSMAN: THE SECRET SERVICE* (2014) MOVIE: A PSYCHOANALYTIC APPROACH

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Abstrak

Penelitian ini mengkaji mekanisme pertahanan diri dan struktur kepribadian Gary "Eggsy" Unwin dalam film *Kingsman: The Secret Service* (2014) menggunakan teori psikoanalisis Sigmund Freud. Tujuannya adalah untuk mengidentifikasi jenis-jenis mekanisme pertahanan diri yang ditunjukkan oleh Eggsy serta menganalisis kepribadiannya melalui konsep id, ego, dan superego. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan psikoanalisis; data dikumpulkan dari dialog, adegan, dan tindakan dalam film maupun naskah, kemudian diklasifikasikan dan diinterpretasikan berdasarkan teori Anna Freud dan Sigmund Freud. Hasil penelitian mengungkapkan tujuh mekanisme pertahanan diri: penyangkalan (denial), represi, proyeksi, dan pengalihan (displacement) (masing-masing dua kejadian); sublimasi dan pembentukan reaksi (reaction formation) (masing-masing tiga kejadian); serta rasionalisasi (empat kejadian), yang merupakan mekanisme paling dominan. Id mendominasi adegan-adegan awal melalui perilaku impulsif, superego berperan penting dalam ujian moral selama pelatihan, dan ego akhirnya menjadi dominan pada bagian klimaks dengan mengintegrasikan energi id serta orientasi moral superego ke dalam tindakan yang adaptif. Penelitian ini menyimpulkan bahwa perkembangan Eggsy bergerak dari ketidakdewasaan yang impulsif menuju identitas yang terintegrasi dan berlandaskan moral.

Kata kunci: mekanisme pertahanan diri, ego, id, struktur kepribadian, psikoanalisis, superego

Abstract

This study examines the defense mechanisms and personality structure of Gary "Eggsy" Unwin in *Kingsman: The Secret Service* (2014) using Sigmund Freud's psychoanalytic theory. The objectives are to identify the types of defense mechanisms displayed by Eggsy and to analyze his personality through the id, ego, and superego. This research employs a qualitative descriptive method with a psychoanalytic approach, with data collected from dialogues, scenes, and actions in the film and script, then classified and interpreted based on Anna Freud's and Sigmund Freud's theories. The findings reveal seven defense mechanisms: denial, repression, projection, and displacement (two instances each), sublimation and reaction formation (three instances each), and rationalization (four instances), the most dominant mechanism. The id dominates the earlier scenes through impulsive behavior, the superego prevails in moral tests during training, and the ego ultimately becomes dominant in the climax, integrating the id's energy and the superego's moral orientation into adaptive action. The study concludes that Eggsy's development moves from impulsive immaturity toward an integrated, morally grounded identity.

Keywords: defense mechanisms, ego, id, personality structure, psychoanalysis, superego

1. INTRODUCTION

The literature has traditionally been perceived as a resource for the transmission of human experiences, emotions, and psychology. In the view of (Wellek & Warren, 1956), "literature represents life" because it mirrors the internal and external phenomena of a human being. This assertion serves as the rationale for the construction of the idea of extracting the psychological aspects of literature because it is universally applicable to all forms of literature, whether prose, poetry, play, or movies. Even in modern times, literature remains a symbolic resource of the human mind, in line with the assertions presented in (Eagleton, 2008) regarding the extraction of the psychological aspects of stories, as discussed in detail below.

The importance of literature has long been claimed to be a medium of expression of human experience, human emotions, as well as the complexities of human psyche. According to (Wellek & Warren, 1956), "literature represents life" because it represents the internal as well as external experience of human beings. Such an explanation creates a point of origin for understanding the importance of psychological facets, which have a very close link to human behavior, in writing these literary works which comprise prose, poetry, drama, or cinematic writing. According to (Eagleton, 2008) "the role of literature is the symbolic representation of human minds" to emphasize that stories offer access to psychological truth present in characters as well as stories, even from modern literary critics.

Furthermore, genres of literary works have expanded immensely as well. Even though the conventional genres, such as novels, stories, and poems, remain very popular, films have been gradually accepted and classified as genres of literary works as well. According to a report by (Monaco, 2009)), films can also be identified and explained as "a linguistic and symbolic system" in a similar manner, as can be identified, interpreted, and analyzed in literary works, especially as films, like literary works, tend to build characters, conflicts, and themes through narratives as well. The study of literary work within the research field has various connections to critical paradigms. (Abrams, 1999) according to the study by the same author in 1999, argues that there are various models within which the study of literature can fit, depending on the interests of the researcher, and these can include feminist, sociological, structural, or psychological models of research. Between these models, one that has gained great popularity is the psychological model, considering that researchers are able to analyze how characters exercise mental phenomena. (Tyson, 2006)) adds that psychological criticism helps to analyze characters 'as if they were real persons, gaining more profound meaning.

Among the domains within psychological literary critique that have continued to fascinate scholars is psychoanalysis and the psychoanalytic theories propounded by one of the

pioneers in the field, Sigmund Freud. According to (S. Freud, 1923) the human mind is made up of the id, ego, and superego; in addition to this, human behavior can be determined by the conflict that occurs in the human psyche on an unconscious level. In this regard, (S. Freud, 1923)) identifies the concept known as defense mechanisms, which are the strategies employed by human beings on an unconscious level that can decrease anxiety as well as safeguard the ego. As explained (Hall, 1954) defense mechanisms are integral in personality development.

Among the many subjects that can be analyzed using the psychoanalytic framework, the subject of defense mechanisms has found usage in the analysis of literature and motion pictures. As (Cramer, 2006) stated, defense mechanisms can be used to provide information about the mental state of a character since these mechanisms provide information regarding the adaptation style of a character. In the analysis of motion pictures, the development of characters depends greatly on the character's struggle; hence the relevance of psychoanalytic theories in the subject matter of defense mechanisms.

As far as this discussion goes, another movie, *Kingsman: The Secret Service*, from 2014, directed by Matthew Vaughn, could also prove to be very interesting material to interpret and discuss from a psychology viewpoint and perspective. Through the movie, *Kingsman*, one gets to observe very intriguing character growth and progress, including that of Eggsy, who tackles very important and personal issues and struggles at an emotional, personal, and also at a societal level. Owing to this fact that one has to observe and interpret the very important concepts and meanings associated with identity, stress, and also changes in this movie, one could state that this movie could also prove to be an extremely important and very valid subject at a psychology level. As mentioned: “Based on the evidence, *Kingsman* can best be described using the concept of the ‘transformation’ of the central character, questioning the ethos and understanding of ‘social mobility’ and ‘personal resilience’ through the behavioral traits exhibited by Eggsy (Rowley, 2017)

The production of the movie itself provides a rather intricate background of culture and films. *Kingsman: The Secret Service*, a movie that came into fruition in 2014, was based on a graphic novel series called *The Secret Service*, written by Mark Millar with illustrations by Dave Gibbons. The production of the movie by Vaughn provides a sort of mix of storytelling, action, satire, and psychology. The relevance of the movie, as a result of its success as well as its recognition by experts, provides a reason valid enough for the subject of a research study. As identified by (Barker, 2018) the movie blends “spectacle with detailed character psychology.”

Because of these reasons, it can be stated that *Kingsman: The Secret Service* becomes an interesting subject for analysis as it brings a stylish and fresh take on the spy thriller genre film type. It can be noted from this particular film that it brings a very sharp and stylish pace and characters which can be both entertaining and very complex on a psychological level as well. The character portrayed by Colin Firth also brings a very disciplined and serious performance in this film long before things escalate into more violent and comical tactics as found in a spy thriller genre film. In stark contrast to the initial protagonist, however, The character of Gary “Eggsy”Unwin, played by the skillful actor Taron Egerton, is also launched in the story through a series of dramatic events: Eggsy is a young man who has no direction in life because he has also lost the father he hardly knew, a father who was once a part of the secret service of Kingsman when Eggsy was no more than a baby. The story of Eggsy, led by the fatherly guidance of Harry, becomes an engrossing tale of transformation and inner conflict. The addition of the character of Valentine, an eccentric villain with a ridiculous scheme for the conquest of the whole world, also adds depth to the dramatic elements. Taking all aspects of the story into account, it is sufficient to say that this film is not merely entertaining but also full of meanings when it comes to an analysis of defense mechanisms and the effect of this psychological phenomenon on the character’s psychological developments

In light of the mentioned academic models, *Kingsman: The Secret Service* can also be pointed out as highly relevant for applying a psychoanalytic study with emphasis on understanding defense mechanisms. Eggsy’s transition from being a troublesome youngster to a well-refined secret agent involves non-stop dealings with the elements of fear, insecurity, and halting child psychology. The model of Freud’s classical Psychoanalytic Theory can represent an understanding or comprehension of Eggsy’s personality with respect to those very defense mechanisms which Eggsy resorts to as protective measures for himself through techniques involving denial, projection, humor, or displacement. Thus, the objectives of this research involve the identification of psychological phenomena pertaining to Eggsy through the application of Freud’s classical Psychoanalytic Theory.

2. METHOD

2.1 Type of Study

This research employs a qualitative descriptive study. (Creswell, 2014) states that qualitative research focuses on understanding and interpreting social and human problems through detailed description and analysis rather than numerical measurement. The present study applies a psychoanalytic approach to examine psychological aspects reflected through character behavior, dialogue, emotional response, and personality structure. In

addition, (Tyson, 2006) explains that psychoanalytic criticism examines unconscious motivation, internal conflict, and behavioral patterns represented in literary and visual texts. Therefore, the qualitative descriptive method is considered appropriate for interpreting psychological representation in narrative film.

2.2 Object of the Study

The object of this study is the psychological aspect of the main character, particularly the defense mechanisms and personality structure represented through behavior, dialogue, and emotional responses. The subject analyzed in this research is Gary “Eggsy” Unwin, the main character in *Kingsman: The Secret Service* directed by Matthew Vaughn. The character is selected because he demonstrates various psychological conflicts and personality developments throughout the narrative. This study specifically focuses on identifying the types of defense mechanisms and analyzing the personality structure based on (S. Freud, 1923) psychoanalytic theory, particularly the concepts of id, ego, and superego introduced in *The Ego and the Id*.

2.3 Type of Data and Data Source

The data in this study consist of verbal and non-verbal expressions related to psychological conflict, defense mechanisms, and personality structure. According to (Tyson, 2006) in *Critical Theory Today: A User-Friendly Guide*, psychoanalytic criticism focuses on unconscious motivation, emotional conflict, and behavioral patterns reflected through language and action. Therefore, dialogues, expressions, and character behavior become important sources for psychoanalytic interpretation. The verbal data include dialogues, statements, and conversations that indicate anxiety, impulse, emotional tension, and moral conflict. Meanwhile, the non-verbal data include facial expressions, gestures, reactions, tone of voice, and actions shown by the character throughout the narrative. As explained by (Bordwell & Thompson, 2010) in *Film Art: An Introduction*, meaning in film is constructed not only through spoken language but also through visual and cinematic representation. The primary source of data in this study is the film *Kingsman: The Secret Service* and its script. The secondary sources include books, journals, and previous studies related to psychoanalytic theory, defense mechanisms, personality structure, and film analysis.

2.4 Method of Collecting Data

The data were collected through observation and documentation techniques. According to (Creswell, 2014), qualitative data collection generally involves observation, document

analysis, audio-visual materials, and detailed examination of human behavior and social phenomena. In addition, psychoanalytic criticism emphasizes careful attention to dialogue, gesture, emotional response, and symbolic representation because unconscious conflict is often reflected indirectly through language and action (Tyson, 2006). Therefore, the researcher employed several procedures in collecting the data as follows:

1. Watching the Film Repeatedly

The researcher watched *Kingsman: The Secret Service* repeatedly to obtain a comprehensive understanding of the narrative and psychological aspects represented in the film. (Monaco, 2009) explains that repeated observation is important in film analysis because cinematic meaning is communicated through visual signs, narrative construction, and emotional expression.

2. Identifying Relevant Scenes and Dialogues

The researcher identified scenes and dialogues related to psychological conflict, anxiety, emotional tension, and behavioral responses. (Tyson, 2006) states that psychoanalytic criticism focuses on unconscious motivation and behavioral patterns reflected through character actions and language.

3. Documenting the Data

Important dialogues and scenes were documented and compared with the film script to maintain data accuracy. (Creswell, 2014) explains that documentation is one of the important techniques in qualitative research because documents provide detailed and stable sources of information.

4. Taking Observation Notes

The researcher recorded facial expressions, gestures, tone of voice, emotional reactions, and behavioral responses shown by the character. (Bordwell & Thompson, 2010) argue that meaning in film is represented not only through dialogue but also through visual and cinematic elements.

5. Classifying the Data

After the data had been collected, the findings were classified according to the categories of defense mechanisms proposed by (A. Freud, 1936) and the personality structure theory introduced by (S. Freud, 1923)

3. FINDINGS AND DISCUSSIONS

3.1.1 Types of defense mechanisms are used by Eggsy in *Kingsman: The Secret Service* (2014)?

This chapter presents a discussion of the seven defense mechanisms identified in the character of Eggsy in the film *Kingsman: The Secret Service* (2014). The analysis draws on Freudian psychoanalytic theory, particularly the framework of defense mechanisms as elaborated by (A. Freud, 1936; S. Freud, 1923), as well as subsequent contributions by (Cramer, 2006, 2015). The discussion addresses each mechanism in turn, examining how it functions within specific scenes and what it reveals about the psychological dynamics of the character.

a. Denial (2 instances)

Denial appears twice in the course of the film. In the first instance, Eggsy minimizes the significance of his car theft by downplaying it as something trivial rather than a serious offence. In the second and more pronounced instance, when Russian agents restrain him on railway tracks and press him about his true role as a Kingsman candidate, Eggsy insists: "I told you, I work for the post office! I drop stuff off all over London. Whoever you think I am, you've got the wrong bloke." He maintains this false identity even as death approaches.

The reason denial surfaces in these two scenes is closely tied to the nature of the threats Eggsy faces. According to (S. Freud, 1923) denial functions as a primitive ego defense in which the mind refuses to register what is too overwhelming to acknowledge. In the car theft scene, accepting the full weight of the offence would force Eggsy to confront his reckless behavior and its consequences, which his ego is not yet equipped to handle. In the railway scene, confessing his identity as a Kingsman would not only confirm the life-threatening reality he is caught in but would also place the Kingsman organization at risk. Denial, therefore, serves a dual purpose: it shields the ego from unbearable anxiety while simultaneously functioning as a protective act toward others.

When compared to prior research, the presence of denial in Eggsy's profile is consistent with findings across several studies. (Setyo & Nugroho, 2024), in their analysis of *No Longer Human* (2019), identified denial as one of the mechanisms employed by the protagonist Osamu Dazai, manifesting when he attempts to sustain an affair while ignoring its damage to his family life. Similarly, (Rezeki et al., 2023) found denial among the mechanisms used by Cecilia in *The Invisible Man*, particularly when she struggles to accept that her abusive ex-boyfriend is still alive and tormenting her. In both cases, as in the present study, denial emerges as a response to a reality that the character cannot yet psychologically absorb. However, an important distinction

separates Eggsy from these two characters: whereas Dazai's and Cecilia's denial reflects ongoing psychological avoidance that is never fully resolved, Eggsy's use of denial is situational and temporary. Once the immediate danger passes, he does not persist in avoiding reality. This suggests that denial in Eggsy's case functions as a momentary protective strategy rather than a fixed psychological pattern, which indicates a comparatively higher level of ego flexibility.

b. Rationalization (4 instances) Most Dominant Mechanism

Rationalization is the most frequently occurring defense mechanism in this study, appearing in four distinct scenes, which makes it the dominant pattern in Eggsy's psychological profile. In the first instance, following the car theft, he constructs socially reasonable excuses rather than acknowledging the impulsiveness behind his actions. In the second, after publicly humiliating Arthur, he reframes his behavior as a moral stance, saying: "If you think it's alright to shoot a dog just to get a job, then I'm happy I humiliated you. I'm only sorry I didn't do worse." In the third, after failing the nightclub mission, he reinterprets the failure as actually exceeding expectations: "No one expected me to pull Lady Sophie, did they? They didn't even expect me to get in." In the fourth, when he chooses to defy Arthur and pursue Valentine alone, he constructs a moral tribute to frame the decision: "I'm gonna take what you taught me and try and do something good with my life. For my dad. And for you."

Rationalization appears more frequently than any other mechanism because it aligns with Eggsy's cognitive stage of development. (S. Freud, 1923) describes rationalization as the construction of logically or morally acceptable justifications for behavior driven by unacceptable impulses or emotions. Eggsy possesses sufficient verbal and analytical ability to produce such justifications, yet he has not developed the psychological self-awareness to confront his true motivations directly. Each time he faces a moment of guilt, shame, or inner conflict, his ego reaches for a narrative that reframes the situation favorably. This makes rationalization the path of least psychological resistance for someone at his stage: capable enough to reason, but not yet mature enough to be fully honest with himself.

The dominance of rationalization in Eggsy's profile echoes findings from prior psychoanalytic film studies. (Hardian, 2025) identified rationalization as one of the primary coping mechanisms employed by Katniss Everdeen in *The Hunger Games*, noting that the character justifies her aggressive or morally questionable choices by

framing them as acts of necessity or protection. While both Eggsy and Katniss use rationalization to manage guilt and self-image, a meaningful difference exists in the nature of the anxiety being managed. Katniss rationalizes under conditions of extreme, life-threatening oppression, which means the justifications she constructs are largely survival-driven. Eggsy, by contrast, rationalizes in response to internal conflicts rooted in class shame, pride, and the need to prove himself within a new institutional context. This points to a difference in the social origin of the anxiety that rationalization is being deployed to manage. (Palit, 2022) also found rationalization among the eight defense mechanisms of Big Mike in *The Blind Side*, a character who, like Eggsy, comes from a socially disadvantaged background and uses self-justification to navigate the demands of a new social environment. However, Big Mike's rationalization tends to be more passive and withdrawn, whereas Eggsy's is actively constructed and verbally articulated, suggesting a more developed ego in terms of linguistic and narrative capacity.

c. Repression (2 instace)

Repression is identified in two scenes. In the first, Eggsy suppresses visible horror when confronted with a deeply distressing situation. In the second, and more clearly delineated instance, upon returning to his mother's flat after learning of Jack's death and finding his mother with a black eye, the script direction reads: "Now he sees her black eye. Anger rising." Yet Eggsy's outward response is measured and calm: "No, I should never have left you alone. This stops right now." The internal emotional surge is explicitly described, but his behavior shows no trace of it.

The reason repression appears in these scenes is that the emotional content Eggsy is carrying grief over Jack's death and fury at Dean is far too intense and too layered for him to process and express simultaneously. As (S. Freud, 1923) explains, repression does not eliminate an unwanted feeling; it forces it out of conscious expression and into the unconscious, where it continues to exert pressure on behavior. Eggsy's calm tone and controlled demeanor in this scene are not evidence of emotional indifference but of active suppression. The grieving and the rage are still present; they have simply been forced below the surface. This is confirmed by the fact that these suppressed emotions do not disappear but instead reemerge in the subsequent displacement scene involving Dean.

This finding aligns with how repression operates in comparable prior studies. In *No Longer Human* (2019), (Setyo & Nugroho, 2024) did not identify repression as one of the mechanisms exhibited by Dazai, whose emotional distress tends to overflow into external behavior rather than being suppressed. In contrast, (Rezeki et al., 2023) found repression to be the leading defense mechanism in Cecilia's profile in *The Invisible Man*, noting that she repeatedly pushes down her terror and sense of helplessness in order to function. The presence of repression in both Eggsy's and Cecilia's profiles suggests a shared structural dynamic: both characters inhabit situations where expressing the full intensity of their emotional state is not viable, and both therefore rely on repression as a means of maintaining outward composure. The difference lies in the nature of what is being repressed. For Cecilia, repression is primarily driven by fear of an invisible, unpredictable threat. For Eggsy, what is being repressed is a combination of grief, rage, and helplessness tied to loss, violence, and moral responsibility, which is psychologically more complex and layered.

d. Projection (2 instace)

Projection appears in two scenes connected to Eggsy's encounters with Charlie and his group. In the first, after Charlie's companions mock his background, Eggsy sits up with clenched fists but ultimately looks away, swallowing his fury without confronting it. In the second, when Charlie directly insults his working-class origins "Oh no, I'm sure you're highly educated. What have you got? A vocational diploma in carjacking?" rather than recognizing the shame and inadequacy he himself carries about his social position, Eggsy directs those feelings outward, treating Charlie as the embodiment of unfair privilege and elitist contempt.

Projection surfaces here because Eggsy carries deeply internalized feelings of inadequacy and social inferiority that he is not yet capable of acknowledging consciously. (Cramer, 2006) describes projection as the process by which feelings, impulses, or conflicts that belong to the self but are unacceptable to conscious awareness are attributed to another person. For Eggsy, the shame of being repeatedly judged and dismissed because of his class background is too painful to own directly. By projecting his self-doubt onto Charlie and experiencing it as an external moral failing Charlie's arrogance rather than his own insecurity Eggsy preserves a sense of personal dignity. His anger at Charlie is therefore simultaneously an anger at the part of himself that has absorbed society's low estimation of him.

Compared to prior studies, projection in Eggsy's case shares important features with but also diverges from how the mechanism has been identified in other characters. (Setyo & Nugroho, 2024) found projection in the character of Dazai in *No Longer Human* (2019), where it manifests as an inability to recognize his own mistakes and a tendency to blame circumstances or other people for the consequences of his own destructive behavior. This is a more externally defensive form of projection: Dazai projects blame in order to protect himself from accountability. Eggsy's projection, by contrast, is not primarily about deflecting blame but about managing shame and class-based self-doubt. Where Dazai projects to escape culpability, Eggsy projects to escape inadequacy. This distinction points to the different origins of the psychological conflict each character is managing: external moral failure in Dazai's case, and internalized social stigma in Eggsy's.

e. Sublimation (3 instance)

Sublimation is identified three times and represents some of the most psychologically advanced behavior in Eggsy's profile. In the first instance, the Kingsman training sequences show him redirecting what was previously reckless and antisocial energy into disciplined, sustained effort as a candidate. In the second, during a pain endurance test, Eggsy grips the electric chair handle long after every other candidate has released it, eventually losing consciousness rather than letting go voluntarily: raw aggression has been transformed into extreme physical tenacity. In the third, during the mid-freefall emergency when the group realizes a parachute is missing, Eggsy immediately organizes the group: "Everybody listen! I've got a plan pair off! Grab the closest person." The aggressive drive that had previously expressed itself in street crime now manifests as decisive, life-saving leadership.

Sublimation appears three times because it is the mechanism that corresponds most closely to the institutional transformation that the Kingsman training is designed to produce. As (Cramer, 2015) notes, sublimation redirects unacceptable instincts or impulses into activities positively valued by society. Freud regarded sublimation as the most productive of all defense mechanisms precisely because it does not suppress instinctual energy but instead channels it toward socially beneficial ends. The training environment provides Eggsy with structured contexts in which his aggression, competitiveness, and physical intensity which had no constructive outlet in his previous life can be redirected into forms of behavior that earn recognition and serve

collective goals. The three scenes trace a developmental arc: from individual discipline, through physical endurance, to collective leadership.

The presence of sublimation as one of the more developed mechanisms in Eggsy's profile is consistent with findings from prior studies. (Hardian, 2025) identified sublimation in Katniss Everdeen's coping repertoire in *The Hunger Games*, noting that she channels distress into strategic survival behavior, which allows her to remain effective under conditions of extreme adversity. (Palit, 2022) similarly found sublimation among the mechanisms employed by Big Mike in *The Blind Side*, where aggressive or self-protective impulses are redirected into athletic performance and cooperation within a new family environment. The parallel with Eggsy is particularly strong in the Big Mike comparison: both are socially marginalized young men whose latent physical and competitive energy finds a constructive outlet within a new institutional setting. A meaningful distinction does exist, however. In Big Mike's case, sublimation is described as incomplete or socially awkward in certain contexts, as he is unable to communicate effectively with children in one scene. Eggsy's sublimation, by the freefall sequence, is fully realized and socially effective: it results in direct, collective benefit. This suggests that Eggsy's ego has advanced further in the process of channeling instinctual energy into constructive social behavior, which corresponds to his greater degree of institutional integration by that point in the film.

f. Displacement (2 instance)

Displacement is observed in two scenes involving Eggsy's relationship with his stepfather Dean. In the first, Eggsy mutters to Dean: "One of these days..." a displaced verbal threat that reflects accumulated frustration with his broader circumstances rather than a specific grievance with Dean alone. In the second, following Jack's death and the discovery of his mother's black eye, Eggsy locates Dean outside a pub and, with notable composure, locks him in a car and remotely drives it away. The act is deliberate and controlled rather than explosive.

Displacement occurs in these scenes because the emotions that are actually overwhelming Eggsy grief at losing Jack and helplessness in the face of Valentine's plan have no accessible target. As (S. Freud, 1923) explains, displacement occurs when an emotional response is redirected from its true source, which is too threatening or inaccessible, to a different and more available target. Jack is gone and cannot be spoken to; Valentine is out of reach and the situation feels beyond Eggsy's power to

alter. Dean, by contrast, is present, concrete, and has been a source of harm to Eggsy's family. He becomes the recipient of an emotional charge that genuinely belongs elsewhere. The calculated restraint with which Eggsy carries out the act not attacking Dean directly but engineering a controlled removal also reveals that the displacement is mediated by the Ego, which shapes how the redirected emotion is expressed.

Comparing this finding with previous studies, displacement in Eggsy's case shows both similarities and notable differences from how the mechanism has been observed in other characters. (Setyo & Nugroho, 2024) found displacement in the protagonist of *No Longer Human* (2019), where Dazai redirects his inner turmoil into destructive behaviors involving his assistant, alcohol, and smoking, which ultimately damage his own health and relationships. In both cases, displacement functions as a channel for emotions that cannot be directed at their true source. The crucial difference, however, lies in the direction and quality of the displaced behavior. Dazai's displacement is self-destructive and harmful to others: the emotions are discharged in ways that increase suffering. Eggsy's displacement is calculated and targeted: the act of removing Dean from the household is harmful to Dean but simultaneously protective of his mother and sister. This means that Eggsy's displacement, though still a defense mechanism, has an adaptive dimension that Dazai's lacks. The Ego's involvement in shaping how displacement is expressed reflects a more developed level of psychological functioning.

g. Reaction Formation (3 instance)

Reaction formation appears three times. In the first scene, Eggsy is required to shoot his dog JB as part of a training exercise but finds himself emotionally unable to do so, raising the gun and then lowering it. In the second and third, during the climactic dining room confrontation with Arthur now revealed as Valentine's ally Eggsy is offered the Galahad position in exchange for his cooperation. He responds simply: "I'd rather be with Jack, thanks." He then accepts a glass of brandy and raises it alongside Arthur, maintaining a calm and even sociable exterior throughout, while having already secretly switched the glasses. Arthur loses consciousness while Eggsy appears completely composed.

Reaction formation arises in these scenes because Eggsy's true internal state in both cases is one of intense and unacceptable emotional charge that cannot be expressed directly. In the dog exercise, deep affection for JB is transformed into the

behavioral appearance of compliance: he raises the gun, performing the required act while being inwardly unable to follow through. In the Arthur confrontation, grief over Jack's death, rage at Arthur's betrayal, and moral outrage at Valentine's plan are all present simultaneously, yet Eggsy's behavior is precisely the opposite of what those internal states would ordinarily produce. As (A. Freud, 1936) explains, reaction formation does not merely conceal an unacceptable impulse; it replaces it with its behavioral opposite in a form that is often conspicuously exaggerated. Eggsy's composed, cordial exterior at the dining table is not simply patience or tactical restraint it is the psychological mechanism of transforming fury and grief into their reverse.

The presence of reaction formation as a relatively mature mechanism in Eggsy's defensive repertoire distinguishes his profile from several characters in prior studies. (Setyo & Nugroho, 2024) did not identify reaction formation in the protagonist of *No Longer Human* (2019), whose emotional responses tend to emerge directly often destructively rather than being reversed. (Hardian, 2025) identified reaction formation in Katniss Everdeen's profile in *The Hunger Games*, where she masks fear with outward aggression and visible strength in order to perform a role that the narrative demands of her. The comparison with Katniss is particularly instructive: both characters use reaction formation under conditions of extreme external pressure to maintain a necessary outward performance. The difference is that Katniss converts fear into projected strength, whereas Eggsy converts grief and rage into composed sociability. This reflects the different institutional demands of their respective situations: Katniss must appear fearless to sustain hope and resistance; Eggsy must appear cooperative to execute a strategy and neutralize a threat. In both cases, reaction formation serves a purpose that goes beyond individual psychological protection, functioning instead as a mechanism through which the character fulfills a larger social and moral obligation. This marks reaction formation as one of the more advanced mechanisms in both profiles.

Across all seven mechanisms identified, a clear hierarchy of frequency and developmental maturity emerges. Rationalization is the most dominant mechanism, occurring four times, reflecting Eggsy's reliance on self-justifying narratives as his primary strategy for managing guilt, shame, and emotional conflict. Sublimation and reaction formation each appear three times and represent the most mature functioning in his defensive repertoire, channeling or transforming instinctual energy into socially constructive behavior. Denial, repression, projection, and displacement each appear

twice, and collectively represent a range from more primitive to intermediate functioning.

The trajectory across the film moves from the more primitive mechanisms denial and projection, which dominate the earlier scenes toward the more mature ones, particularly sublimation and reaction formation, which become prominent in the later sequences. This developmental arc confirms the theoretical position advanced by (A. Freud, 1936; S. Freud, 1923): the ego's defensive repertoire reflects not only the severity of internal conflict but the degree of psychological maturity the individual has achieved. Eggsy's profile, read in full, describes a character in genuine psychological transition one whose ego has not yet fully abandoned self-deception but is increasingly capable of channeling its instinctual energies into purposeful, socially valued action.

3.1.2 Eggsy personality analyzed using Sigmund Freud teori?

The second research question concerns the personality structure of Gary "Eggzy" Unwin as revealed through the application of (S. Freud, 1923) tripartite model of the psyche. This model holds that human personality consists of three interrelated but distinct structures the Id, the Ego, and the Superego each operating according to its own governing principle and each exerting pressure on behavior in different directions. The Id operates on the pleasure principle, seeking immediate satisfaction of instinctual impulses without concern for consequence or morality. The Superego operates as the internalized voice of moral authority, generating guilt and aspiration in accordance with values absorbed from significant others. The Ego operates on the reality principle, functioning as the mediating agency that negotiates between the Id's demands, the Superego's imperatives, and the constraints of external reality. The findings reveal that all three structures are present and active in Eggsy's character, and that their dynamic relationship shifts meaningfully across the film's narrative. Rather than treating each structure in isolation, this section examines them in interaction tracing the specific conflicts they generate within the character, and identifying which structure prevails at each critical juncture of the story.

The opening scenes of the film are characterized by a clear dominance of the Id. When Eggsy mutters at Dean, "One of these days... I'm gonna smash his face in," the utterance is entirely unmediated there is no deliberation, no moral reflection, and no calculation of social consequence. The Id's aggressive drive discharges directly into speech before the Ego can intervene to redirect it or the Superego to restrain it. In this

moment, the Id wins without contest because the other two structures are not yet developed enough to mount a meaningful resistance. The same pattern holds in the car theft scene. After Dean's associates mock him outside the pub, Eggsy impulsively lifts the gang leader's car keys "His, innit. Took the keys out his pocket when he come over" and proceeds to drive recklessly, race police cars, and crash the vehicle into a lamppost. The entire sequence is governed exclusively by the pleasure principle: there is no risk assessment, no anticipation of legal consequence, no moral hesitation. The Ego's reality principle is momentarily present in the aftermath, where Eggsy shows awareness that consequences exist and attempts to navigate them, but by that point the Id has already acted. In the brief, reactive window before the Id fires, neither the Ego nor the Superego is strong enough to intervene. The Id wins again not because it is opposed and prevails, but because at this stage of the narrative, no genuine opposition exists.

A partial shift is visible in the pub confrontation scene. When Dean's associates enter and approach, the script direction notes that "Eggsy leaps up" a raw, physical fight response preceding any conscious decision. The Id has fired: the body is already in motion, already committed to aggression, before rational deliberation begins. Yet something different happens almost immediately afterward. Eggsy says: "He ain't joking. You should go." The Ego intervenes not quickly enough to prevent the initial impulse, but quickly enough to partially redirect it. This split between the Id's physical leap and the Ego's verbal de-escalation is the first indication in the film of a meaningful internal dynamic rather than simple Id dominance. The Id fires first and wins the initial physical response, but the Ego wins the behavioral outcome: the confrontation does not escalate into violence. What the scene ultimately shows is the Id operating at the boundary of control, and the Ego beginning just barely to find its footing.

The entry into Kingsman training marks the point at which this internal dynamic begins to reorganize itself in a more significant way. The structured demands of training provide repeated situations in which instinctual impulses must be delayed, redirected, or suppressed in the service of a longer-term goal. Eggsy's progressive capacity to follow instructions, internalize procedural rules, and regulate his behavior under institutional expectations reflects a genuine strengthening of the Ego's regulatory function. The Id is not eliminated its energy remains the motivational core of Eggsy's actions but the Ego develops a more reliable capacity to mediate between that energy and the demands of external reality. Simultaneously, the relationship with Harry Hart begins to supply the raw material of Superego formation. The values Harry embodies

honor, loyalty, courage, care for others are gradually internalized by Eggsy, transforming from externally observed standards into constitutive elements of his own moral identity.

This Superego consolidation becomes unmistakable in the dog exercise. Eggsy raises the gun at his dog JB but cannot fire. In this moment, the Id is not the relevant force: there is no pleasure-driven impulse demanding that JB be shot. The conflict is between the external institutional demand that functions as a pseudo-authority and Eggsy's own internalized moral commitment, which refuses to treat a vulnerable creature as expendable for the sake of advancement. His Superego wins this confrontation decisively. His subsequent statement "If you think it's alright to shoot a dog just to get a job, then I'm happy I humiliated you. I'm only sorry I didn't do worse" makes the nature of the victory explicit: he is not merely declining to comply with an instruction. He is asserting a moral standard that he holds to be higher than any institutional requirement. The Ego is present in this scene as a structuring force, but it is the Superego that provides both the inhibition and the language of ethical justification. Between Ego and Superego in this conflict, the Superego prevails.

The railway scene presents a starker version of the same competition, but with higher stakes. Russian agents restrain Eggsy on the tracks with a train approaching, demanding he reveal his identity as a Kingsman candidate. His response is to deny it repeatedly and with increasing desperation: "I told you, I work for the post office! I drop stuff off all over London. Whoever you think I am, you've got the wrong bloke." As death approaches and the pressure intensifies, the Id's terror the most primitive survival instinct is at full force. The Ego's reality principle would logically calculate that betraying the Kingsman identity is the rational choice for self-preservation: it is the path most compatible with survival. Yet Eggsy maintains the denial until the very edge of death. In this scene, the Superego defeats both the Id and the Ego. It overrides the Id's survival panic and refuses the Ego's pragmatic calculation in favor of loyalty to an internalized principle the commitment to protect the Kingsman organization and the people within it. (S. Freud, 1923) describes the Superego as capable of imposing its standards with a severity that exceeds even the force of external threat. This scene is a precise illustration of that capacity. The Superego wins.

The climactic confrontation with Arthur represents the most psychologically sophisticated moment in the film, and the scene in which the relationship between the three structures reaches its most complex and integrated form. Arthur reveals himself

as Valentine's ally and offers Eggsy the Galahad position in exchange for his cooperation. The Id, if given rein, might respond to this with explosive rage: Jack is dead, Arthur is complicit, and Valentine's plan threatens millions of lives. The Superego, if given rein, might produce a moral confrontation a direct accusation, a righteous refusal that would be psychologically authentic but strategically ineffective. Instead, Eggsy does neither. He says simply, "I'd rather be with Jack, thanks," and then raises his glass and engages Arthur in what appears to be social compliance, all while having already switched the glasses. His subsequent explanation reveals the calculation: "Jack showed me one when we went shopping. Activates the poison that was clearly in my suspiciously un-smooth brandy. I'll be dead ten seconds after you click it." The Ego is the structure that wins this confrontation but it wins not by suppressing the Id and Superego, but by integrating them. The Id's emotional energy provides the urgency that makes the situation feel real and the stakes feel personal. The Superego provides the moral clarity that makes neutralizing Arthur the only acceptable outcome. The Ego takes both forces and translates them into a strategic performance that achieves what neither impulsive rage nor moral confrontation could have accomplished alone. This is the Ego functioning at what (S. Freud, 1923) calls the reality principle at its most adaptive: finding a constructive path through conflict without being paralyzed by desire or moral absolutism.

The mid-freefall emergency offers a final, complementary demonstration of the same dynamic. When Merlin announces that a parachute is missing and the group faces a life-threatening crisis at altitude, the Id's panic response is present this is an acutely threatening situation. But Eggsy does not panic. He immediately assesses the situation and produces a workable collective solution: "Everybody listen! I've got a plan pair off! Grab the closest person." He then ensures Roxy's safety over his own comfort, pulling her cord first and dangling from her leg as they land. The Id's panic is overridden, the Superego's moral commitment to others is channeled, and the Ego directs both into rapid, effective, socially oriented action. Once again, the Ego wins not by defeating the other structures but by making productive use of them.

Across the full span of the film, the findings reveal a clear and progressive pattern. In the early scenes, the Id dominates because the Ego and Superego are not yet developed enough to provide meaningful internal resistance or redirection. As the film progresses through the training phase, the Superego consolidates and begins to win the moral confrontations the dog exercise, the railway scene in which loyalty and ethical

principle are pitted against institutional pressure, survival instinct, or rational self-interest. By the film's climax, the Ego emerges as the dominant and integrating structure. It does not win by suppressing the Id or overriding the Superego, but by mediating between both harnessing the Id's energy and the Superego's moral orientation and translating them into strategic, adaptive behavior. The Ego is the structure that ultimately defines Eggsy's psychological profile because it is the structure that holds the other two together and directs their combined force toward purposeful outcomes.

This finding is consistent with the broader pattern observed in prior psychoanalytic studies of cinematic characters, though Eggsy's developmental trajectory distinguishes him from several comparable figures. (Marcelina & Juanda, 2025), analyzing John Wick in the film of the same name, found that all three structures are present in the protagonist's profile, with the Ego functioning as a systematic mediator that plans and executes the Id's drive for revenge while the Superego ensures adherence to certain moral codes such as the rules of the Continental Hotel. The structural parallel with Eggsy is clear: in both characters, the Ego mediates between instinctual drive and moral constraint. The crucial difference lies in the nature of that mediation. In John Wick, the Ego's primary function is to serve the Id's goal efficiently the revenge narrative remains the constant motivating force from beginning to end, and the Ego provides the method rather than redefining the purpose. In Eggsy's case, the Ego by the film's climax is no longer simply serving the Id's impulses: it is genuinely integrating both the Id's energy and the Superego's ethics into outcomes that transcend what either structure could have produced alone. The Ego in John Wick is instrumentally dominant; the Ego in Eggsy's case is developmentally dominant which is a qualitatively higher form of functioning.

(Susanti, 2024) in a study of Erik Lehnsherr in X-Men: First Class, found 23 data points distributed across the three structures 6 for Id, 10 for Ego, and 7 for Superego concluding that the Ego is the most quantitatively prominent structure. In quantitative terms, this mirrors the finding of the present study. However, the qualitative character of the Ego's dominance in Erik's case differs significantly from Eggsy's. Erik's Ego mediates between a trauma-rooted Id and a Superego shaped by resentment and revenge, producing strategic capability in the service of moral rigidity. Eggsy's Ego mediates between an Id driven by loyalty and emotional energy and a Superego grounded in positive internalized values, producing strategic capability aligned with ethical purpose. Both characters demonstrate Ego dominance in

quantitative terms, but the direction that dominance leads destructive certainty in Erik's case, integrative moral agency in Eggsy's is determined by the specific content of what the Ego is integrating. (Loway, 2023), analyzing Kat Stratford in *10 Things I Hate About You*, found the Id to be the dominant structure throughout the film with 16 data points compared to 10 for the Ego and 3 for the Superego, and concluded that impulsive Id-driven decisions produced regret. Eggsy shares the Id dominance of the film's early scenes with Kat Stratford, but his psychological trajectory diverges fundamentally: where Kat's Id remains dominant and the Superego stays underdeveloped, Eggsy undergoes a genuine developmental shift in which the Superego consolidates through mentorship and the Ego strengthens through institutional formation, ultimately producing an integrated personality structure that Kat's profile does not achieve. (Endrawati et al., 2022), in their analysis of Estella in *Cruella*, similarly found the Id to be the leading psychological force with the Superego as the least dominant. The contrast with Eggsy is again instructive: Estella's Superego appears primarily as guilt after the fact a reactive rather than proactive moral structure whereas Eggsy's Superego, by the film's final act, actively shapes behavior before and during conflict rather than merely registering it afterward. This difference marks a meaningful distinction in the level of psychological maturity each character reaches by the end of their respective narratives. Taken together, the findings of this study confirm what (S. Freud, 1923) identifies as the central goal of psychological development: the progressive strengthening of the Ego as a mediating agency that can navigate between the Id's instinctual drives and the Superego's moral demands without being overwhelmed by either. Eggsy's arc across *Kingsman: The Secret Service* enacts this developmental movement with notable clarity. The question of which structure wins at any given moment in the narrative has a different answer depending on where one looks: the Id wins the early confrontations; the Superego wins the moral tests of the middle act; but the Ego wins the decisive conflicts of the climax, and it is the Ego that defines the character Eggsy has become by the film's end. The dominance of the Ego is not a defeat of the Id or the Superego it is their integration, and it is precisely this integration that the Freudian model identifies as the hallmark of mature psychological functioning.

4. CONCLUSION

This study was conducted to answer two research problems formulated in Chapter I: first, what types of defense mechanisms are used by Eggsy in *Kingsman: The Secret Service* (2014), and second, how Eggsy's personality can be analyzed using Sigmund Freud's

psychoanalytic theory. Based on the findings and discussion presented in Chapter IV, this study arrives at the following conclusions.

With regard to the first research problem, the analysis identifies seven types of defense mechanisms employed by Eggsy throughout the film: denial, rationalization, repression, projection, sublimation, displacement, and reaction formation. Each mechanism appears with a different frequency and reflects a different level of psychological maturity. Denial, repression, projection, and displacement each occur in two instances, representing the more primitive and intermediate forms of defense found in the early and middle portions of the narrative. Sublimation and reaction formation each occur in three instances and represent the more mature mechanisms in Eggsy's psychological repertoire, becoming increasingly prominent as the story develops. Rationalization is identified as the most dominant mechanism, occurring in four separate instances across the film, which indicates that self-justification through constructed narratives is Eggsy's primary strategy for managing guilt, shame, and emotional conflict. Taken together, the findings reveal a developmental trajectory in Eggsy's use of defense mechanisms: his earlier responses are characterized by more primitive mechanisms such as denial and projection, while his later responses, particularly in the contexts of the pain endurance test, the freefall rescue, and the confrontation with Arthur, show an increasing reliance on the more mature mechanisms of sublimation and reaction formation. This pattern confirms that Eggsy's defensive repertoire does not remain static but develops in tandem with his broader psychological growth across the narrative.

With regard to the second research problem, the analysis confirms that Eggsy's personality can be understood through the dynamic interaction of the three structures proposed by Freud's tripartite model: the Id, the Ego, and the Superego. The findings show that the dominance of these three structures shifts across different phases of the narrative rather than remaining fixed. In the earlier scenes of the film, the Id is the dominant structure, manifested through impulsive, unmediated behavior such as the verbal threat directed at Dean, the reckless car theft and joyride, and the immediate physical response to Dean's gang in the pub. In these scenes, the Id prevails because the Ego and Superego have not yet developed sufficiently to provide meaningful resistance or redirection. As the narrative progresses through Eggsy's Kingsman training, the Superego becomes the prevailing structure in situations that test his internalized moral values, most clearly in his refusal to shoot his dog JB and his refusal to betray his identity as a Kingsman candidate while tied to the railway tracks. In these moments, the Superego overrides both the Id's instinct for self-preservation and the Ego's capacity for rational calculation, demonstrating the strength of the moral values Eggsy has internalized

through his relationship with Harry Hart. By the film's climactic sequences, particularly the confrontation with Arthur and the mid-freefall emergency, the Ego emerges as the dominant and integrating structure. The Ego's dominance in these scenes does not represent a suppression of the Id or the Superego, but rather their successful integration: the Id's emotional energy and the Superego's moral orientation are both channeled by the Ego into strategic, adaptive, and socially constructive action. The overall trajectory traced by these findings, from Id dominance, through Superego consolidation, to Ego integration, corresponds to the pattern of psychological maturation described in Freud's theory, in which the healthy personality is defined not by the elimination of instinctual drives or moral demands but by the development of an Ego strong enough to mediate effectively between them.

In conclusion, this study demonstrates that Eggsy's character in *Kingsman: The Secret Service* can be productively analyzed through the framework of Freudian psychoanalysis. The seven defense mechanisms identified, together with the dynamic interaction of the Id, Ego, and Superego, reveal a coherent psychological arc in which the character moves from a state of impulsive immaturity toward a more integrated, purposeful, and morally grounded identity. These findings support the theoretical position that defense mechanisms and personality structure are not isolated psychological phenomena but are deeply interconnected processes that together shape the development of a character across a narrative.

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