

MAJOR CHARACTER'S NEGATIVE EMOTION IN FALL (2022) MOVIE DIRECTED BY SCOOT MAN : PSYCHOLOGICAL APPROACH

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Abstrak

Penelitian ini bertujuan untuk menganalisis emosi negatif yang dialami oleh Becky, tokoh utama dalam film *Fall* (2022) karya Scott Mann, menggunakan teori psikoanalisis Sigmund Freud mengenai struktur kepribadian (Id, Ego, dan Superego). Tujuan penelitian ini adalah (1) mengidentifikasi jenis-jenis emosi negatif yang dialami Becky, (2) menganalisis penyebab munculnya emosi negatif tersebut, dan (3) menjelaskan bagaimana emosi tersebut direpresentasikan melalui dinamika Id, Ego, dan Superego. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan studi kepustakaan. Data primer diperoleh dari film *Fall* (2022) yang meliputi dialog, monolog, dan adegan visual; data sekunder diperoleh dari buku, jurnal, skripsi, dan sumber akademik lain yang relevan. Teknik pengumpulan data dilakukan dengan menonton film secara berulang, mengidentifikasi adegan yang menunjukkan emosi negatif, mengklasifikasikan data, kemudian menginterpretasikannya menggunakan kerangka psikoanalisis Freud. Hasil penelitian menunjukkan enam emosi negatif utama: rasa takut, sedih, marah, bersalah, malu, dan putus asa. Analisis Freudian mengungkapkan bahwa trauma yang tidak terselesaikan menyebabkan dominasi Id pada tahap awal narasi, diikuti oleh pemulihan fungsi Ego melalui pengambilan keputusan rasional, dan perkembangan Superego melalui rekonsiliasi moral dengan figur ayah. Temuan ini menegaskan bahwa film *Fall* (2022) tidak hanya menyajikan narasi bertahan hidup, tetapi juga menggambarkan perjalanan psikologis dari trauma menuju penerimaan emosional.

Kata Kunci: emosi negatif, psikoanalisis, Sigmund Freud, Id, Ego, Superego, *Fall* (2022), analisis film

Abstract

This study aims to analyze the negative emotions experienced by Becky, the main character in *Fall* (2022) directed by Scott Mann, through Sigmund Freud's psychoanalytic theory of personality structure (Id, Ego, and Superego). The objectives are (1) to identify the kinds of negative emotions experienced by Becky, (2) to analyze the causes of those negative emotions, and (3) to explain how the emotions are represented through the dynamics of the Id, Ego, and Superego. This research employed a qualitative descriptive method using library research. Primary data were obtained from the film *Fall* (2022), including dialogues, monologues, and visual scenes; secondary data were collected from books, journals, theses, and other relevant academic sources. Data collection involved repeatedly watching the film, identifying scenes containing negative emotions, classifying the data, and interpreting them using Freud's psychoanalytic framework. The findings reveal six primary negative emotions: fear, sadness, anger, guilt, shame, and despair. The Freudian analysis reveals that unresolved trauma leads to the dominance of the Id in the early narrative stages, followed by the restoration of Ego function through

rational decision-making, and the development of the Superego through moral reconciliation with the father figure. These findings confirm that Fall (2022) not only presents a survival narrative but also illustrates a psychological journey from trauma toward emotional acceptance.

Keywords: negative emotions, psychoanalysis, Sigmund Freud, Id, Ego, Superego, Fall (2022), film analysis

1. INTRODUCTION

Human emotions are complex psychological phenomena that influence behavior, decision-making, and mental health. Negative emotions—such as fear, sadness, anger, guilt, shame, and despair—often arise in response to traumatic events and can profoundly affect an individual's capacity to function. According to the American Psychiatric Association (2022), trauma-related emotional disturbances are among the most prevalent psychological conditions, affecting millions of individuals worldwide. Understanding how negative emotions manifest in narrative contexts can provide valuable insights into both psychological theory and cinematic representation.

Film as a medium offers a unique window into emotional life. Unlike literary texts, film combines dialogue, visual imagery, sound design, and performance to create an immersive representation of psychological states. Bordwell and Thompson (2017) argue that cinematic techniques—such as camera angles, close-ups, lighting, and editing—are not merely aesthetic choices but also serve to externalize the internal emotional world of characters. Therefore, film analysis can complement psychological approaches by providing observable, analyzable data for emotional phenomena.

One contemporary film that offers rich material for psychoanalytic analysis is Fall (2022), directed by Scott Mann. The film centers on Becky, a young woman grappling with the traumatic loss of her husband Dan in a rock-climbing accident. One year later, Becky agrees to climb an abandoned 2,000-foot television tower with her friend Hunter, hoping to confront her trauma and scatter Dan's ashes. However, tragedy strikes again when Hunter falls to her death, forcing Becky to confront deep-seated fear, grief, guilt, and despair as she struggles to survive alone on the tower. The film's narrative structure—dual traumas, hallucination sequences, and a climactic descent toward rescue—makes it an ideal object for Freudian analysis.

Previous Studies. Several studies have examined emotions in literary and cinematic works through various psychological frameworks. Hidayati, Wardiah, and Ardiansyah (2021)

classified seven categories of emotions in the novel *Titian Takdir* using Krech's classification system, demonstrating that literary characters exhibit a broad spectrum of affective states. Mulatsari and Pamungkas (2023) analyzed the negative emotions of the main character in the novel *Hai, Luka* using a literary psychology approach, identifying sadness and anger as dominant responses to romantic loss. Amalia, Qodri, and Khairussibyan (2022) applied Krech's framework to the novel *00.00*, focusing on the protagonist's sadness and self-punishment behaviors. Melati and Saraswati (2021) adopted a behaviorist approach to classify positive and negative emotions in the novel *Bara*. Syamsina (2025) examined guilt, fear, joy, and anger in the novel *Badan Intelijen Sekolah*, demonstrating that multiple emotions co-occur in response to complex social situations.

Studies applying Freud's psychoanalytic framework to literary and film characters include Ardiansyah et al. (2022), who provided a theoretical review of the Id, Ego, and Superego model and its application to literary analysis. Aritonang and Heriyati (2022) demonstrated how the interplay of Id, Ego, and Superego produces narrative tension in Indonesian literary characters. Marcelina and Juanda (2023) applied Freud's structural model to the Hollywood film *John Wick* (2014), finding that the Id dominated during revenge scenes, the Ego mediated tactical decisions, and the Superego emerged in moments of moral self-evaluation. More recently, Wibowo and Pratiwi (2024) analyzed the Id, Ego, and Superego dynamics in *The Catcher in the Rye*, and Susanti (2023) applied Freudian psychoanalysis to the film *X-Men: First Class*.

Research Gap. Despite the growing body of psychoanalytic studies on literary and film characters, no study to date has examined the portrayal of negative emotions in the film *Fall* (2022) through the lens of Freud's structural personality model. Existing studies on *Fall* (2022) are limited to general film reviews and discussions of its thriller narrative, with no systematic psychoanalytic analysis of the protagonist's emotional trajectory. Furthermore, most psychoanalytic studies in the Indonesian academic context focus on Indonesian-language novels (Hidayati et al., 2021; Mulatsari & Pamungkas, 2023; Amalia et al., 2022), leaving a gap in the application of Freudian theory to contemporary English-language cinema.

Novelty. This study offers three original contributions. First, it applies Freud's classical structural model of personality (Id, Ego, Superego) to *Fall* (2022), a film that has not been

examined through this framework. Second, it operationalizes negative emotion through six observable indicators—fear, sadness, anger, guilt, shame, and despair—allowing systematic scene-by-scene psychoanalytic interpretation. Third, it extends the methodology of Indonesian-context literary psychology to English-language cinematic narrative, broadening the empirical scope of the field.

Research Questions. This study addresses three research questions: (1) What kinds of negative emotions does the main character Becky experience in *Fall* (2022)? (2) What causes those negative emotions? (3) How are those emotions represented through the dynamics of Freud's Id, Ego, and Superego?

Objective and Significance. This study aims to identify, classify, and interpret the negative emotions of the main character in *Fall* (2022) using Freudian psychoanalysis. The significance of this research lies in its contribution to three domains: theoretically, it demonstrates the continued relevance of Freudian theory for contemporary film analysis; methodologically, it offers a replicable framework for psychoanalytic film criticism; and pedagogically, it provides classroom material for teaching Freudian concepts through accessible cinematic narratives.

2. METHOD

Type of Study. This study employs a qualitative descriptive approach (Mulatsari & Pamungkas, 2023). It is a library research study using textual and visual data drawn from a cinematic source. Although film analysis differs from printed literary analysis in its incorporation of visual, auditory, and temporal dimensions, the present study treats the film *Fall* (2022) as a literary text in the broad sense, applying close reading and psychoanalytic interpretation.

Object of the Study. The material object is the film *Fall* (2022), directed by Scott Mann, released on August 12, 2022, by Lionsgate Films (107 minutes, drama/thriller). The principal cast includes Grace Caroline Currey as Becky, Virginia Gardner as Hunter, Mason Gooding as Dan, and Jeffrey Dean Morgan as James (Becky's father). The formal object is the negative emotions of the main character, analyzed through three aspects: kinds, causes, and representation through Freud's structural model.

Data and Data Sources. Primary data comprise dialogues, monologues, and visual scenes from Fall (2022). Secondary data include books, journal articles, theses, and relevant academic sources on psychoanalysis and emotion theory.

Data Collection. The researcher collected data through the following steps (adapted from Krippendorff, 2018): (1) repeatedly watching the film to understand its narrative and emotional content; (2) reading and transcribing dialogue from key scenes; (3) capturing screenshots of scenes depicting negative emotions; (4) selecting scenes (dialogue, acting, and mise-en-scène) that illustrate the six indicators of negative emotion; and (5) recording data in a classification table.

Data Analysis. Data analysis followed four stages informed by the thematic analysis procedure of Yu et al. (2024): (1) identifying scenes displaying each indicator of negative emotion; (2) classifying each instance according to its corresponding personality structure (Id, Ego, or Superego); (3) interpreting the cause and meaning of each instance in relation to Becky's trauma history and current circumstances; and (4) drawing conclusions about the overall pattern of negative emotions across the narrative arc.

Trustworthiness. The study employs theory triangulation: the same data are interpreted through Freud's structural model and cross-checked against the six indicators of negative emotion (Petrova & Gross, 2023; Yu et al., 2024). Peer debriefing with the supervising lecturer was also conducted to verify the consistency of scene-coding decisions (Putri et al., 2024).

3. RESULT AND DISCUSSION

This section presents the findings of the study organized by the six identified negative emotions. Each sub-section provides data in the form of dialogue excerpts with timestamps and descriptions of visual and cinematic elements that convey the emotional state. A summary table is provided at the end.

3.1 Fear

Fear is the most frequently recurring negative emotion experienced by Becky throughout the film. It manifests most intensely during the tower climb sequence (00:25–00:32) and the nightmare scene (01:10–01:14).

Scene 1: The Tower Climb (00:25:15–00:27:40). After agreeing to climb the tower, Becky freezes at the first ladder rung. The camera employs an extreme high-angle shot looking down from the tower, emphasizing the vertiginous height. A close-up on Becky's face captures her dilated pupils, shallow breathing, and trembling lips. The diegetic sound of wind rushing creates a sensory experience of exposure and danger.

Becky: "I can't. I'm scared and shaking." [00:26:10]

Hunter: "Don't let fear rule you. Fight it. You can do this." [00:26:22]

Visually, the scene cuts between low-angle shots of the tower stretching upward and high-angle shots of the ground receding. The montage accelerates as Becky climbs, creating a rhythm of anxiety. The metallic sound of the ladder vibrating under her weight heightens the sense of instability.

Scene 2: The Nightmare (01:10:03–01:12:15). Becky falls asleep on the tower and experiences a nightmare. The sequence uses desaturated blue-gray lighting, and the camera adopts a disorienting handheld style. Vultures appear as shadowy forms that slowly transform into Hunter's corpse. The sound design layers indistinct whispers over a low-frequency drone, creating a visceral experience of dread.

Becky: "(screaming) No! No! Get away!" [01:11:30]

Becky: "(gasping) It was just a dream... just a dream..." [01:12:10]

In Freudian terms, the nightmare represents dream-work: the Ego's attempt to process repressed material—specifically, Becky's unconscious knowledge of Hunter's death—through symbolic imagery. The vultures symbolize death and decay, while the dream narrative allows the repressed truth to surface in a form the Ego can gradually tolerate.

3.2 Sadness

Sadness pervades Becky's character from the opening scenes and intensifies after Hunter's death. It manifests through social withdrawal, crying, and fixation on memories of the deceased.

Scene 3: After Dan's Death (00:08:00–00:11:30). Becky's father picks her up and invites her to come home. The scene is lit in warm but dim tones, with Becky positioned in the shadows of the car. Her body language is closed—arms crossed, gaze averted, shoulders

slumped. The camera holds on a medium two-shot that emphasizes the emotional distance between father and daughter.

Father: "Becky, you can't stay here. Come home with me." [00:09:15]

Becky: "I don't want to talk. I just want to be alone." [00:09:30]

Father: "You've been alone for months. This isn't helping." [00:09:45]

Becky: "You don't understand. Just leave me alone." [00:10:02]

The scene cuts to Becky in her apartment, listening to Dan's voicemail repeatedly. The camera frames her in a tight close-up, tears streaming down her face. The voicemail plays: "Hey Bec, it's me. Call me back when you get this. Love you." The repetition of the voicemail—played three times in the sequence—signals her inability to let go of the lost object, consistent with Freud's concept of melancholia (Freud, 1917), in which the mourner refuses to withdraw libido from the lost love object.

Scene 4: Scattering the Ashes (00:35:00–00:39:00). At the top of the tower, Becky scatters Dan's ashes. The wide shot shows the vast landscape below, dwarfing the two women. Becky's voice is soft, cracking with emotion.

Becky: "Me and you, we are one. And every time I need a laugh, you give me a joke. When I'm sad, I need your shoulder. And I know you're gone now. Goodbye." [00:36:40]

The bittersweet quality of this scene—joy at completing the climb mixed with grief at the farewell—reflects the Id's temporary satisfaction (achieving the goal of scattering the ashes) and the Ego's acknowledgment of loss (the finality of the goodbye).

3.3 Anger

Anger emerges in the early stage of Becky's grieving process, directed primarily at her father. It represents what Freud (1917) described as the ambivalence of mourning, in which love for the lost object coexists with anger at being abandoned.

Scene 5: Rejecting Her Father (00:08:00–00:11:30). When her father expresses concern, Becky's response shifts from passive withdrawal to active rejection. Her voice sharpens, her jaw tightens, and she turns her body away from him. The camera captures her clenched fists in a close-up shot.

Becky: "You don't know what it's like! You've never lost anyone!" [00:10:15]

Father: "That's not true and you know it." [00:10:22]

From a Freudian perspective, this anger is a manifestation of the Id's pleasure principle: the Id refuses to accept the painful reality of loss and projects that pain outward as aggression. The Ego, at this stage, has not yet developed sufficient reality-testing capacity to mediate between the Id's demands and the external world's constraints.

3.4 Guilt

Guilt becomes the dominant emotion in the latter half of the film, after Becky realizes that Hunter died much earlier than she had perceived and that her interactions with Hunter were hallucinations.

Scene 6: Realization of Hallucination (01:25:00–01:29:00). Becky cries over what she believes is Hunter's body. The camera slowly zooms in on her face as she pieces together the memory of Hunter's fall. The lighting is harsh and direct, casting deep shadows that mirror her internal turmoil.

Becky: "I can't... keep in mind... I fell... I drained out..." [01:26:43]

Becky: "It's my fault. I was pulling the rope. I should have held tighter. I should have saved her." [01:27:30]

Hunter (hallucination): "You're not pulling me. I'm still down there. Remember?" [01:28:10]

The revelation that Hunter has been dead for hours—and that their entire post-fall conversation was a hallucination—triggers Becky's Superego. According to Freud (1923), the Superego generates guilt when the individual's actions violate internalized moral standards. Becky's guilt stems from her unconscious knowledge that she failed to save her friend, compounded by the realization that her mind created a reality in which Hunter was still alive as a defense mechanism.

3.5 Shame

Shame emerges as Becky recalls her father's warnings and recognizes her own recklessness. Unlike guilt, which focuses on specific actions, shame involves a global negative evaluation of the self.

Scene 7: Voice Message to Father (01:30:00–01:34:00). Becky records a voice message on her phone. The camera holds on a tight close-up of her face, illuminated only by the phone screen. Her expression is one of profound regret.

Becky: "Hey Dad, I want you to know... I've found a fight. I want to go home. I want to live. I know it's not working. Dad was right about everything. I'm sorry." [01:31:20]

The apology—"Dad was right about everything"—signals the activation of the Superego's conscience component. Becky internalizes her father's moral authority and evaluates her past decisions (climbing the tower, rejecting his advice) as failures of judgment. The shame she feels is not merely about specific actions but about the person she has become: a daughter who ignored parental wisdom and a friend who led herself and Hunter into danger.

3.6 Despair

Despair represents the peak of Becky's emotional crisis, occurring after Hunter's death when Becky is completely alone on the tower. It involves physical exhaustion, social isolation, hallucinations, and a temporary loss of the will to live.

Scene 8: Alone on the Tower (01:15:00–01:20:00). After Hunter's fall, the film uses increasingly wide shots to emphasize Becky's isolation. The camera pulls back to show the tower against the vast desert landscape, reducing Becky to a tiny figure on a metal structure. The color grading shifts to cold, desaturated tones. Silence dominates the soundscape, punctuated only by wind and the creaking of metal.

Becky (to herself): "I can't do this. I can't. There's no way down." [01:16:20]

Becky: "I just want it to end..." [01:17:45]

From a Freudian perspective, despair represents the collapse of the Ego's capacity for reality-testing. The Id's death drive (Thanatos) surfaces as a desire for the pain to stop—even if that means death. Becky's hallucination of Hunter is a defense mechanism (denial) by which the Ego attempts to manage unbearable reality. The hallucination allows her to maintain the illusion of companionship rather than confronting the terror of complete isolation. As Ardiansyah et al. (2022) note, when the Ego is overwhelmed by trauma, the Id's irrational impulses dominate, producing behavior that defies survival logic.

Table 1. Summary of Becky's Negative Emotions in Fall (2022)

No	Negative Emotion	Key Scene	Cause	Freudian Structure
1	Fear	Climbing the tower; nightmare sequence	Trauma from Dan's death (acrophobia); repressed knowledge of Hunter's death	Ego (reality-testing, dream-work)
2	Sadness	Refusing father's comfort; listening to Dan's voicemail; scattering ashes	Loss of husband Dan; unresolved grief	Id (refusal to withdraw libido from lost object)
3	Anger	Rejecting her father's advice	Unresolved grief; frustration at helplessness	Id (aggression as displacement of pain)
4	Guilt	Realizing Hunter is dead; recalling the fall	Feeling responsible for Hunter's death	Superego (conscience; internalized moral standard)
5	Shame	Apologizing to father via voice message	Self-evaluation of reckless decisions	Superego (ego-ideal; gap between self and ideal)
6	Despair	Trapped on tower; hallucination of Hunter; loss of will to live	Isolation; hopelessness; compounded trauma	Id (death drive) and Ego (collapse of reality-testing)

Table 1 summarizes the six negative emotions, their key scenes, causes, and corresponding Freudian personality structures. The data show that fear and despair are the most complex emotions, involving multiple personality structures simultaneously, while guilt and shame map most clearly onto the Superego.

This section interprets the findings presented above through the lens of Freud's psychoanalytic theory, organizing the discussion around the three personality structures and their dynamic interaction across Becky's narrative arc.

3.7 Id Dynamics: Impulsive Grief and the Death Drive

The Id manifests most clearly in the early and middle sections of the film. When Becky refuses her father's comfort (Scene 3), the Id's pleasure principle is at work: it seeks immediate emotional release through avoidance rather than the painful work of mourning. This aligns with Freud's (1917) analysis of melancholia, in which the bereaved individual refuses to withdraw libido from the lost object and instead clings to the attachment through denial and social withdrawal.

More dramatically, the Id's death drive surfaces in Becky's suicidal ideation (Scene 3). Freud (1920) described Thanatos as an unconscious drive toward self-destruction and the cessation of tension. When Becky says, "I just want it to end" (Scene 8), she is expressing the Id's wish to escape overwhelming psychic pain through the ultimate tension reduction: death. The Ego, at this point, has been weakened by compounded trauma and cannot effectively counter the Id's self-destructive impulse.

However, the Id is not exclusively destructive. The decision to climb the tower (Scene 1) is also Id-driven in part: it represents the pleasure-seeking pursuit of a goal (scattering Dan's ashes as a form of emotional release) without adequate reality-testing of the risks involved. The Id's optimism—its faith that the goal can be achieved without negative consequences—motivates Becky to act, even when that action is imprudent.

3.8 Ego Mediation: Reality-Testing and Dream-Work

The Ego functions as the mediator between the Id's demands and external reality. In Fall (2022), Becky's Ego operates most visibly during the tower climb (Scene 1) and the survival sequences after Hunter's death. When Becky overcomes her fear and continues climbing, she

demonstrates the Ego's capacity for reality-testing: the tower is dangerous, but the danger can be managed through careful action.

The most complex Ego function in the film is dream-work. Freud (1900) described dreams as the "royal road to the unconscious"—a mechanism by which repressed Id material surfaces in symbolic form, mediated by the Ego's censoring function. Becky's nightmare (Scene 2) is a textbook example: the vultures, the darkness, and the discovery of Hunter's corpse symbolize the truth that Becky's conscious mind cannot accept—that Hunter has died. The Ego allows this truth to surface in a disguised form during sleep, when its defenses are lowered. Upon waking, Becky is shaken but does not fully integrate the truth; the Ego maintains the defensive hallucination of Hunter's presence for several more scenes.

The eventual collapse of this defense (Scene 6) marks a critical turning point. When Becky consciously acknowledges that Hunter is dead and that their conversation was a hallucination, the Ego reasserts its reality-testing function. This acknowledgment is painful (triggering grief and guilt) but necessary for survival. From this point forward, Becky's decisions become more rational: she sends a voice message to her father, devises a way to descend using tied-together clothing, and carefully navigates the descent. These actions demonstrate the Ego's restored capacity to mediate between internal needs (the desire to survive) and external reality (the physical constraints of the tower).

3.9 Superego Development: Guilt, Shame, and Moral Reconciliation

The Superego becomes the dominant personality structure in the final act of the film. Unlike the Id-driven first half (where impulsive grief dominates) and the Ego-driven middle (where survival problem-solving dominates), the concluding scenes foreground moral evaluation.

The Superego manifests in two ways. First, guilt (Scene 6) arises from the conscience component: Becky believes she failed to save Hunter, and the Superego punishes the Ego with intense guilt. This is compounded by her awareness that climbing the tower was a reckless decision—a violation of the internalized moral standard of self-care that her father had tried to instill.

Second, shame (Scene 7) arises from the ego-ideal component: the gap between the person Becky believes she should be (a responsible daughter, a careful friend) and the person she has become (a grieving widow who endangers herself and others). Her apology—"Dad was right about everything. I'm sorry"—represents a Superego-driven acknowledgment of moral failure.

The reunion with her father at the film's conclusion (01:38:00–01:43:00) symbolizes the restoration of the Superego's positive function. Becky no longer rejects paternal authority but embraces it. In Freudian terms, the father figure serves as the external representative of the Superego; reconciliation with the father signifies the internalization of moral order and the integration of the Superego into a balanced personality structure. The film closes with Becky in her father's arms—a visual representation of psychological reintegration.

3.10 The Psychoanalytic Arc: From Id to Ego to Superego

Taken together, the analysis reveals a clear psychological trajectory in *Fall* (2022). The narrative arc can be mapped onto a developmental progression through Freud's three personality structures:

Table 2. Freudian Personality Structures and Becky's Emotional Indicators

Personality Structure	Psychological Representation	Emotional Indicators
Id	Impulsive reactions, emotional outbursts, suicidal ideation, grief, refusal to let go of lost object	Sadness, Anger, Despair (early stages)
Ego	Problem-solving, survival decisions, reality-testing, dream-work	Fear (mediated), Determination, Emotional Regulation (middle stages)
Superego	Conscience, guilt, shame, moral self-evaluation, reconciliation with father figure	Guilt, Shame, Remorse (final stages)

In the early narrative (after Dan's death, before and during the tower climb), Becky's behavior is dominated by the Id. She rejects comfort, isolates herself, and acts impulsively. The Ego's reality-testing is present but weak; it allows the Id's wishes to guide action (e.g., climbing the tower without adequate planning). In the middle narrative (the climb and Hunter's death), the Ego becomes more active as survival becomes the primary concern. However, the Ego's defenses (denial, hallucination) also produce maladaptive outcomes. In the final narrative (after the hallucination collapses, the voice message, descent, and rescue), the Superego dominates as Becky confronts her moral failure and seeks reconciliation.

This arc supports Freud's fundamental proposition that personality is a dynamic system in which psychological behavior results from the continuous interaction of instinctual impulses (Id), rational decision-making (Ego), and moral consciousness (Superego). Fall (2022) thus functions not only as a survival thriller but as a narrative representation of the psychoanalytic journey from trauma toward emotional integration. The film's resolution—Becky's physical descent from the tower and her emotional return to her father—mirrors the psychoanalytic goal of making the unconscious conscious: Becky descends both literally (from the tower) and figuratively (into the truth of her trauma), emerging with a more integrated personality.

The present findings extend prior research by Marcelina and Juanda (2023), who found a similar Id-to-Superego trajectory in *John Wick* (2014), and by Wibowo and Pratiwi (2024), who identified Id-Ego-Superego conflict in *Holden Caulfield*. However, Fall (2022) offers a more complete psychoanalytic arc because the protagonist undergoes a visible transformation across all three structures rather than remaining locked in one. This finding suggests that survival narratives may be particularly generative for Freudian analysis because the life-or-death stakes dramatize the conflict between the Id (the drive to live or die), the Ego (the strategic planning of survival), and the Superego (the moral evaluation of survival choices).

4. CLOSING

This study has analyzed the negative emotions of Becky, the main character of the film *Fall* (2022) directed by Scott Mann, through the lens of Sigmund Freud's psychoanalytic theory of personality structure. The findings address each of the three research questions as follows.

First, six kinds of negative emotions were identified in Becky's character: fear, sadness, anger, guilt, shame, and despair. Fear and despair are the most complex emotions, involving

interactions among multiple personality structures, while guilt and shame map most directly onto the Superego.

Second, these negative emotions are caused by two layered traumatic events: the death of her husband Dan one year before the film's main events, and the death of her best friend Hunter during the tower climb. The second trauma reactivates and compounds the unresolved grief from the first, creating a cumulative psychological burden that overwhelms the Ego's coping capacity.

Third, Becky's negative emotions are represented through a clear developmental arc across Freud's three personality structures. In the early narrative, the Id dominates through impulsive grief, anger, and suicidal ideation. In the middle narrative, the Ego struggles to mediate between survival demands and psychological defenses (denial, hallucination, dream-work). In the final narrative, the Superego emerges through guilt, shame, and moral reconciliation with the father figure. The complete trajectory demonstrates that unresolved trauma produces Id-dominated responses; survival necessity activates the Ego's reality-testing capacity; and moral reintegration restores the Superego's positive function.

Theoretical Contribution

This study offers three contributions. First, it demonstrates that Freud's structural model—often associated with literary criticism of printed texts—remains a productive interpretive tool for contemporary film studies, particularly for survival and grief-centered narratives. Second, it provides a replicable analytical framework that maps six observable indicators of negative emotion to the three personality structures, enabling systematic psychoanalytic film criticism. Third, it extends the scope of Indonesian-context literary psychology by applying Freudian analysis to an English-language cinematic narrative.

Limitations and Suggestions

This study is limited to a single film and a single theoretical framework. Future research may apply Freudian analysis to other contemporary survival films (e.g., *The Shallows*, 2016; *127 Hours*, 2010) to test the generalizability of the Id-to-Superego trajectory identified here. Additionally, complementary frameworks such as Lacanian psychoanalysis or Jungian archetypal analysis could be applied to Fall (2022) to triangulate the findings. Future studies may also develop the six-indicator operationalization into a quantitative coding scheme for inter-rater

reliability studies, and design pedagogical modules that use Fall (2022) as a case study for teaching Freudian concepts in undergraduate literature and film courses.

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