

**PERSONALITY STRUCTURE OF THE MAIN CHARACTER
PORTRAYED IN THE SCREENPLAY OF LAURA CHINN'S
*SUNCOAST***

THESIS

By:

Ilma Lailatus Sabila

NIM 200302110139



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2025**

**PERSONALITY STRUCTURE OF THE MAIN CHARACTER
PORTRAYED IN THE SCREENPLAY OF LAURA CHINN'S
*SUNCOAST***

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:

Ilma Lailatus Sabila

NIM 200302110139

Advisor:

Asni Furaida, M. A.

NIP 198807112023212027



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Personality Structure of The Main Character Portrayed in The Screenplay of Laura Chinn’s Suncoast”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.



Malang, October 7th, 2025
The Researcher



Ilma Lailatus Sabila
NIM 200302110139

APPROVAL SHEET


This is to certify that Ilma Lailatus Sabila's thesis entitled "**Personality Structure of The Main Character Portrayed in The Screenplay of Laura Chinn's Suncoast**" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, October 7th, 2025

Approved by
Advisor,


Asni Furaida, M. A.
NIP 198807112023212027

Head of Department of English Literature,


Dr. Agwin Degaf, M. A.
NIP 198805232015031004

Acknowledged by
Dean,

Dr. M. Husein, M. Ag.
NIP 1974031012003121003



LEGITIMATION SHEET

This is to certify that Ilma Lailatus Sabila's thesis entitled **Personality Structure of The Main Character Portrayed in The Screenplay of Laura Chinn's Suncoast** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S) in Department of English Literature.

Malang, October 7th, 2025

Board of Examiners,

1. Dr. Muzakki Afifuddin, M. Pd. (Chair)
NIP 197610112011011005
2. Asni Furaida, M. A. (First Examiner)
NIP 198807112023212027
3. Dr. Ahmad Khozi, M. A. (Second Examiner)
NIP 198302142023211011

Signatures



Approved by
Faculty of Humanities,



Dr. M. Ag.
NIP 198311012003121003

MOTTO

“It takes courage to endure the sharp pains of self-discovery rather than choose to take the dull pain of unconsciousness that would last the rest of our lives.”

- Marianne Williamson -

DEDICATION

I dedicate this thesis to my parents, family, closest friends, and myself, in appreciation of the unwavering support and the journey that has shaped this accomplishment.

ACKNOWLEDGEMENT

All praise and gratitude are due to Allah SWT, whose boundless mercy, blessings, good health, and guidance have made it possible to complete this thesis. *Sholawat* and greetings of peace are also continuously extended to the Prophet Muhammad, peace be upon him, whose noble teachings continue to enlighten and inspire hearts throughout generations. This thesis, entitled *Personality Structure of the Main Character Portrayed in the Screenplay of Laura Chinn's Suncoast*, is submitted in partial fulfillment of the requirements for the degree of *Sarjana Sastra* (S.S.) at the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. The successful completion of this academic work would not have been possible without the encouragement, guidance, and support of many individuals. With deep appreciation and heartfelt gratitude, the researcher hereby acknowledges the invaluable contributions of the following parties:

1. Prof. Dr. Hj. Ilfi Nurdiana, M.Si., CAHRM., CRMP as the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Dr. M. Faisol, M. Ag., as the Dean of Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. Dr. Agwin Degaf, M. A., as Head of the English Literature Department Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.
4. Mrs. Asni Furaida, M. A., my thesis advisor, deserves my deepest gratitude for her support, guidance, and constructive feedback. Her patience and

expertise were instrumental in the successful completion of this thesis.

5. My beloved parents, Mr. Muh. Musthofa, Mrs. Darsinah Ruslinda, Mrs. Bhinty Marfuah, Mrs. Himmatun Mahmudah, and Mr. Meftakhul Huda, thank you for your endless prayers, unwavering love, and constant support. Your strength, both emotional and material, has carried me through this academic journey. May Allah reward you all for your boundless love and sacrifices.
6. My dearest, Aisha Almira Shafiiyyatul Azkia, a cherished presence whose pure smile has been a source of strength and light throughout my journey. Thank you for inspiring me to become a better version of myself and for giving me the courage to move forward, even in the most difficult moments.
7. My best companion, Azka Ribhy, thank you for your unwavering support and for walking beside me through every storm. Your strength, patience, and presence have been a constant reminder that I never faced any of this alone.
8. My dear aunts, uncles, brothers, and sisters, thank you for your support and prayers that have strengthened me throughout this journey.
9. Special thanks to my dear friends Talitha, Khansa, Auliya, Berliana, and Zesa for their support and encouragement. I am also sincerely grateful to Saddam, Ardan, Haqi, and Bobby for meaningful discussions during my thesis process.
10. Everyone who contributed to the successful completion of this thesis, thank you for being part of this journey.

Malang, October 7th, 2025

Ilma Lailatus Sabila

ABSTRACT

Sabila, Ilma Lailatus (2025) *Personality Structure of The Main Character Portrayed in The Screenplay of Laura Chinn's Suncoast*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Asni Furaida, M.A.

Keywords: *Personality structure, psychology of literature, screenplay*

Human behavior is influenced not only by conscious awareness but also by subconscious impulses that manifest through the transfer of psychic energy to objects or other people. This perspective shows how internal experiences influence an individual's relationship with the external world. This research aims to examine the personality structure of Doris, the main character in Laura Chinn's screenplay *Suncoast*, by using Sigmund Freud's theoretical approach to the id, ego, and superego. The researcher formulates two research questions: first, how is the personality structure of the main character, Doris, and second, how does Doris overcome her fear of death triggered by her brother. This research adopts literary criticism, which involves analyzing, understanding, and evaluating literary works. The data is presented in the form of dialogues, statements, words, or sentences from the screenplay that are relevant to the research topic. The findings indicate that, through Freud's psychoanalytic perspective, Doris transforms from passive dependence to independence. Initially, her id drives emotional avoidance, while her superego imposes moral demands, resulting in internal conflict. Her initially weak ego gradually develops into a rational mediator. After her brother's death, her ego successfully balances these forces, leading to acceptance, emotional liberation, and personal autonomy. Doris's fear of death, triggered by her brother, develops from denial to acceptance through psychological transformation. Initially dominated by the id and emotional avoidance, this conflict is mediated by the development of the ego through social interaction. Doris comes to perceive death as liberation, which reflects ego-strengthening and the achievement of emotional maturity.

ABSTRAK

Sabila, Ilma Lailatus. (2025) *Struktur Kepribadian Tokoh Utama yang digambarkan dalam Skenario Film Suncoast Karya Laura Chinn*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Asni Furaida, M.A.

Kata Kunci: *Struktur Kepribadian, Psikologi Sastra, Naskah Film*

Perilaku manusia tidak hanya dipengaruhi oleh kesadaran, tetapi juga oleh dorongan bawah sadar yang manifestasi melalui transfer energi psikis ke objek atau orang lain. Perspektif ini menunjukkan bagaimana pengalaman internal memengaruhi hubungan individu dengan dunia eksternal. Penelitian ini bertujuan untuk menganalisis struktur kepribadian Doris, karakter utama dalam naskah film *Suncoast* karya Laura Chinn, dengan menggunakan pendekatan teoretis Sigmund Freud mengenai id, ego, dan superego. Peneliti merumuskan dua pertanyaan penelitian: pertama, bagaimana struktur kepribadian tokoh utama, Doris, dan kedua, bagaimana Doris mengatasi rasa takutnya terhadap kematian yang dipicu oleh saudaranya. Penelitian ini menggunakan kritik sastra, yang melibatkan analisis, pemahaman, dan evaluasi karya sastra. Data disajikan dalam bentuk dialog, pernyataan, kata-kata, atau kalimat dari naskah yang relevan dengan topik penelitian. Temuan menunjukkan bahwa, melalui perspektif psikoanalitik Freud, Doris bertransformasi dari ketergantungan pasif menjadi kemandirian. Awalnya, id-nya mendorong penghindaran emosional, sementara superego-nya menuntut tuntutan moral, yang mengakibatkan konflik internal. Ego-nya yang awalnya lemah secara bertahap berkembang menjadi mediator rasional. Setelah kematian saudaranya, ego-nya berhasil menyeimbangkan kekuatan-kekuatan ini, yang mengarah pada penerimaan, pembebasan emosional, dan otonomi pribadi. Ketakutan Doris terhadap kematian, yang dipicu oleh saudaranya, berkembang dari penolakan menjadi penerimaan melalui transformasi psikologis. Awalnya didominasi oleh id dan penghindaran emosional, konflik ini dimediasi oleh perkembangan ego melalui interaksi sosial. Doris mulai memandang kematian sebagai pembebasan, yang mencerminkan penguatan ego dan pencapaian kematangan emosional.

مستخلص البحث

سبيلا، علما ليلة. (2025) بنية شخصية الشخصية الرئيسية الموصوفة في سيناريو فيلم سونكوست للورا تشين. البحث الجامعي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: أسني فريدا، الماجستير. الكلمات الأساسية: بنية الشخصية، السيكلوجية الأدبية، سيناريو الفيلم

لا يتأثر السلوك البشري بالوعي فحسب، بل أيضًا بالدوافع اللاواعية التي تتجلى من خلال نقل الطاقة النفسية إلى الأشياء أو الأشخاص. توضح هذه النظرية كيف تؤثر التجارب الداخلية على علاقة الفرد بالعالم الخارجي. يهدف هذا البحث إلى تحليل بنية شخصية دوريس، الشخصية الرئيسية في سيناريو الفيلم سونكوست (Suncoast) للورا تشين، باستخدام المنهج النظري لسيغموند فرويد فيما يتعلق بالهوية، والأنا، والأنا العليا. صاغت الباحثة سؤالين بحثيين: أولاً، ما هي بنية شخصية الشخصية الرئيسية دوريس، وثانياً، كيف تتغلب دوريس على خوفها من الموت الذي أثاره شقيقها؟ يعتمد هذا البحث على النقد الأدبي، الذي يتضمن تحليل الأعمال الأدبية وفهمها وتقييمها. تُعرض البيانات على شكل حوارات، عبارات، كلمات، أو جمل من النص ذي صلة بموضوع البحث. تشير النتائج التحليلية النفسية بنظرية فرويد، تحول دوريس من التبعية السلبية إلى الاستقلالية. في البداية، يدفعها هويتها إلى تجنب المشاعر، بينما يطالبها أناها العليا بمطالب أخلاقية، مما يؤدي إلى صراع داخلي. يتطور أناها الضعيف في البداية تدريجياً إلى وسيط عقلائي. بعد وفاة شقيقها، نجح أناها من تحقيق التوازن بين هذه القوى، مما يؤدي إلى القبول، والتحرر العاطفي، والاستقلالية الشخصية. يتطور خوف دوريس من الموت، الذي أثاره شقيقها، من الإنكار إلى القبول من خلال التحول النفسي. في البداية، هيمنت الهوية والتجنب العاطفي على هذا الصراع، ثم توسطه نمو الأنا من خلال التفاعل الاجتماعي. بدأت دوريس تنظر إلى الموت على أنه تحرر، يعكس تقوية الأنا وبلوغ النضج العاطفي.

TABLE OF CONTENTS

THESIS COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	ix
ABSTRAK	x
مستخلص البحث	xi
TABLE OF CONTENTS	xii
CHAPTER I	1
INTRODUCTION	1
A. Background of the Study.....	1
B. Research Question	6
C. Significance of the Study	6
D. Scope and Limitation	7
E. Definition of the Keys Terms	7
CHAPTER II	9
REVIEW OF RELATED LITERATURE	9
A. Psychology of Literature.....	9
B. Freud’s Psychoanalytic Theory.....	12
C. Personality Structure of Sigmund Freud	14
D. Screenplay as Literature.....	19
CHAPTER III	21
RESEARCH METHODS	21
A. Research Design.....	21
B. Data Sources	21
C. Data Collections.....	22
D. Data Analysis.....	22
CHAPTER IV	23
FINDINGS AND DISCUSSION	23

A. Personality Structures of Doris	23
B. Doris Overcomes Her Fear of Death Triggered by Her Brother	41
CHAPTER V	53
CONCLUSION AND SUGGESTION	53
A. Conclusion	53
B. Suggestion.....	54
BIBLIOGRAPHY.....	55
CURRICULUM VITAE	58

CHAPTER I

INTRODUCTION

This chapter presents several sections related to the research. These sections include the background of the study, research questions, significance of the study, scope and limitations, and definitions of key terms.

A. Background of the Study

Human behavior is not entirely influenced by consciousness, but also by subconscious drives that operate in subtle yet significant ways. One of the ways these drives manifest in everyday life is through the mechanism of psychic energy transference, wherein individuals transfer certain drives or emotions to objects or people that are not their original source. By understanding this process, enables a deeper examination how a person's deepest experiences affect the way they relate to the outside world. Freud believed that psychic energy can be transferred to substitute objects, and this transfer process plays a crucial role in shaping one's personality (Schultz & Schultz, 2017).

In a psychological approach, this experience can be analyzed through a psychoanalysis lens, emphasizing the importance of personality structure in understanding human behavior. Deep insights into the personality structure enable researcher to identify fundamental impulses that such individuals may not be aware of, including desires or conflicts that lie beneath the surface of consciousness.

Solms (2024) describes the Freudian personality structure as a mental system. This structure consists of three components: the id, ego, and superego. These elements interact with each other and have distinct roles and principles.

These three components function as a mental device that regulates a person's thoughts and behavior. The relationship between the id, ego, and superego creates balance within the personality structure, as each component has a specific role and principle in shaping how individuals respond to their environment. The interplay of these components forms the basis of human behavior, both in fulfilling basic needs and in adapting to social norms.

The understanding of literary forms continues to develop, leading to the formation of traditions that emphasize critical analysis of screenplays within the context of narration. Literature consistently serves as a medium to reflect life's realities, and over time, it integrates increasingly complex techniques. Real-life imagery is not only viewed from a narrative perspective but also through more concrete and visual approaches. As a result, a tradition of viewing screenplays through a literary lens has emerged, particularly in comparison to literary techniques that prioritize concrete, concise, and visual representations of reality, such as those found in modernist poetry, specifically imagism (Boon, 2008).

In psychological theory, external pressures such as social environment, emotional pressure, and family circumstances can significantly shape or change certain aspects of a person's personality structure. It can be demonstrated with a young person who decides to act contrary to expectations, leading to changes in emotions and environmental influences that cause her to weaken her self-control. As happened to Doris in the *Suncoast* screenplay by Laura Chinn, emotional changes caused by pressure can affect self-control and trigger personality changes. It is a true story adapted into a movie, where a person's personality changes due to

environmental and family circumstances that existed at the time.

Suncoast is written and directed by Laura Chinn. The film is released in 2024. The narrative centers on Doris, a teenager who faces challenging circumstances at home with her terminally ill brother, Max, and her determined mother, Kristine. Doris is depicted as a friendly yet hesitant adolescent. At one point, Max is transferred to Suncoast Hospital in Florida, where Kristine stays overnight.

As the days pass, Doris and her mother take turns caring for Max at the hospital. Doris eventually takes advantage of her mother's frequent nighttime absences by inviting her new group of friends to socialize and stay at her home. Although this behavior seems unlikely due to Doris's friendly yet hesitant personality, it occurs nonetheless. Her social circle expands as her home becomes a gathering place for her schoolmates. Doris's new friends offer support when she needs it most. Doris gradually begins to prioritize her own needs, seeking to define herself beyond her role as the sister of a terminally ill sibling. Consequently, she chooses to attend her prom on a significant night for Max and accepts the consequences of her absence with maturity.

The researcher selects the *Suncoast* screenplay by Laura Chinn based on several thorough considerations. The screenplay closely relates to the research theme, enabling significant contributions to the understanding and exploration of the phenomenon within its storyline. It provides an opportunity for in-depth analysis from the perspective of Sigmund Freud's theory of personality structure. The screenplay is also extensively examined in various contexts, allowing it to

contribute meaningfully to the existing academic literature.

Several considerations underlie the use of Sigmund Freud's theory of personality structure in analyzing Laura Chinn's *Suncoast* screenplay. This theory provides a strong theoretical foundation for understanding the structure and meaning of the screenplay. Moreover, the theory remains relevant to the themes and phenomena presented in the story.

Moreover, the researcher examines a character's personality structure through the conflicts presented in the screenplay, demonstrating that tension in the relationship between mother and child influences internal regulation and may lead to a child's misbehavior.

The researcher identifies various previous studies that use Sigmund Freud's personality structure in theses and articles. Several studies are in the form of articles. First, research by Devi & Ro'is (2021) aims to portray the character of Jack Harper in *Oblivion*, directed by Joseph Kosinski, by applying Sigmund Freud's psychoanalytic theory, which divides the personality structure into three components: id, ego, and superego.

Second, research by Endrawati et al. (2022) aims to analyze the id, ego, and superego of Estella, the main character in the movie script *Cruella* by Tony McNamara and Dana Fox. Third, research by Ramadani et al. (2023) aims to identify the personality of the main character described in *Eat, Pray, Love* by Elizabeth Gilbert. This study employs Sigmund Freud's psychoanalytic theory.

Fourth, research by Eva Yulianti et al. (2024) aims to describe the personality aspects of Binta, a character in the novel *Kata* by Rintik Sedu, by

applying Sigmund Freud's psychoanalytic theory of the id, ego, and superego. Fifth, research by Kumala Dewi Anak Agung Ayu Istri et al. (2022) provides insight into the conflict and personality of the character Finch described in the movie *All the Bright Places*. This research employs both Sigmund Freud's psychoanalytic theory and William Kenney's conflict theory.

Several studies are in the form of theses. First, research by Aulia (2021) aims to determine the personality structure of Charley "Chick" Benetto, the main character in Mitch Albom's novel *For One More Day*. The researcher applies Sigmund Freud's psychoanalytic approach, which consists of three components: id, ego, and superego. Second, research by Masintan (2021) analyzes the literature to reveal the structure of Tenar's character in *The Tombs of Atuan*. The researcher employs a psychological approach based on Sigmund Freud's psychoanalytic theory.

Third, research by Effendi (2023) aims to examine Miles Halter's personality by describing and analyzing it through Sigmund Freud's personality theory, specifically the aspects of the id, ego, and superego. Fourth, research by Afia (2023) aims to uncover how Valancy's personality structure influences the character's development. This study employs literary psychoanalysis and applies Sigmund Freud's concepts of id, ego, and superego personality structures.

Fifth, research by Ihsan (2021) aims to uncover psychological developments and analyze Margio's character traits. The primary data source for this research is the novel *Man Tiger* by Eka Kurniawan. The study employs a psychoanalytic approach, utilizing the personality theories of Sigmund Freud as well as Hall and

Lindzey to analyze Margio's psychological development.

Based on previous studies, researchers explore similar approaches that draw on Sigmund Freud's personality structure theory, focusing on character analysis in various literary works. However, no research specifically examines Laura Chinn's *Suncoast* screenplay, particularly the character Doris, who represents the psychological complexity of adolescents in fear of loss and efforts to understand the meaning of family. Doris's character presents distinctive and relevant aspects of the id, ego, and superego to be analyzed through a psychoanalytic approach. Therefore, this study seeks to fill this research gap and expand the application of Freud's psychoanalytic theory in screenplay analysis. This research is expected to contribute to the development of personality studies within literature and deepen the understanding of fictional characters with psychological complexities.

B. Research Question

Based on the previously described research background, this study raises several research questions:

1. How is the personality structure of the main character Doris portrayed in Laura Chinn's *Suncoast* screenplay?
2. How does Doris overcome her fear of death triggered by her brother in Laura Chinn's *Suncoast* screenplay?

C. Significance of the Study

This research has two main significances: theoretical and practical. Theoretically, this study seeks to enrich the field of literary psychology by developing a theoretical foundation of personality structure based on Sigmund

Freud's concepts of the id, ego, and superego. By analyzing Doris's character in the *Suncoast* screenplay, this research presents a concrete example of Freud's theory applied in the context of a screenplay.

Practically, the results of this study serve as a reference for researchers, academics, and readers in understanding the development of fictional characters with psychological depth, particularly regarding personality structure.

D. Scope and Limitation

This research examines the *Suncoast* screenplay by Laura Chinn. First, the scope of this study focuses on the psychoanalytic analysis of the personality structure of the main character, Doris. The id, ego, and superego constitute the components of the personality structure under analysis. Second, the study also explores how Doris overcomes her fear of death, which her brother triggers. The limitations of this research pertain only to the storyline involving Doris as the main character and to the approach used to explore her personality structure.

E. Definition of the Keys Terms

The researcher provides the following definitions to prevent misunderstandings and to facilitate readers' understanding of the terms used in this study. The following are the key terms in this research:

- a. **Id:** The id represents the human biological impulse. Freud identifies the id as the "pleasure principle" and "primary-process thought," indicating that the id instantly fulfills human needs to alleviate anxiety. The id constitutes the most innate quality of humans, reflecting physiological desire (Zhang, 2020).
- b. **Ego:** The ego employs the "reality principle" and engages in rationalization. Freud

uses the term "secondary-process thought" to describe the ego (Zhang, 2020).

- c. **Superego:** The superego constitutes a part of the human psyche that evolves to serve as a civilizing force, imposing internal moral standards on the demands of the id (Freud, 2003).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the literature and relevant research theories that strengthen the study. It explains the theories and approaches that the researcher uses. The researcher adopts a psychological approach, grounding the theory in Sigmund Freud's psychoanalytic theory of personality structures.

A. Psychology of Literature

In everyday life, individuals experience various complex emotions and complications. It is important to recognize that the complexity of certain problems can become manageable, particularly through psychological approaches. Psychology plays a crucial role in promoting positive thoughts that help individuals maintain mental health and regulate emotions. By applying psychological theory, one can observe how the theory is implemented in a screenplay, which often reflects real-life situations. Psychology helps explain why people think and behave in particular ways, while also providing strategies for emotional regulation and mental health enhancement (Ilardi & Feldman, 2001).

Psychoanalysis offers insight into the origins of psychological problems and provides a framework for personal transformation through a deeper understanding of the self. Psychoanalysis constitutes a therapeutic approach that addresses mental illnesses by examining the interplay between conscious and unconscious mental processes (Freud, 1920). This approach rests on the assumption that changes in personality originate from deep-seated conflicts or experiences. Through

comprehensive exploration, psychoanalysis aims to foster greater self-awareness, enabling individuals to confront internal conflicts more effectively and achieve psychological balance.

According to Freud, the process of psychoanalysis not only aims to cure psychological disorders but also helps individuals achieve a higher level of self-awareness. Freud also argues that people who undergo psychoanalysis can develop the ability to express greater freedom of will and take responsibility for their choices. This indicates that, by understanding inner conflicts and subconscious drives, individuals can make more conscious and responsible decisions in their lives. This perspective aligns with his statement that the more an individual is able to make the unconscious conscious, the more control they have over their own life.

Freud emphasizes the importance of bringing hidden thoughts and feelings to the surface so that individuals are not continually controlled by unconscious drives. Thus, Freud suggests that psychoanalysis has the potential to liberate people from the constraints of determinism, which refers to the view that human life is entirely determined by external factors or subconscious instincts. In this context, psychoanalysis provides an opportunity for individuals to grow as freer and more autonomous beings in determining the direction of their lives (Schultz & Schultz, 2017).

Literature plays a significant role in capturing the complexity of human experience. As a medium of expression, literature not only reflects the writer's thoughts and feelings but also serves as a bridge for understanding the inner world and the lives of others. Literature presents characters, conflicts, and storylines,

enabling readers to experience, reflect upon, and identify with diverse experiences. Literature not only expresses an individual's inner thoughts and emotions but also functions as a medium to portray the psychology of others (Minderop, 2010).

Wiyatmi (2011) describes theoretical frameworks for reading and analyzing literary works, writers, and readers. Literature reflects human experience and frequently contains psychological elements that interdisciplinary approaches analyze. Psychology serves as a foundation for understanding characters' motives, conflicts, and dynamics in literary works. Furthermore, psychological theory is relevant for understanding readers' responses to literary works, including how texts influence their emotions, thoughts, and perspectives. Therefore, the relationship between literature and psychology offers opportunities to explore the depth of meaning in literary works and serves as a means to broaden the understanding of human experience.

Literary psychology is an approach within literary studies that combines psychological perspectives in order to facilitate a deeper understanding of literary works. The term "literary psychology" refers to psychological studies of writers, both as types and as individuals. This approach enables the analysis of the psychological background of writers, both generally as members of particular groups and personally as individuals with specific experiences and mental conditions. In addition, literary psychology encompasses the study of the creative process, specifically how ideas, imagination, and psychological drives operate in the creation of literary works.

This approach is also employed to analyze psychological types and principles present in literary texts, such as by examining character traits, internal conflicts, or themes that reflect particular psychological theories. Furthermore, literary psychology addresses the impact of literature on its readers (audience psychology) by investigating how readers' emotional and cognitive responses to literary works can be explained from a psychological perspective. In summary, literary psychology serves as a method for understanding the relationship between the human inner world and literary works from the viewpoints of the creator, the content of the work, and its audience (Wellek, 1949).

B. Freud's Psychoanalytic Theory

Sigmund Freud develops psychoanalytic theory. His psychoanalytic framework is the first and remains the most well-known formal explanation of personality. Psychoanalysis constitutes Freud's theory of personality and therapeutic technique for addressing mental disorders. Psychoanalytic theory broadly investigates the mechanisms by which the human psyche operates. Freud asserts that the human psyche forms and structures human personality.

Human personality consists of three components: the conscious, the preconscious, and the unconscious (Schultz & Schultz, 2017). The conscious encompasses all sensations and events of which individuals are aware at any given time. Freud considers consciousness a limited element of personality, as only a small proportion of thoughts, sensations, and memories exist in conscious awareness at any given time. The unconscious serves as the primary driving force behind all activities and functions as a repository for impulses and forces beyond

conscious perception or control. The preconscious occupies an intermediate position between these two levels and acts as a storage area for memories, perceptions, and thoughts that are not currently in awareness but can be readily recalled.

According to psychoanalytic theory, unconscious impulses influence human thought and behavior in ways of which individuals are unaware. Psychoanalysis requires long-term verbal communication with patients to explore their private lives in depth. Freud (1989) develops his personality theory based on his clinical experiences with patients.

The concept of two instinctual classes serves as the foundation for understanding the psychic processes that operate within the id, ego, and superego. In this perspective, psychic life involves ongoing conflict and negotiation between two primary instinctual forces: Eros (the sexual instinct) and Thanatos (the death or destructive instinct). Eros, or the sexual instinct, covers a wide range of phenomena, including direct and uninhibited sexual impulses, sublimated or inhibited drives, and the self-preservation instinct that the ego must develop. Eros primarily aims to sustain life by creating complexity, specifically by integrating living elements into increasingly unified structures. Overall, Eros demonstrates greater plasticity, is more easily redirected, and can be transferred more readily than destructive instincts. Most of the clamour of life originates from Eros (Freud, 1989). The life instinct, Eros, enables individuals to survive and guides essential functions such as breathing, eating, and sexual activity. This instinct generates energy referred to as libido (Sibi, 2020).

Thanatos, or the death instinct, represents a natural and silent drive that typically functions in support of Eros to facilitate the release of energy. Thanatos aims to return organic matter to its inorganic state (Freud, 1989). The death instinct consists of a set of destructive forces present in all individuals. At times, this energy is expressed as aggression or violence toward others. Freud asserts that Eros is more powerful than Thanatos, as it consistently enables humanity to survive (Sibi, 2020).

C. Personality Structure of Sigmund Freud

In his well-known psychoanalytic theory, Freud states that personality consists of three components that work together to produce complex human behavior. These components interact to shape behavior and significantly influence individual personalities. In this context, personality conflicts are often viewed as resulting from internal tension rooted in unconscious impulses and external influences. Therefore, a thorough analysis of these aspects is crucial to understanding the complexity of individual psychological processes. The following section provides an explanation of the id, ego, and superego within the structure of personality:

1. Id

Freud describes the id as the deepest and most primitive core of an individual's psyche, representing a domain that is unknown and unconscious (Freud, 1989). The id constitutes the earliest and most fundamental aspect of psychic life. It does not develop through experience or learning but exists from birth. As the most primitive part of the psyche, the id does not adhere to logic, morality, or external reality; instead, it functions instinctively and automatically. Moreover, Freud's depiction of the id as a “completely unknown and unconscious

domain” suggests that individuals lack direct access to the processes occurring within it, even though the drives originating from the id continue to exert a significant influence on behavior and experience.

The id functions to satisfy instinctual drives immediately, without considering external circumstances, moral values, or the consequences of its actions. Because it operates in the unconscious, the id recognizes only satisfaction and seeks to avoid tension, resulting in drives that are impulsive and urgent. The id's complete submission to the pleasure principle renders it a psychic force that frequently conflicts with the demands of reality, particularly when needs cannot be satisfied at once. The pleasure principle demands the immediate fulfillment of needs without regard for reality or consequences. Freud (1989) states that the id is dominated by the pleasure principle.

The id lacks awareness of reality. It can be compared to a newborn infant who cries and frantically waves its limbs when its needs are unmet but has no knowledge of how to achieve satisfaction. Hungry infants cannot obtain food independently. The only methods by which the id attempts to satisfy its needs are reflex actions and wish-fulfilling hallucinatory or fantasy experiences, which Freud terms primary-process thought (Schultz & Schultz, 2017).

Individuals remain unaware of their urges because the id operates at a low level of consciousness. These desires typically arise spontaneously and involuntarily, influencing a person's actions and thoughts without their awareness. Freud asserts that the id constitutes an essential aspect of each personality, as it influences behaviors and psychological experiences (Schultz & Schultz, 2017).

2. Ego

The primary function of the ego, as a regulatory system within the personality structure, is to mediate between internal drives and external demands. The pleasure principle, which underlies the operations of the id, motivates individuals to seek immediate gratification without regard for objective reality. In response, the ego seeks to replace this principle with the reality principle, enabling individuals to delay the fulfillment of their needs until external conditions are appropriate. Thus, the ego does not reject desires originating from the id but adjusts them according to rational, contextual, and social considerations. This process reflects the ego's capacity to fulfill an adaptive function by guiding individual behavior to meet basic needs while acknowledging the limitations present in the real environment. The ego seeks to replace the pleasure principle with the reality principle (Freud, 1989).

Most children learn that they cannot take food from others without facing consequences. For example, children learn to postpone the pleasure associated with relieving anal tension until they reach a bathroom, and that they cannot freely express sexual and aggressive impulses. As children develop, they are taught to interact intelligently and rationally with others and the external world, and to cultivate perception, recognition, judgment, and memory skills that adults rely on to satisfy their needs. Freud refers to these abilities as secondary-process thought (Schultz & Schultz, 2017).

The ego serves as the rational component of personality, allowing individuals to think logically, consider consequences, and regulate impulsive urges.

In this capacity, the ego maintains psychological balance and facilitates realistic responses to the environment. Freud (1989) identifies the ego as a representation of reason and sanity.

The ego therefore exerts control over id impulses. Freud compares the relationship between the ego and the id to that of a rider and a horse. The rider must guide, check, and rein in the raw, brute power of the horse; otherwise, the horse may bolt and throw the rider to the ground (Schultz & Schultz, 2017).

By attempting to satisfy personal pleasures within the constraints of reality, the ego, positioned between two opposing forces, maintains vigilance and adheres to the reality principle. The ego must continuously exercise control and delay functions; otherwise, id impulses may prevail and destabilize rational ego functioning. An individual dominated by the id may quickly become a threat to society and ultimately require treatment or incarceration. According to Freud, individuals should guard against the id taking control and utilize several subconscious defense mechanisms to protect the ego (Schultz & Schultz, 2009).

3. Superego

The id and the ego do not encompass Freud's full conception of human nature. There is a third set of forces consists of a powerful and largely unconscious collection of dictates or beliefs that individuals acquire during childhood. These beliefs form their concepts of right and wrong. In everyday language, this internal morality is referred to as conscience, and Freud identifies it as the superego (Schultz & Schultz, 2017).

In Freud's psychoanalytic theory, the superego represents the moral aspect of personality, which forms through the internalization of values and standards instilled by parents and society. The superego functions as an internal regulator that judges an individual's impulses and behavior according to moral norms acquired since childhood. This process makes the superego a significant element in shaping behavior that aligns with social expectations. Freud emphasizes that the superego constitutes the moral aspect of personality, reflecting the internalization of parental and societal values and standards (Schultz & Schultz, 2017).

This inherent morality is referred to as the conscience, while Freud identifies it as the superego. Freud maintains that by the age of five or six, individuals typically learn that the moral aspect of personality primarily consists of the norms of conduct established by their parents (Schultz & Schultz, 2017). Children acquire knowledge of acceptable and unacceptable behaviors through parental praise, discipline, and example.

The ego-ideal develops from behaviors considered positive by the environment, particularly parents, and receives reinforcement through praise. These behaviors subsequently become the ideal standard that individuals aim to attain, guiding them to act in accordance with moral values internalized from an early age. The ego-ideal represents a component of the superego that contains moral or ideal behaviors for which a person should strive. It consists of good or correct behaviors that parents praise (Schultz & Schultz, 2017).

Civilized and non-primitive mental functions distinguish humans from purely instinctual drives. The superego does not seek pleasure, as the id does, or

practicality, as the ego does. Instead, it strives for moral perfection. Aspirations and controls directed toward ideals, ethics, and societal norms are no longer managed by the rational ego, but are internalized by the superego. Consequently, the superego continuously monitors and criticizes the ego to achieve the moral ideals established since childhood. The superego represents the "higher nature" within humans, as it embodies religion, morality, and social instincts (Freud, 1989).

A component of the ego does not focus on external reality, but rather on morality, ideal standards, and self-criticism. This moral aspect of the ego is referred to as the superego. The primary mechanisms of the superego, such as self-criticism and conscience, typically operate automatically and remain unrecognized by the individual. As a result, an individual may experience strong unconscious guilt that impedes happiness or recovery, without rational awareness of its source. The Superego represents a distinct level within the ego and is less closely connected to consciousness than other ego components (Freud, 1989).

D. Screenplay as Literature

The text conveys meaning that is directly accessible to readers and possesses the potential for analysis and appreciation without involving external factors beyond the text itself. This perspective challenges the traditional view, which often regards the text solely as a medium for understanding the author's condition and thought processes. It creates opportunities for new approaches to literary studies. Scripts may and should be considered literature, functioning as 'ontologically autonomous works' complete texts that can be read independently (Nannicelli, 2013).

As a research artifact, the screenplay employs natural mechanisms to convey research, including form and format, structure, character, theme, setting, and dialogue (Batty & Baker, 2018). In this context, the screenplay functions as a creative product and as a tool for describing and communicating research through a structured and narrative approach. Thus, the screenplay acts as a bridge between research theory and audience reception, enabling a broader and more in-depth understanding of the topic under study.

In the field of scriptwriting, an emerging perspective suggests that style and language in scriptwriting are frequently regarded as less critical elements, with greater emphasis placed on the structure and content of the narrative. This perspective arises from the inherent instability and dynamic nature of screenplay production, which often results in the notion that nearly anyone can participate in scriptwriting, regardless of their expertise in technical writing skills. The volatility of screenplays appears to reinforce the widespread belief that style and language are unimportant and that "almost anyone can write a screenplay" (Hamilton, 2009).

The language of the screenplay serves not only as a means of direct communication but also as a medium that facilitates interpretation, encourages imagination and creativity, and generates more complex meanings based on the experiences of readers or directors who interpret the text. Screenplays depend on evocative language and interpretive readers to construct meaning, rather than functioning solely as blueprints or scores with explicit, denotative instructions (Rush & Baughman, 1997).

CHAPTER III

RESEARCH METHODS

This chapter outlines the steps and methods that guide the research process and facilitate the completion of the results. It discusses the research design, data sources, data collection, and data analysis.

A. Research Design

This research employs literary criticism, which requires reading a literary work to analyze, understand, and evaluate it (Fard, 2016). The analysis describes the text elements, interpretation uncovers the meaning, and evaluation assesses the quality and contribution of the work.

This research aims to uncover the personality structures of the main character in Laura Chinn's *Suncoast* screenplay. The study examines how Doris overcomes her fear of death, which her brother triggers. The research focuses on the main character, Doris, and employs a psychological approach that utilizes Sigmund Freud's theory of personality structure. Key aspects of this structure include the id, ego, and superego.

B. Data Source

The data source for this study is the *Suncoast* screenplay by Laura Chinn. Chinn writes the screenplay based on her life experiences from the early 2000s, and it is included in the 2020 Black List. The film premieres at the Sundance Film Festival on January 21, 2024, and is released in selected theaters in the United States on February 2, 2024. It follows a streaming release on Hulu on February 9 by

Searchlight Pictures. The screenplay explores themes of death, parenting, and adolescence, which closely relate to psychological aspects.

C. Data Collections

The researcher undertakes several steps to collect data from the *Suncoast* screenplay. The first step involves reading and comprehending the entire screenplay multiple times. The second step consists of identifying dialogue, statements, words, or sentences in the screenplay that are relevant to the research topic. The third step requires the researcher to collect and sort data based on Sigmund Freud's personality structure to identify the main character's personality structure and analyze how Doris overcomes her fear of death, which her brother triggers in the screenplay.

D. Data Analysis

Following data collection, the researcher examines the data in relation to the chosen research questions. Data analysis involves several procedures, including:

1. The first step is to examine data related to the main character's personality structure based on circumstances in the *Suncoast* screenplay.
2. The second step is to analyze and categorize the personality structures of the main character in the *Suncoast* screenplay.
3. The third step is to analyze and categorize how Doris overcomes her fear of death, which her brother triggers, in the *Suncoast* screenplay.

CHAPTER IV

FINDINGS AND DISCUSSION

The purpose of this chapter is to elaborate on the answers to the research questions identified in the study. This chapter offers a descriptive explanation, supported by data from Laura Chinn's *Suncoast* screenplay. The chapter consists of two sections. The first section analyzes the personality structure of Doris, the main character, including the id, ego, and superego. The second section discusses how Doris overcomes her fear of death, which is triggered by her brother in Laura Chinn's *Suncoast*.

A. Personality Structures of Doris

This section describes the personality structure of the main character, Doris, in the screenplay *Suncoast*. Doris is introduced as a friendly and hesitant teenager. She is a young woman who is unaware of her own deep and admirable qualities, possibly because she always lives in the shadow of her brother's illness. However, Doris seeks self-discovery through the choices she makes, which, although sometimes perceived as selfish, stem from a relatable desire for a normal life.

Doris, as the main character in the screenplay *Suncoast*, undergoes a significant transformation as the narrative develops, which is marked by the increasing intensity of the inner and social conflicts she faces. As a teenager who cares for her dying brother while struggling to understand her identity, Doris initially appears to be caught up in family demands and environmental pressures. However, as the story progresses, her awareness of personal needs and her right to determine her own path grows. Developing a friendship with a student from her

school provides a new experience that broadens her perspective. Doris gradually demonstrates the courage to explore the world beyond the limits set by her mother. This transformation reflects a shift from passive obedience to greater autonomy, making Doris not only more emotionally self-reliant but also more aware of her own worth and the life choices she wishes to make.

Doris' journey in the screenplay *Suncoast* is so impactful that she not only experiences profound personal changes but also indirectly encourages those around her to view life from a more honest and humane perspective. She begins to question her mother's controlling authority and eventually finds space to be herself amid intense emotional and social pressure. Doris' experiences illustrate the dynamics of conflict between her id, ego, and superego. As the following description explains, these conflicts serve as a crucial foundation in shaping Doris' psychological transformation toward maturity and personal freedom.

1. Description of Doris Id, Ego, and Superego

In the screenplay *Suncoast*, this research focuses on how Doris' id, ego, and superego are portrayed. The following is a collection of data that is selected and analyzed in accordance with the theoretical framework underlying this study.

Datum 1:

*"Kristine: I'll need your help with him in the morning.
Doris: What? I can't-- I'll miss the van.
Kristine: It's a big day, Doris. You don't have to go to school--
Doris: But I want to go--
Kristine: So you'll go late. I'll write you a note.
Doris: No, please, Mom. I hate going late. I have to interrupt class and everyone looks at me. It's so embarrassing--
Kristine: Embarrassing? Oh, then I'll just drop your brother off by myself cause God forbid you get embarrassed--
Doris: Okay, I'll come. Forget it."* (p. 5).

The data above illustrates the conflict between Kristine and Doris, in which

Kristine asks Doris to refrain from leaving school in the morning. Doris demonstrates strong resistance, driven by her desire to attend and a profound fear of social embarrassment.

Doris' id is identified as a strong urge to satisfy her personal desire to attend school and to avoid the discomfort of social embarrassment. This desire stems from an internal need for acceptance and the avoidance of emotional pain. Doris' superego is highly active, as reflected by her intense concern about others' opinions and the embarrassment she experiences if she does not meet the social standards for school attendance. It demonstrates the strict internalization of norms and the punitive function of her conscience. Doris's ego functions as a mediator, attempting to balance the demands of the id and superego with the realities imposed by Kristine. Although the ego strives to uphold Doris' wishes, she ultimately yields to external realities, which reveals the ego's limitations in navigating internal and external conflicts.

Datum 2:

*“Nurse Irie: Everything okay in here?
 Kristine: No, it’s not okay! Put me down, Doris!
 Doris: I’m trying--
 Kristine: PUT ME DOWN!
 Kristine: My son is a prisoner here and he’s being tortured by that noise!
 Doris: There’s barely a noise--
 Kristine: Eeeeeeeeeeeeeee! You don’t hear that?
 Doris: I’m sure she has more important things to do than--
 Kristine: Your brother is dying. What’s more important?
 Doris: Whatever. I’m going to McDonald’s. Sorry about her. She’s a lunatic.”
 (p. 13).*

The data above illustrates the interaction between Kristine and Doris, in which Doris initially rejects a command but ultimately complies reluctantly. Subsequently, Doris also demonstrates hesitation to apologize to someone, although

she eventually does so, providing reassuring reasons.

Doris' id is evident in her initial rejection of the command and her unwillingness to apologize, which reflect her desire to avoid discomfort and protect her sense of self. Doris's ego functions as a mediator, facilitating reluctant compliance and employing humor as a defense mechanism to adapt to external demands while maintaining internal integrity.

Datum 3:

*“Paul: I saw you go in that, uh, execution chamber a few days ago.
Doris: Suncoast? Yeah, my brother is living there-- dying there? I don't know.
Paul: Damn. I'm sorry to hear that. I'll pray for his recovery.
Doris: Oh, please don't! (catches herself) --I just mean. He has brain cancer. He's blind and can't walk and hasn't talked in years. He still eats, but that's about it. If he stayed alive much longer... I don't think he'd be happy.
Paul: Every life is precious.
Doris: Yeah, never mind. Pray if you want to. Sorry, I haven't like, talked to another person in a long time. I've just been taking care of my brother and haven't had time to like, talk to anyone...
Paul: I hear ya. And maybe you shouldn't start now. You're pretty bad at it.”
(p. 15).*

The data above illustrates Doris's interaction with Paul, in which she is initially hesitant to accept support, but later reveals her emotional distress regarding her brother's condition. Ultimately, Doris expresses her appreciation and gratitude.

Doris's id manifests as a drive to express pain and seek emotional release concerning her brother's condition. Doris's ego navigates the expression of the id and her interaction with Paul, enabling adaptation, acceptance, and emotional regulation in stressful situations.

Datum 4:

*“Kristine: This Zeta could be a real bitch. I'm gonna start sleeping at Suncoast until your brother...goes. So he doesn't get lonely.
Doris: But... then I'll be alone.
Kristine: Well, someone's gotta watch the house.
Doris: What if the storm gets really bad? What if there's a black out? We don't have a generator--*

Kristine: Jesus, Doris. Instead of feeling sorry for yourself, think about your brother, in hell, trapped inside his own body. He can't move! He can't see! God forbid you have to use a flashlight for one night!
Doris: Okay, fine—" (p. 19).

The data above shows that Doris expresses a personal concern about solitude when Kristine leaves. Kristine responds by blaming Doris and comparing Doris' concerns with her brother's suffering, which ultimately causes Doris to relent.

Doris's id is reflected in her strong urge to avoid solitude and seek comfort. Her initial concerns about solitude when Kristine leaves indicate a basic need for security and companionship. Doris's superego becomes evident in her response to Kristine's criticism. Although she does not explicitly express guilt, the pressure from Kristine to 'think of her brother' and disregard her own needs may trigger a superego conflict in Doris. This response indicates the internalization of moral demands and the perceived obligation to prioritize selflessness in the face of others' suffering.

Doris's ego functions as a mediator that is heavily burdened by this conflict. Her ego attempts to articulate her valid concerns and seek a resolution. However, when confronted with harsh criticism and unfavorable comparisons from Kristine, Doris's ego becomes overwhelmed and ultimately relents, recognizing its limitations in withstanding intense external pressure and criticism that induce guilt. This surrender suggests that the ego cannot simultaneously satisfy both the id and the superego effectively.

Datum 5:

"Nate: Did you hear? Kyle's dad found out about the hurricane party. He's grounded.
Brittany: What? That friggin' sucks.
Laci: Where are we gonna go?
Nate: I don't know. We could go see a movie?
Brittany: Yeah, right after I kill myself.
Laci: We could go under the Causeway? Mac might be getting a keg?

Brittany: The waves are gonna be so big. They're gonna bail. I guarantee.

Doris: You can come to my house.

Doris (CONT'D): I mean, my mom's not gonna be there and you can do whatever you want, but if not it's cool. I just thought if you needed a place to party, you could totally come over or whatever you want... It's chill.

Nate: Yeah, that's super chill.

"Laci: Wait, this is so dope. I'm gonna tell everyone. Wait, who are you?"

Nate: Yeah, what's your name?

Doris: Doris." (p. 21).

After expressing self-doubt, Doris offers her home as an alternative venue for her friends' gathering, explaining her mother's absence and assuring a relaxed atmosphere, which elicits enthusiasm from the group.

Doris's id manifests in her drive for social acceptance and her desire to be part of the group, which motivates her to create a pleasant environment. Her superego is evident in her initial doubts and her need to explain the situation, reflecting the internalization of social norms. Doris's ego functions effectively by mediating between the id and the superego, enabling her to propose a realistic and socially acceptable solution, and demonstrating successful adaptation in group interactions.

Datum 6:

" Kristine (CONT'D): How was the storm?"

Doris: Not bad. Sorta fun actually.

Kristine: Fun? How was it fun?

Doris: No-- I just lit some candles and candles are fun?

Kristine: Well, glad you were having fun while I was sleeping on a cot.

It destroyed my back.

Doris: Well, soon he'll be dead and you won't have to sleep on a cot--

Kristine: What'd you say?

Doris: Nothing." (p. 27).

After the party, Doris tidies up medical supplies. She describes the storm as "pleasant," which contrasts with her previous concerns. Kristine makes a snide comment. Doris mutters inappropriate remarks about her brother and then denies him.

Doris's id manifests in her search for personal comfort and relief from burden,

as she views the storm positively in contrast to her brother's situation. Her impulsive muttering indicates the id's desire to be free from responsibility or the burdens that constrain her, without deep empathy. Doris's superego actively censors itself. Although her id may seem detached, the superego still insists on compliance with social norms. Her response to mere muttering does not align with the superego's aim to maintain self-image and avoid criticism. Doris's ego operates pragmatically, managing the id through a positive narrative. When the id expresses an inappropriate impulse, the ego promptly suppresses it, focusing on social survival and perceptual management rather than deep emotional involvement regarding her brother.

Datum 7:

“Paul: You go to St. Pete Christian?”

Doris: How'd you know that?

Paul: It's on your shirt.

Paul (CONT'D): That's a good school. Private.

Doris: Yeah, but my mom thinks religion is bullshit-- no offense.

Doris (CONT'D): She just didn't want me going to the public school after some girl got stabbed. So she has to work all the time to pay my tuition.

Paul: She's a good mom.

Doris: Um, no, not to me.

Paul: I mean, she seems like hell on wheels. But all good moms have to raise hell sometimes.” (p. 30).

In her interactions with Paul, Doris confirms her school attendance and explains her mother's religious views, along with the reasons behind her mother's decision to avoid violence.

Doris's id expresses her urge to avoid shame and maintain a positive self-image, as well as her direct articulation of her mother's controversial views. Doris's superego demonstrates the internalization of her mother's sacrifices. Doris's ego functions as a mediator by explaining the situation coherently, integrating the id's impulse for personal comfort with the complexity of internalized norms, and

indicating independence in self-presentation.

Datum 8:

*“Kristine: Get dressed. I’m dropping you off at Suncoast.
Doris: What? I just saw him.
Kristine: Last week! What’s the matter with you? What’re you doing that’s so important?
Doris: Just school work and stuff.
Kristine: You’re home alone too much. And he shouldn’t be left with that psycho Irie. He needs visitors. He needs family. And I gotta go to work.
Doris: Fine. Can I drive?
Kristine: No.” (p. 43).*

Kristine instructs Doris to go to Suncoast. Doris expresses reluctance, stating that she has just seen her brother. Kristine points out that Doris spends too much time at home and that her brother needs a visit. Doris agrees but attempts to negotiate the drive, which Kristine refuses.

Doris's id manifests in her desire to avoid responsibility and maintain personal independence through negotiating to drive herself. Her superego is reflected in her internalization of a moral obligation to her ill brother, which encourages compliance with Kristine's demands. Doris's ego functions as a struggling mediator, attempting to balance the id's wishes with the pressures from Kristine and the demands of the superego, but ultimately submits to stronger authority.

Datum 9:

*“Laci: Same. You’re such a good girl, Doris.
Doris: No, not-- really.
Laci: We’re gonna seriously make this Nate thing happen. He absolutely has to take you to prom. Cause his last girlfriend, you know Anika Onagain? She was just such a bitch but we really like you.
Doris: Oh, really?
Brittany: Duh, you’re like, this super good person with like, this sick brother and stuff..
Laci: And you let us party at your house, and you give super good advice. We’re like, friends. We have your back now.
Doris: Oh, that’s so cool to hear. I mean, I have your back too obviously.” (p. 45).*

In this segment, Doris interacts with her friends, Brittany and Laci. They

discuss plans for a date or prom. Additionally, Brittany and Laci commend Doris for allowing them to have a party at her home and offer her advice. Doris expresses her joy about their friendship.

Doris's id is reflected in her strong urge for social acceptance and validation from peers, as well as her need to feel part of the group. Doris's superego is evident in her internal conflict between her desired self-image and the standards she adopts, as well as her internalization of social norms regarding duty and responsibility. Doris's ego functions as an effective and pragmatic mediator, successfully balancing the id's drive for affiliation and acceptance with the superego's demands for responsibility, and navigating social dynamics to achieve her personal goals.

Datum 10:

*“Everyone: Chug it... chug it.... chug it... Chug! Chug! Chug! Chug! Chug!
Laci: I dare... Nate to kiss Doris.
Kristine (CONT'D): WHAT IS THIS?! Put your God damn clothes on now!
Doris: Mom, please--
Kristine (CONT'D): You know what?! I'm calling the police!
Kristine (CONT'D): Underage drinking! Having God damn orgies! In my house?!
Doris: No, Mom! Please! Be mad at me, ground me, whatever you want—But let them go! PLEASE!
Kristine: You have two minutes.” (p. 48).*

At her home party, Doris initially hesitates to drink but eventually joins in. Laci challenges her. Kristine arrives, scolds everyone for the mess, and expels the guests, threatening to call the police. Doris pleads on behalf of her friends.

Doris's id manifests in her deep urge for enjoyment and social acceptance, as demonstrated by her participation in games and her pleas for her friends. She seeks validation and attempts to avoid conflict. Doris's superego is evident in her internalization of social norms, which fuels her guilt over the disorder and motivates her plea to Kristine, affirming her sense of responsibility. Doris's ego functions as an

overwhelmed mediator, attempting to balance the wishes of the id with the pressures from Kristine and the superego, but ultimately relenting, which highlights the limits of her self-control in this crisis.

Datum 11:

“Doris: My mom freaked out on them!

Paul: So?

Doris: So... I don't know. I was having fun for the first time in my life and she ruined it. She ruins everything.

Paul: Look, I get it, you want to be a “normal” teenager.

Doris: Yes! Exactly. Why can't she get that?

Paul: Well, I got news for you. You're not normal, Doris, you're different. You're going through something real here. And this whole thing is a gift. It might not seem like it, but it is.

Doris: No, it's definitely not.

Paul: It definitely is God dammit!

Paul (CONT'D): You're learning what's truly important in this fucked up world and those friends of yours sound like the most important part of their day is getting a tan.

Doris: I wish I could go get a tan...

Paul: And your mom is... in pain. She wants to do the right thing but she doesn't know what that is.

Doris: I just wish he would freakin' die already and then she would leave me alone.

Doris (CONT'D): I-- I obviously don't mean that. I'm just... ugh, never mind.”

(p. 51).

Doris worries about her friends after her mother's anger. She feels frustrated by her desire to live a normal life, blames her mother, and impulsively claims that she wants her brother to die in order to be free, but then she denies this statement.

Doris's id manifests as an intense urge for personal freedom and the release of burdens, prompting the impulsive desire for her brother to die. Doris's superego actively censors her thoughts, suppressing taboo desires in the interest of moral and social harmony. Doris's ego functions as a heavily burdened mediator, attempting to express the frustration of the id while controlling it through denial, which highlights her intense inner struggle.

Datum 12:

“Doris: So, um, I'm really sorry about my mom--

Brittany: That was so funny.

Laci: Oh my God. Bro, she was trippin'. And I thought my mom was a maniac.
Brittany: That was some straight up Jerry Springer shit. Too funny.
Brittany (CONT'D): So, we're gonna skip tomorrow and get fake IDs.
Laci: We figured if we can't hang at your place anymore we should try to go to Ybor.
Doris: Oh, yeah, that makes sense. Good luck.
Brittany: Good luck? You're coming with us.
Doris: I am?
Brittany: I mean, are you?
Doris: Yes! Definitely. I'm coming." (p. 54).

Doris apologizes to her friends for her mother's anger. They suggest skipping school and obtaining a fake ID to go to a bar, which Doris approves after expressing hesitation.

Doris's id is reflected in her strong urge for social acceptance and the pursuit of enjoyable adolescent experiences, as demonstrated by her desire to join her friends in rule-breaking activities. Doris's superego demonstrates an internal conflict between moral norms and group pressure, evident in her initial hesitation, which she eventually overcomes to gain social acceptance. Doris's ego functions as a successful mediator, balancing the id's need for social interaction with the initial constraints of the superego, enabling Doris to adapt and engage in group interactions to achieve her social goals.

Datum 13:

"Ms. Burns (CONT'D): How well do you know Brittany Douglas, Laci Green, and Nate Gregor?
Doris: Um... I don't know.
Ms. Burns: Well, this is very unlike you. But all four of you were absent yesterday, without a note, so am I right to assume you were skipping school?
Doris: Oh, no, I mean, I know them-- but I wasn't skipping... I was... (feigning somber) I was at hospice.
Doris: Yeah, my brother is there. He's dying. He only has a few weeks left.
Ms. Burns: My goodness, I'm so sorry, Doris. I knew he was sick-- but I didn't realize...
Doris (feigning martyrdom): Yeah... I'm trying to spend every second I can with him.
Ms. Burns: Of course. Of course. Forget I said anything. Next time just get your mom to write a note-- Or you know what, she has enough on her plate. Why don't you just give me a heads up next time?
Doris: Absolutely. Will do.

Ms. Burns: You are very brave, Doris.” (p. 65).

Doris is summoned by Ms. Burns for skipping school. She initially offers a general excuse and then discloses her brother's terminal illness as a reason for her absence. Ms. Burns responds sympathetically and suggests submitting an accurate attendance report. Doris promises to comply.

Doris's id manifests in her urge to avoid responsibility and seek personal freedom by skipping school. Her brother's condition serves as a powerful justification for this id-driven desire. Doris's superego struggles with honesty but permits the use of her brother's illness as an externally acceptable moral strategy to avoid punishment. Her eventual compliance indicates an adaptive superego. Doris's ego functions as an ingenious and pragmatic mediator, balancing the id's wish to skip school with the demands of a punitive superego by selecting the most sympathetic justifications to mitigate consequences and demonstrating a pragmatic adaptation strategy.

Datum 14:

“Doris: Hello?

Kristine: Doris. You better get back here right now. The nurses are all here and... it's time. Your brother is going to go... he's gonna die tonight.

Doris: Oh-- Um, Brittany, I'm so sorry, but can you take me back to Suncoast?

Brittany: Haha, very funny, bitch.

Doris: No, I'm serious, my brother is-- he's about to die.

Wannabe Laci: Whoa, that's so heavy.

Brittany: Oh God, of course. Yeah.

Laci: Yeah, let's go.

Nate: I'll come.” (p. 74).

Doris panics after receiving a phone call from Kristine, who urges her to return home because of her brother at Suncoast. At the club, she looks out for her friends. She tries to have Brittany drive her, and when she is expected to be joking, Doris seriously reveals her brother is "dying," which changes the group's mood.

Doris's id manifests in her sudden urge to avoid consequences and seek personal safety in response to the panic Kristine causes. Doris's superego operates under the external pressure exerted by Kristine. Kristine's threats concerning Doris's brother's condition trigger the internalization of guilt and a sense of duty. Doris's ego functions as a panicked but adaptive mediator, attempting to navigate Kristine's threats by seeking immediate solutions from her friends and employing the "brother dying" narrative as a manipulative strategy to elicit a desired response.

Datum 15:

" Kristine: Relax, he's not about to die, but he could be. You never know, he's in hospice..."

Doris: What? You lied?

Kristine: It wasn't a lie! He could've died tonight and you weren't here! After I tell you what a good kid you are, you sneak out dressed like a hooker? Well, joke's on me, I guess.

Doris: You made me think--? What the fuck is wrong with you?!

Kristine: What is wrong with me? Oh that's really rich, Doris. You break all the rules and I'm the bad guy.

Doris: You're worse than the bad guy, you're a fuckin' monster! You just don't tell someone that! You don't lie about that.

Kristine: Oh good the water works.

Doris: Yes, okay, I snuck out but that doesn't mean you can-- I've always done everything you ask me to. My entire childhood was wasted taking care of him so you didn't have to!

Kristine: Didn't have to?! You think I liked leaving my sick child to go serve food to tourists?! You think I wanted to work instead of be with my boy? I had to work so we could eat! So we could pay rent! So you could go to your private school with your perverted friends!

Doris: I'm done. I'm done with this. I'm not coming back here. You can live here with your precious son. He's basically dead anyway. You can both fuck off." (p. 76).

Doris finds her mother beside her brother in the hospital. Kristine blames Doris for sneaking off and lying. Doris responds with irritation, retaliates with harsh criticism, and complains about her own sacrifices. Doris declares that she is fed up and leaves.

Doris's id manifests in a strong urge to defend herself and to express repressed frustration, which triggers an aggressive response and a desire to break free from

emotional burdens. Doris's superego is reflected in her internal struggle; although she breaks the rules, her superego compels her to justify her actions by highlighting her sacrifices, demonstrating an underappreciated internalization of responsibility. Doris's ego functions as a mediator under extreme pressure, attempting to navigate Kristine's criticism and the id's drive for release. Ultimately, the ego chooses to withdraw from conflict as a final defense mechanism, having failed to mediate internal and external demands.

Datum 16:

"Doris: Hello?"

Kristine: I just, uh, I wanted to tell you that it looks like he might go tonight or tomorrow. They say-- cause, uh, his fingers are pretty yellow. And his breath is getting kinda labored, so...

Kristine: Look, I'm sorry, okay? I should've never done that-- lied to you. I just-- there's no excuse. It was cruel and I understand if you can't forgive me. But don't punish him, okay? He didn't-- I mean, you do what you want. But I just wanted to let you know...

Doris: Thanks for letting me know.

Brittany: Everything cool?

Doris: Umm hmm." (p. 91).

Kristine tells Doris over the telephone that her brother may die that night or the next day, mentioning his yellow fingers and heavy breathing. Kristine apologizes for having lied earlier and begs Doris not to punish her brother. Doris responds curtly with, "Thanks for letting me know," and hangs up. She then forces a smile at her friends when they ask how she is.

Doris's id manifests in her urge to avoid emotional pain and maintain a normal appearance. Doris's brief response to Kristine, followed by a forced smile at her friends, indicates that her id refuses to process or express deep sadness over her brother's condition and instead seeks a return to comfort. Doris's superego is evident in her minimal response to Kristine. Although Kristine begs for forgiveness,

Doris's superego shows no empathy or obvious remorse, suggesting that the obligations or morality associated with Kristine and her brother do not weigh heavily on Doris, or are suppressed by the longstanding burden of conflict.

Doris's ego functions as a mediator, managing internal and external conflicts in a superficial manner. Doris's ego receives information from Kristine without significant emotional expression and then immediately adapts to display a normal image to her friends. A forced smile demonstrates the ego's effort to conceal inner reality and maintain social coherence, affirming the ego's focus on appearance and the management of self-perception in the social environment.

Datum 17:

“ Brittany: We’re all together. And that’s all that matters. Like, this really will be the most important night of our lives, seriously. You guys are my-- my family and we’re all here for each other and we’re always gonna be here for each other and I’m never gonna forget tonight. Never ever ever.

Doris: I have to go.

Brittany: What?

Doris: I have to go right now--

Brittany: What the fuck, Doris? Did you not listen to what I just said?

Doris: No-- This isn’t important—This isn’t-- I have to go see my brother. I-- I need to be with my mom. Oh my God. I have to go. I need to talk to him! I have to go!.” (p. 95).

Brittany expresses enthusiasm about the evening. Doris, initially influenced by this, suddenly states that she needs to go to her brother and mother, disregarding Brittany's previous remarks.

Doris's impulse is not merely an id-driven urge, but rather a manifestation of her superego, reflecting moral demands and a sense of responsibility toward her family in a crisis situation. Doris's ego then responds by abruptly changing her priorities, mediating between emotional impulses and moral norms, and deciding to forgo social interactions in favor of addressing more urgent family needs.

Datum 18:

"Doris: Please don't be gone, Max? I'm sorry. I wasn't here... You can't leave me here by myself... Please? I need-- I need to talk to you--
Kristine: It's okay, baby, he can still hear you. He'll always be with us.
Doris: NO! Not like this! I love you. I love you so much! I don't know why I wasn't here. I'M SORRY! DON'T FUCKING LEAVE ME! PLEASE?!
Doris: You shouldn't'a been here. You shouldn't'a been sick. You didn't deserve this. You didn't deserve any of this. I'm sorry. I'm so sorry. I was so awful to you—I was so--
Doris: Oh my God. No-- Please—please come back.
Doris: I love you. I promise I'll be nice to you. I'll make you brownies, I know you love them and I never make them for you, but I will-- I will-- And you can watch skateboarding videos all day. You can hold the remote. Please.
Doris: We can climb the tangerine tree. Remember? You said the sweetest ones were at the top. But I was too scared to climb all the way up, so you did and you brought me the sweetest ones... There was white paint on the trunk. Remember? You told me it was turning white cause it was an old tree...
Doris: And I believed you... I always believed you. I wish I could-- climb trees with you. I'm sorry, Max. I'm so sorry." (p. 97).

Doris arrives at the hospital and sees her brother, Max, covered with a cloth. She reacts with panic and apologizes. Kristine attempts to comfort her, assuring her that Max will always be with them. Doris responds hysterically, expresses her deep love for Max, begs him not to leave, and declares that no one can understand her feelings. Doris then pulls the fabric from Max's lifeless body and expresses deep remorse ("Oh my god. No-- please -- please come back. I'm sorry. I'm sorry. I'm so sorry."). She begins recalling the fond memories of her past with Max (such as climbing a tangerine tree), laughing through her tears and apologizing to Max. Doris remains attached to Max's body while Kristine approaches and caresses her.

Doris's id manifests as an overwhelming outpouring of raw emotions in response to Max's death. Her initial panic and hysteria ("No! Not like this! I love you! I love you so much!") and her plea for Max not to leave represent an uncontrolled id-driven expression of deep loss and fear of solitude. The desire to maintain a connection with Max, even after his death, also stems from the id's drive

to seek comfort and reject painful realities.

Doris's superego experiences a severe crisis and undergoes sudden restructuring. Although she may have previously desired to be free from the burden of caring for Max, confronting his death directly engenders a deep sense of guilt and regret ("I'm sorry. I'm so sorry."). The disclosure of fond memories and apologies serves as an attempt by the ego to process moral burdens, internalize the reality of loss, and seek redemption for previously conflicting thoughts.

Doris's ego functions as a mediator that initially collapses and then attempts to rebuild itself. At first, the ego is overwhelmed by the tragic reality and displays a panicked reaction. However, over time, the ego begins to integrate the intense pain of the id with the demands of the superego in processing loss. The ego's actions pulling the covering cloth, recounting memories, and laughing amidst tears suggest a complex defense mechanism for managing emotional intensity. Ultimately, the ego chooses to "remain attached to the body" as a last resort to maintain the connection, signaling the beginning of the grieving process and adaptation to inescapable sadness.

Datum 19:

"Paul: ... I wanted to make sure you were alright.

Doris: He died.

Doris: And it feels just like you said.

Doris: But... no-- never mind.

Paul: No, go on, what is it?

Doris: ... It's all about me, ya know? This pain I'm feeling. This like, sharp brutal pain. It's all about me. I want him here. Selfishly. I-- I don't want to be without him. But I think-- no-- I know he's in a better place now. I know he's happier. He's free. I can feel it. And if Terri goes... she'll be free too. And isn't heaven like, what you guys believe in? Isn't heaven supposed to be a lot better than this place? Better than being stuck in a bed anyway. It's just—life is meant for the living and death is meant for the dying and I don't know, I can just feel it. I know it. I miss him. I hate this, but... he's free." (p. 101).

Doris tells Paul that her brother has died. She expresses her own pain, acknowledging her desire for him to remain. However, she corrects herself, stating that Max is now free and in a better place. Doris reflects on her philosophy of life and death; she misses Max, resents the pain, and ultimately accepts Max's freedom. Tears well up in her eyes.

Doris's id manifests as an outpouring of self-focused emotions, prioritizing personal pain, a desire for Max's presence, and resentment of the situation. Doris's superego actively corrects the id, encouraging the belief that Max is in a better, freer place and attempting to rationalize death as well as overcome guilt. Doris's ego functions as a burdened mediator, navigating the conflict between the pain of the id and the rationalizations of the superego. The ego seeks to find a balance between longing and acceptance, even amid ongoing emotional struggles.

An overview of Doris's personality structure in the *Suncoast* screenplay, analyzed using Freud's concepts of the id, ego, and superego, reveals a significant transformation from passive dependence to self-autonomy and personal maturity. Doris's id operates as a subconscious drive to avoid emotional pain caused by her brother's condition, manifesting in emotional escape and impulsive desires for immediate comfort and relief. This drive produces raw and uncontrolled emotional reactions, often disregarding reality or social norms. In contrast, the superego requires moral compliance and a heightened sense of responsibility toward the family. Initially, Doris's ego is frequently overwhelmed and compelled to yield to external pressures. However, as the narrative progresses, the ego develops into a pragmatic and adaptive mediator.

The peak of this transformation occurs when her brother dies. The id triggers uncontrollable panic and sadness. This hysterical reaction, an overflowing release of raw emotions, represents the id's urgent drive, which operates according to the pleasure principle, to reject and eliminate extreme emotional pain and fear of loneliness brought on by traumatic reality. Simultaneously, the superego experiences a profound crisis of remorse over previous conflicts. Doris's ego then functions as a reconstituted mediator, successfully integrating the raw pain of the id with the superego's rationalization of acceptance. This final integration enables Doris to achieve psychological balance, reconciling longing and acceptance, and ultimately progressing toward self-liberation and autonomy.

B. Doris Overcomes Her Fear of Death Triggered by Her Brother

This section discusses how Doris's process of overcoming her fear of death, triggered by her brother's condition, is reflected in the progression of her personality structure according to Sigmund Freud's psychoanalytic theory. The analysis focuses on the interplay of the id (the unconscious drive to avoid suffering), the ego (the mediator that attempts to respond to reality rationally), and the superego (the moral voice shaped by social and family demands). In her emotional journey, Doris experiences complex internal conflicts, and each of her interactions with other characters, such as her mother, brother, and social environment, shapes her psychological responses. Through this analysis, the researcher examines how the interplay of Doris's personality components changes as she confronts her fear of death, and how the conflicts she experiences reveal the tension between unconscious drives, moral expectations, and conscious efforts to adapt to reality.

1. Doris Interacts with Kristine, Paul, and Her Friends

Datum 20:

*"Kristine: I'll need your help with him in the morning.
Doris: What? I can't-- I'll miss the van.
Kristine: It's a big day, Doris. You don't have to go to school--
Doris: But I want to go--
Kristine: So you'll go late. I'll write you a note.
Doris: No, please, Mom. I hate going late. I have to interrupt class and everyone looks at me. It's so embarrassing--
Kristine: Embarrassing? Oh, then I'll just drop your brother off by myself cause God forbid you get embarrassed--
Doris: Okay, I'll come. Forget it.
Kristine: You sure? Cause I wouldn't want you to blush in front of your friends.
Doris: I don't have any friends! And fine! I said forget it!
Kristine: You're so selfish. I can't believe you!
Kristine: I ask for one little thing and it becomes a whole--!
Doris: Did you not hear me say I'll do it?! I'LL DO IT!
Kristine: Never mind! I don't even want you to come! I don't need you! I'LL DO IT MYSELF!" (p. 5).*

In this dialogue, Doris's mother requests that Doris assist in caring for her brother in the morning. Doris declines, expressing concern that she will be late for school, which leads to social discomfort. Her mother responds with sarcasm, belittles Doris's concerns, and labels her as selfish. Although Doris ultimately agrees to help, her mother persists in emotionally rejecting her, thereby intensifying the strain in their relationship.

This excerpt presents the initial conflict between Doris and her mother when Doris is asked to help care for her brother. Doris's refusal reflects the id's tendency to avoid situations associated with suffering and death. She selects school as a means of escape and as a safe space, which demonstrates her desire to maintain emotional stability. This reaction is interpreted as a manifestation of the id, specifically Doris's intention to distance herself from the pain and emotional discomfort resulting from her involvement in caring for her brother.

Kristine, who responds with sarcasm and emotional pressure, functions as an external superego that demands sacrifice and obedience. Doris ultimately complies, but her agreement does not stem from rational awareness; rather, it arises from a desire to diffuse the conflict, indicating that her ego remains weak.

This quote represents the early stages of Doris's journey as she confronts her fear of death. She remains in a state of distress, responds to her circumstances, and is unable to develop a healthy understanding of death. Doris's refusal to acknowledge her brother's condition, combined with her mother's moral pressure, establishes the foundation for a psychological conflict that develops throughout the story. This quote illustrates the initial obstacles in Doris's process of overcoming her fears, before she navigates internal and external pressures with greater stability and maturity later.

Datum 21:

"Paul (CONT'D): Bottom line is, her husband didn't want to take care of her anymore.

Doris: Honestly... I get that. It's really hard taking care of sick people and sometimes... you need a break.

Paul: Are you enjoyin' your break?

Doris: I mean, this is gonna sound horrible but yeah, it's, uh, kinda nice not having to take care of him. I just had friends-- or people or whatever over, for the first time. I felt like... a teenager.

Paul: Once your brother's gone, he's gone. He ain't never comin' back. You'll miss takin' care of him.

Doris: I doubt it. I mean, I'll miss him, sure. But I will not miss taking care of him.

Paul: You will. You'll miss everything. All the good. All the bad. Hell, especially the bad. I'd give anything to hear my wife bitch n'moan again. Or just to talk to her. Just once. One sentence. One word.

Doris: Well, I haven't talked to my brother in years. He's not really aware.

Paul: You should talk to him before it's too late. Cause when they go, suddenly you got all this important shit to say to em', even not important shit. You just wanna tell em' stuff. Anything.

Doris: Well, yeah, like I said, he can't hear me so... it's pretty much already too late—" (p. 31).

Doris discusses the case of Terri Schiavo with Paul and relates it to her brother's illness. She acknowledges that caring for her brother is exhausting and

openly admits that she feels relieved to have the opportunity to rest. Paul responds from a moral and emotional perspective, encouraging Doris to appreciate the final moments with a loved one before it is too late.

In this dialogue, Doris demonstrates a deeper level of emotional honesty than previously. She acknowledges that caring for her brother is difficult and exhausting, and states that she feels relieved not to have this responsibility for a period of time. This statement reveals the dominance of the id, which refers to the subconscious impulse that prioritizes personal comfort and the desire to avoid the suffering associated with her brother's condition. At this stage, Doris continues to distance herself from the reality of impending death and instead enjoys temporary freedom unburdened by a sense of responsibility.

However, Paul's more mature and reflective response represents the perspective of the superego, which serves as the moral voice and embodies emotional values that emphasize the importance of cherishing final moments with loved ones. Paul prompts Doris to realize that loss results not only in sadness but also in regret for unspoken words. This realization begins to weigh on Doris's conscience, marking the onset of a conflict between personal comfort (id) and emotional responsibility (superego).

In this context, Doris's ego begins to function, although it does not yet exhibit full stability. She attempts to rationalize her emotional distance by asserting that her brother is unconscious and, therefore, there is no reason to speak to him. However, this statement reveals a subtle denial, which constitutes a form of self-defense against the possibility of deeper guilt and grief. This response indicates that

Doris remains in a phase of emotional avoidance, yet she gradually becomes motivated to confront reality.

This excerpt marks a significant moment in Doris's journey toward acceptance. Through her interaction with Paul, she confronts the possibility of irreparable loss and recognizes that her time with her brother is limited. Although she does not yet fully change her attitude, this dialogue expands her awareness of the meaning of death and the value of relationships, which subsequently forms the basis for her emotional transformation. Thus, this passage illustrates a transitional stage in which Doris gradually shifts from denial to an awareness of the importance of emotional presence, representing an initial step in overcoming her fear of death triggered by her brother's condition.

Datum 22:

"Laci: Oh, guess what I heard?"

Laci (CONT'D): Nate has a crush on Doris.

Wannabe Brittany (jealous but covering): What? Where'd you hear that?

Brittany: Ahhh! That's so cute. You guys would be so cute.

Wannabe Laci : So cute.

Doris: Who told you that?

Wannabe Brittany: Do you like him?

Doris: I don't know.

Laci: If you do, I can totally make that happen. I'm all about sisterhood.

Brittany: He's not like, deep and quiet or whatever like you are. But he's super cute, right?

Doris: Um, I mean, he's sorta cute...

Brittany: Oh my God. You love him. She loves him." (p. 40).

In this dialogue, Doris's friends gossip about a boy named Nate, and Laci spreads a rumor that Nate likes Doris. Her friends attempt to provoke Doris and pressure her to respond emotionally. Initially, Doris appears embarrassed and confused. She tries to respond casually to avoid appearing overly enthusiastic, although she ultimately becomes tempted to admit that she enjoys the attention.

Doris engages in light dialogue regarding boys' interest in her. Although this moment appears simple, it reflects Doris's efforts to maintain a normal adolescent life amid the emotional pressure resulting from her brother's condition. Her interest in her friends' attention indicates her id's inclination to seek pleasure and escape emotional burdens.

However, Doris refrains from appearing overly enthusiastic, which suggests that her ego begins to function to mediate between her personal impulses and self-control. Although she does not directly discuss her brother, Doris's involvement in this social interaction forms part of her emotional recovery process, as she begins to restore aspects of herself previously suppressed by her fear of death. Thus, this dialogue demonstrates that one way Doris manages her fears is by permitting herself to lead a normal life, as an adolescent who also requires space to feel alive.

Datum 23:

"Kristine: Doris?

Doris: Hmmm?

Kristine: I, uh, just wanna say... I know this is hard, sleeping here every night... and I know you're a good kid so let's forget about the whole... party at our house thing.

Doris: Oh, okay, thanks.

Kristine: ... I do think we'll be very grateful when we look back on all this. Grateful that we got to sleep next to him every night.

Doris: Yeah, maybe...

Doris: Man, I'm so tired. Goodnight, Mom.

Kristine: If you forget about how awful this place is, it's almost like we're having a sleep over.

Kristine: The world's saddest sleep over.

Doris: Yeah... Mom, you should really get some sleep, you've been working so hard.

Kristine: Okay, okay, jeez. Goodnight, Dory... I love you." (p. 70).

In this dialogue, Kristine attempts to repair her relationship with Doris by offering an implied apology for the preceding incident. Doris accepts the apology calmly and ends the conversation gently, but she does not express complete emotional

honesty. She pretends to be sleepy to conclude the conversation and to conceal her guilt.

This dialogue illustrates a significant emotional shift in Doris's psychological journey. After a series of conflicts, Kristine attempts to repair her relationship with Doris through an implied apology. Doris's calm and non-defensive response indicates that she begins to experience a change in how she navigates difficult situations involving her brother. Although she continues to conceal her feelings by pretending to be sleepy, this behavior demonstrates the development of her ego function. She no longer reacts defensively but instead starts to regulate her responses in a more controlled manner.

Kristine's expression of gratitude for being able to sleep next to her brother every night constitutes a form of acceptance of his impending death. Although Doris does not respond deeply, her presence in this moment and her efforts to remain calm indicate that she gradually begins to create space within herself to confront the reality she previously rejects. In the context of Freud's theory, this moment marks the beginning of Doris's ego mediating the conflict between the id (which seeks to avoid suffering) and the superego (the moral imperative to be present and care for the family).

Emotionally, Doris continues to withhold complete openness, but her decision to remain with her mother and brother, along with her participation in this conversation, signifies a small step toward acceptance. By ceasing to rebel or withdraw, Doris begins to demonstrate adaptive skills in addressing her fear of death. This moment marks a transition from denial to acceptance, as Doris, although not yet

fully emotionally honest, starts to develop psychological resilience to confront the painful reality.

Datum 24:

"Laci: Back off! She needs her space! (to Doris) Shhhh. It's okay, girl. We're here for you.

Brittany: Forever. We'll always be here.

Doris: (muffled, into Laci's chest) He didn't die.

Nate: Wow, really? Okay, that's amazing.

Laci: Yeah, I'm so happy to hear that!"

"Nate: Um, nah, I was just wondering if like, you wanted to go to prom with me?

Doris (CONT'D): Sure.

Doris (CONT'D): I mean, yes, of course. Yes." (p. 80).

During this dialogue, Doris experiences intense emotion after discovering that her brother has not yet died. Her friends provide emotional support and a reassuring presence. Subsequently, Nate takes Doris to prom. Although she remains emotionally unavailable and is not fully prepared, Doris accepts the invitation.

This dialogue illustrates Doris beginning to open up emotionally after discovering that her brother is not dead. Her tears in her friend's arms reflect an initial step toward accepting her feelings and relinquishing her previous denial. The support of her friends provides a safe environment for Doris to confront her fears.

When Nate invites her to the prom, Doris accepts despite her emotional instability. This response indicates that Doris's ego begins to mediate between her id's impulse to seek comfort and the internal pressure arising from her brother's condition. Her decision does not represent an escape, but rather an effort to balance her adolescent life amid the reality of death. This moment signifies Doris's progress in overcoming her fears; she no longer rejects or avoids them but instead begins to integrate her sense of loss into her life.

Datum 25:

"Doris: Mom! Max, I'm so sorry!

Doris (CONT'D) : No. He? No...

Doris (CONT'D): Max, no. I'm so-- I'm sorry-- I wasn't--

Kristine: It's okay, Doris.

Doris: No-- no-- please!

Doris (CONT'D): Please don't be gone, Max? I'm sorry. I wasn't here... You can't leave me here by myself... Please?

I need-- I need to talk to you--

Kristine: It's okay, baby, he can still hear you. He'll always be with us." (p. 97).

In this dialogue, Doris arrives late and finds her brother, Max, has died. She experiences devastation and guilt for not spending more time with him. Doris apologizes and expresses regret for not having the opportunity to speak with Max. Kristine attempts to comfort Doris by assuring her that Max can still hear her and will always remain with them.

This dialogue represents the emotional climax of Doris's journey as she copes with her brother's death. When she arrives and realizes that Max has died, Doris's reaction demonstrates shock, regret, and profound guilt. She cries, pleads, and reveals that she has not had the opportunity to speak with her brother, indicating that her fear throughout this experience concerns not only death itself, but also the possibility of loss without emotional resolution.

This release of emotion demonstrates that Doris ceases to deny reality. She no longer attempts to escape, but instead confronts death directly, even with Max's body before her. In the context of Freudian psychoanalysis, this response reflects a stronger ego function, which now mediates the conflict between the id (fear and the desire to avoid pain) and the superego (sense of responsibility and moral regret).

Kristine's statement that Max "can still hear" serves as symbolic comfort, yet for Doris, it creates an opportunity to express emotions she has previously

suppressed. By directly confronting her brother's death and articulating her feelings, Doris begins to resolve the internal conflict that perpetuates her fear. This moment constitutes a significant stage in the process of acceptance and emotional healing.

Datum 26:

"Doris: ... It's all about me, ya know? This pain I'm feeling. This like, sharp brutal pain. It's all about me. I want him here. Selfishly. I-- I don't want to be without him. But I think-- no-- I know he's in a better place now. I know he's happier. He's free. I can feel it. And if Terri goes... she'll be free too. And isn't heaven like, what you guys believe in? Isn't heaven supposed to be a lot better than this place? Better than being stuck in a bed anyway. It's just-- life is meant for the living and death is meant for the dying and I don't know, I can just feel it. I know it. I miss him. I hate this, but... he's free.

Paul: I'm very glad I met you, Doris... And thank fuckin' God you're not normal." (p.101).

In this dialogue, Doris articulates her profound pain and sadness regarding the loss of her brother. She acknowledges that her grief is self-centered, as she focuses on her own longing for her brother's presence. Nevertheless, Doris also demonstrates acceptance by believing that her brother now resides in a better, freer, and happier place. She relates this belief to the concept of heaven, as understood by Paul and others, which she views as preferable to the suffering of earthly existence. Doris recognizes that life belongs to those who continue living, while death constitutes a process that must be experienced. Ultimately, Paul expresses appreciation for Doris, noting her unique perspective, which differs from that of most people.

In this dialogue, Doris experiences a reflective moment that signifies her emotional acceptance of her brother's death. She recognizes that the pain she experiences arises from her own desire not to be abandoned. This recognition constitutes an honest acknowledgment of the id within her, which demands the

fulfillment of her emotional needs in a self-centered manner. However, a transition occurs as Doris begins to accept that her brother is now “free” and in a better place. She no longer denies or avoids death but instead internalizes its meaning both spiritually and emotionally. This development reflects the progression of Doris’s ego, which now mediates between her personal desires and the reality of loss. She also starts to perceive death not as a frightening end, but as a natural aspect of life.

Doris’s statement that “life is meant for the living and death is meant for the dying” symbolizes her understanding of the boundary between life and death and her willingness to continue living. Thus, this scene represents the culmination of Doris’s process of overcoming her fear of death through acceptance, understanding, and sincerity.

Based on all the data analyzed, Doris’s process of overcoming her fear of death, which her brother’s condition triggers, is demonstrated progressively in Laura Chinn’s *Suncoast* screenplay. In the initial stages, Doris’s response is characterized by denial and emotional avoidance, reflecting the predominance of the id aspect in her personality structure. She avoids emotional involvement with her brother because the proximity of death causes her fear and discomfort. However, through various interpersonal interactions with her mother, Paul, and her friends, Doris’s ego function develops and mediates the conflict between her personal impulses and objective reality.

The peak of Doris’s psychological transformation becomes evident when she realizes that her desire for her brother to stay alive is selfish, and that death can be interpreted as a form of freedom from suffering. This realization is marked by

her reflective statement, “life is for the living, and death is for the dying,” which indicates an acceptance of death as a natural part of human existence. Thus, Doris moves from a phase of denial to one of acceptance, demonstrating emotional maturity and the resolution of inner conflict. This process confirms that strengthening the ego through self-awareness and reflection is key to overcoming the fear of death.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher offers several suggestions for individuals interested in further developing research on the same topic. Additionally, the researcher summarizes the findings from the data analysis of Laura Chinn's *Suncoast* screenplay.

A. Conclusion

This study analyzes the personality structure of Doris, the main character in Laura Chinn's *Suncoast* screenplay, using Sigmund Freud's psychoanalytic framework, which includes the id, ego, and superego, and discusses how she overcomes her fear of death triggered by her brother's condition.

The analysis of Doris's personality structure in the *Suncoast* screenplay, based on Freud's psychoanalytic framework, reveals a significant psychological transformation from passive dependence to independence and personal maturity. Initially, her id-driven impulses dominate, leading her to avoid emotional pain from her brother's condition through impulsive escapism. The superego, however, imposes moral pressure and creates internal conflict, while the ego appears weak between both forces. As the story progresses, the ego functions more adaptively as a rational mediator. Doris's peak transformation occurs after her brother's death, when the ego reconciles the id's emotional turmoil and the superego's moral crisis, achieving psychological balance. Through this integration, Doris unites longing and acceptance, reaching self-liberation and personal autonomy.

The process of overcoming the fear of death occurs gradually through a

psychological transformation marked by a shift from denial to acceptance. Doris's fear of death, which her brother's condition triggers, initially manifests as emotional avoidance and the predominance of the id aspect in her personality structure. However, through interpersonal interactions with her mother, Paul, and her friends, Doris's ego function develops and begins to mediate the conflict between personal impulses and objective reality.

The peak of Doris's psychological transformation arises when she realizes that her desire for her brother to stay alive is selfish, and that death can be interpreted as liberation from suffering. This awareness is evident in her reflective statement, "life is for the living, and death is for the dying," which signifies her acceptance of death as a natural part of human life. Thus, ego strengthening through self-awareness and reflection proves essential in the process of overcoming the fear of death and achieving emotional maturity.

B. Suggestion

This study analyzes Doris's personality structure in Laura Chinn's *Suncoast* screenplay using Sigmund Freud's psychoanalytic theory, focusing on identifying her id, ego, and superego, as well as how she overcomes her fear of death triggered by her brother's condition. Given the screenplay's complexity, future research applies other approaches such as feminist or sociological perspectives to explore gender dynamics, social influences, or cultural pressures that shape Doris's behavior. Comparative studies with similar works reveal shared psychological experiences. To ensure depth and accuracy, researchers conduct thorough readings and extensive literature reviews to capture subtle psychological and thematic nuances.

BIBLIOGRAPHY

- Afia, I. A. (2023). *Personality Structure of the Main Character in Montgomery's the Blue Castle* [Universitas Islam Negeri Maulana Malik Ibrahim Malang]. <http://etheses.uin-malang.ac.id/id/eprint/53183>
- Aulia, N. T. (2021). *Personality Structure of the Main Character in Mitch Albom's for One More Day : A Freudian Psychoanalysis* [UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG]. <http://etheses.uin-malang.ac.id/id/eprint/40150>
- Batty, C., & Baker, D. J. (2018). *Screenwriting as a Mode of Research, and the Screenplay as a Research Artefact*. In C. Batty & S. Kerrigan (Eds.), *Screen Production Research* (pp. 67–83). Springer International Publishing. https://doi.org/10.1007/978-3-319-62837-0_5
- Boon, K. A. (2008). *The Screenplay, Imagism, and Modern Aesthetics*. *Literature/Film Quarterly*, 36(4), 259–271.
- Chinn, Laura. (2020). *Suncoast*. Screenplay presented at Black List. Retrieved March 6, 2025 from <https://blcklst.com/lists>.
- Devi, A. C., & Ro'is, S. (2021). *Personality Analysis of Jack Harper's Character in Oblivion Movie Directed by Joseph Kosinski*.
- Effendi, M. A. R. (2023). *Miles Halter's Personality in Looking for Alaska by John Green* [Universitas Islam Negeri Maulana Malik Ibrahim Malang]. <http://etheses.uin-malang.ac.id/id/eprint/60113>
- Endrawati, K. R., Moge, T., & Maukar, M. M. (2022). *English Education Department, Universitas Negeri Manado*.
- Eva Yulianti, Yundi Fitrah, & Nurfadilah. (2024). *Aspects of The Character Binta's Personality in The Novel Kata by Rintik Sedu: Sigmund Freud's Psychoanalytic Study*. *Jurnal Disastri*, 6(1), 63–70. <https://doi.org/10.33752/disastri.v6i1.5772>
- Fard, S. F. (2016). *A Short Introduction to Literary Criticism*. 2016.
- Freud, S. (1989). *The Ego And The Id (1923)*. *TACD Journal*, 17(1), 5–22. <https://doi.org/10.1080/1046171X.1989.12034344>
- Freud, S. (2003). *Beyond the Pleasure Principle*. Penguin UK.
- Freud, S. (with University of California Libraries). ([c1920]). *A general introduction to psychoanalysis*. New York: Boni and Liveright.

<http://archive.org/details/generalintroduc00freuiala>

Hamilton, J. (2009). *Screenplay*. ABDO Publishing Company.

Ihsan, M. N. (2021). *Personality Structure of the Main Character Margio in Eka Kurniawan's Man Tiger* [UNIVERSITAS ISLAM NEGERI MAULANA MALIKIBRAHIM MALANG]. <http://etheses.uin-malang.ac.id/id/eprint/35645>

Ilardi, S. S., & Feldman, D. (2001). *The cognitive neuroscience paradigm: A unifying metatheoretical framework for the science and practice of clinical psychology*. *Journal of Clinical Psychology*, 57(9), 1067–1088. <https://doi.org/10.1002/jclp.1124>

Kumala Dewi Anak Agung Ayu Istri, Ni Made Verayanti Utami, & I Wayan Juniarta. (2022). *Finch's Conflicts and Personality Analysis as the Main Character Portrayed in All The Bright Places*. *ELYSIAN JOURNAL : English Literature, Linguistics and Translation Studies*, 2(2), 96–115. <https://doi.org/10.36733/elysian.v2i2.3591>

Masintan, S. (2021). *Personality Structure of the Main Character in Ursula K. Le Guin's the Tombs of Atuan* [UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG]. <http://etheses.uin-malang.ac.id/id/eprint/33328>

Minderop, A. (2010). *Psikologi Sastra: Karya, Metode, Teori, Dan Contoh Kasus*. Yayasan Pustaka Obor Indonesia.

Nannicelli, T. (2013). *The Ontology and Literary Status of the Screenplay: The Case of »Scriptfic«*. *Journal of Literary Theory*, 7(1–2). <https://doi.org/10.1515/jlt-2013-0006>

Ramadani, D., Valientien, N. M., & Max, J. I. S. D. (2023). *Personality of the Main Character in Eat, Pray, Love Novel by Elizabeth Gilbert*. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, Dan Budaya*, 7(2). <https://doi.org/10.30872/jbssb.v7i2.7283>

Rush, J., & Baughman, C. (1997). *Language as Narrative Voice: The Poetics of the Highly Inflected Screenplay*. *Journal of Film and Video*, 49(3), 28–37.

Schultz, D. P., & Schultz, S. E. (2009). *Theories of personality* (9. ed., International student edition). Wadsworth.

Schultz, D. P., & Schultz, S. E. (2017). *Theories of Personality*.

Sibi, D. K. J. (2020). *Sigmund Freud and Psychoanalytic Theory*.

Solms, M. (2024). *The Revised Standard Edition of the Complete Psychological Works of Sigmund Freud: [24 volumes]*. Bloomsbury Publishing PLC.

Wellek, R. (with Internet Archive). (1949). *Theory of literature: By Ren[74e Wellek and Austin Warren*. New York : Harcourt, Brace.
http://archive.org/details/theoryofliteratu0000well_x5t7

Wiyatmi; (2011). *Psikologi Sastra: Teori dan Aplikasinya* (Yogyakarta). Kanwa publisher.
http://digilib.hamzanwadi.ac.id/index.php?p=show_detail&id=9130&keywords=

Zhang, S. (2020). *Psychoanalysis: The Influence of Freud's Theory in Personality Psychology*. 229–232. <https://doi.org/10.2991/assehr.k.200425.051>

CURRICULUM VITAE



Ilma Lailatus Sabila was born in Blitar on May 9th, 2001. She graduated from MAN Kota Blitar in 2019. In 2020, she began her studies at the English Literature Department of UIN Maulana Malik Ibrahim Malang and completed her degree in 2025. During her time at the university, she joined Gema Gita Bahana Student Choir, one of the student activity units at the university. She served as a member of the Public Relations Division and later as the coordinator of the Entrepreneurship Division in Gema Gita Bahana Student Choir. She also participated actively in the English Literature Student Association. In 2021, she won a gold medal in a choir competition, namely the 4th World Virtual Choir Festival.