



THE INNER CONFLICT OF THE CHARACTER LALA IN THE FILM POSESIF BY EDWIN: A PSYCHOLOGICAL STUDY

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Abstract

This study analyses the psychological conflict of the character Lala in Edwin's film Posesif (2017) using Carl Gustav Jung's analytical psychology framework, concentrating on three psychic layers: consciousness and ego, personal unconscious and complexes, and collective unconscious and archetypes. The urgency of this research lies in the scarcity of Jungian analytical psychology studies addressing the representation of possessive relationships in contemporary Indonesian cinema. Employing a qualitative method with a literary psychology approach, data were collected through observation and note-taking techniques applied to dialogues, scenes, character expressions, and other audiovisual elements and subsequently analysed through descriptive-qualitative procedures comprising data reduction, data presentation, and conclusion drawing. The findings reveal that Lala experiences inner conflict manifested as anxiety, affective ambivalence, and self-identity disintegration in response to the possessive relationship she endures, with approach-avoidance conflict emerging as the dominant pattern obstructing her individuation process. These findings contribute theoretically by demonstrating the relevance of Jungian complex and archetype concepts in reading the psychological dynamics of female characters within Indonesian film narratives while simultaneously broadening the scope of literary psychology studies to encompass audiovisual media.

Keywords: *analytical psychology; Carl Gustav Jung; inner conflict; possessive relationship*

INTRODUCTION

Possessive romantic relationships among adolescents have become a social phenomenon that increasingly attracts attention within Indonesian psychological and popular cultural discourse. The film *Posesif* (2017), directed by Edwin, emerges as a cinematic response to this phenomenon by portraying the relationship between Lala and Yudhis, which progressively shifts from an affectionate bond into patterns of control, domination, and emotional abuse. The character of Lala particularly represents a complex psychological dynamic: a teenage girl trapped in an ambivalence between the need for affection and the urge to liberate herself. This condition positions her as a significant

academic subject for examining the articulation of possessive relationships in contemporary Indonesian film narratives.

Several previous studies have examined the inner conflicts of characters in Indonesian films through various approaches. [Laksmi & Meidariani \(2024\)](#) analyzed the inner conflict of characters in *Kono Sekai no Katasumi ni* using Freud's theory and Maslow's hierarchy of needs, finding that the conflict stemmed from the deprivation of safety needs and self-actualization. [Melani, et al. \(2025\)](#) investigated the inner conflict of the character Suryani in *Penyalin Cahaya* through Kurt Lewin's theory, revealing that the approach avoidance conflict pattern dominated the character's psychological experience as a victim of sexual violence. [Wahyuni et al. \(2025\)](#) identified three typologies of inner conflict in *Berbalas Kejam* with various emotional manifestations, ranging from trauma to guilt. Although these studies have made important contributions, they primarily rely on frameworks of surface-level conflict typologies or need structures without examining the deeper unconscious dimensions as the psychological roots of the characters' conflicts. Furthermore, no previous study has specifically investigated the representation of possessive relationships in Indonesian films through the perspective of analytical psychology ([Suaib et al., 2025](#); [Nurhikmah, 2025](#); [Nursalam & Nurhikmah, 2020](#)).

This gap indicates the urgency of applying Carl Gustav Jung's psychological framework, which encompasses three layers consciousness and ego; the personal unconscious and complexes; as well as the collective unconscious and archetypes to analyze Lala's inner conflict more comprehensively ([Jung, 1964](#)). This approach enables researchers to examine the tension between Lala's persona and shadow, the dynamics of complexes formed through possessive relationships, and the influence of collective archetypes on the character's behavioral patterns and decision-making processes dimensions that are not adequately addressed by the Freudian and Lewinian approaches employed in previous studies. Based on this gap, this study aims to describe the forms of inner conflict experienced by the character Lala in Edwin's *Posesif* through Jung's analytical psychology framework and to identify the psychological factors underlying these conflicts. Theoretically, this research contributes to expanding the application of the Jungian approach in audiovisual literary psychology studies in Indonesia while also offering a new perspective for understanding the psychological representation of young women in Indonesian cinematic narratives that address unhealthy relationships.

LITERATURE REVIEW

Psychoanalysis

Psychoanalysis is a psychological approach that focuses on unconscious mental processes as the primary determinants of human behavior and personality. [Ardiansyah \(2022\)](#) defines psychoanalysis as a method for understanding internal conflicts, emotional experiences, and hidden drives within individuals that are not fully accessible to consciousness. In the context of literary studies, psychoanalysis functions as an interpretive framework for examining the psychological dimensions of characters that are not explicitly revealed in textual or visual narratives. The application of psychoanalysis in literary and film studies has developed significantly. [Nurgiyantoro \(2013\)](#) argues that the psychology of literature approach enables researchers to uncover hidden motivations, defense mechanisms, and emotional dynamics of characters as reflections of universal human psychological conditions. Furthermore, [Minderop \(2016\)](#) explains that literary psychology studies do not merely analyze characters as fictional entities but also as representations of psychological realities that offer a broader perspective on human

behavior. In film as a medium, audiovisual elements such as facial expressions, body gestures, lighting, and background music constitute rich psychological data that must be interpreted holistically alongside dialogue and narrative (Pratista, 2017). Thus, psychoanalysis in film studies is not limited to examining what characters explicitly say but also what they conceal, repress, and unconsciously manifest through their visual behavior.

Inner Conflict

Inner conflict refers to psychological struggles that occur within individuals due to tensions among competing desires, needs, values, and demands. Wulandari (2023) defines inner conflict as a struggle of feelings and thoughts that generates psychological discomfort and influences an individual's attitudes and decision-making processes. In psychology, inner conflict is commonly categorized according to Kurt Lewin's typology: approach-approach conflict, avoidance-avoidance conflict, and approach-avoidance conflict, with the latter considered the most complex because individuals are simultaneously attracted to and repelled by the same object (Lewin, 1948). In film studies, a character's inner conflict is manifested not only through dialogue but also through nonverbal expressions, dramatic silences, and visual symbolism that require interdisciplinary interpretation. In their study of *Penyalin Cahaya*, Melani, Elmustian, and Charlina (2025) found that approach-avoidance conflict was the dominant pattern among characters experiencing social pressure and trauma, indicating that inner conflict in contemporary Indonesian films often originates from unequal power relations. Similarly, Wahyuni et al. (2025) demonstrated that the manifestation of inner conflict in film can be multilayered, encompassing emotional dimensions such as depression, fear, guilt, and anger simultaneously. These findings reinforce the argument that the analysis of inner conflict requires a theoretical framework capable of reaching deeper psychological layers beyond surface-level conflict typologies (Nurhikmah et al., 2025).

Carl Gustav Jung's Psychoanalytic Theory

Carl Gustav Jung developed analytical psychology as both a response to and a revision of Freudian psychoanalysis by expanding the concept of the unconscious from a personal dimension to a collective and universal one. Jung viewed human personality as a dynamic system consisting of three major layers: consciousness and the ego, the personal unconscious, and the collective unconscious (Jung, 1964). Putri (2024) explains that these three layers interact continuously in shaping behavior, emotional responses, and decision-making patterns and therefore cannot be studied in isolation. In Jungian theory, the ego is the center of consciousness and functions as a mediator between an individual's internal and external worlds. The ego determines what is consciously recognized and accepted as part of the self, while aspects that are incompatible with one's accepted self-image are repressed into the unconscious (Feist & Feist, 2017). The persona, as an archetype closely associated with the ego, represents the social mask worn by individuals to meet societal expectations; however, excessive identification with the persona may cause individuals to lose contact with their authentic selves (Jung, 1964).

The personal unconscious contains experiences, memories, and emotions that were once conscious but have subsequently been repressed or forgotten. Within this layer emerge what Jung referred to as complexes, namely clusters of emotionally charged representations organized around specific themes and possessing their own psychic energy, enabling them to influence behavior autonomously without the individual's full

awareness (Jung, 1968). Complexes formed through relational trauma, for example, may generate recurring emotional response patterns that are difficult to control consciously. The collective unconscious constitutes the deepest layer of the human psyche and is universal in nature. It is not shaped by personal experiences but is inherited phylogenetically as a repository of humanity's collective experiences (Jung, 1964). Within this layer reside archetypes, which are universal patterns that shape how individuals respond to fundamental experiences such as love, power, fear, and loss. The shadow, one of the most significant archetypes, represents aspects of the self that are rejected by the ego and relegated to the unconscious. It contains both destructive and creative potential, and when left unintegrated, it may generate intense psychological conflict (Stevens, 2001). The anima archetype represents the feminine dimension within the male psyche and influences patterns of relationships with women, whereas the self is the archetype of wholeness that serves as the ultimate goal of the individuation process, namely the integration of all aspects of personality into psychological unity (Feist & Feist, 2017). The application of the Jungian framework in literary psychology and film studies has demonstrated considerable relevance. Istikawati et al. (2024) showed that Jung's concepts of the shadow and archetypes provide a more comprehensive understanding of characters' psychological dynamics than Freudian approaches. In a broader context, Bressler (2011) argues that Jung's analytical psychology offers a productive framework for interpreting literary texts and films because the concept of archetypes enables researchers to connect individual character experiences with universal psychological patterns that transcend cultural and historical boundaries. Therefore, Jung's framework is considered the most appropriate approach for analyzing Lala's inner conflict in *Posesif*, which involves tensions between her social persona, her repressed shadow, and the influence of collective archetypes within the context of the possessive relationship she experiences.

RESEARCH METHODS

This study employed a qualitative method with a literary psychology approach. The qualitative method was chosen because the study aims to understand and describe the character's psychological phenomena in depth through the interpretation of narrative and audiovisual data rather than through numerical measurement (Sugiyono, 2021). The literary psychology approach was utilised because it enables the examination of characters' psychological aspects, including emotions, motivations, defence mechanisms, and internal conflicts, through a structured theoretical framework, namely Carl Gustav Jung's analytical psychology. The primary data source of this study was the film *Posesif* (2017), directed by Edwin. The film was purposively selected because it explicitly represents the dynamics of a possessive relationship that generates complex psychological conflicts for the female protagonist, making it highly relevant for analysis through a Jungian framework. The research data consisted of audiovisual units, including character dialogues, scenes, facial expressions, body gestures, emotional responses, and cinematographic elements such as lighting and background music that directly represent Lala's psychological condition. The film was viewed repeatedly and systematically to ensure that all relevant data were comprehensively identified.

The units of analysis in this study were scenes and sequences in *Posesif* that portray Lala in situations involving psychological conflict. Each unit of analysis was determined based on three principal indicators of inner conflict derived from Jung's framework: (1) the emergence of tension between the ego and the shadow, reflected in

the character's ambivalent behaviour or emotional repression; (2) the activation of complexes within the personal unconscious, indicated by emotional responses disproportionate to specific stimuli, such as excessive fear, anxiety, or affective dependency; and (3) the manifestation of collective archetypes, evident through recurring behavioural patterns that reflect universal themes such as self-sacrifice, submission, or the search for protection. Data that did not meet these three indicators were excluded from the analytical corpus.

Data were collected through systematic observation and note-taking techniques. The first stage involved global viewing, in which the film was watched in its entirety without interruption to obtain a holistic understanding of the narrative and character development. The second stage involved focused viewing, during which the film was repeatedly rewatched, with specific scenes paused and replayed to identify data relevant to the indicators of inner conflict. All identified data were recorded in a data sheet containing information on the data code, scene duration, scene description, dialogue excerpts, the character's expressions and gestures, and preliminary categorisation based on the relevant Jungian psychic layer.

Data analysis was conducted in three stages as proposed by Miles and Huberman (as cited in [Sugiyono, 2021](#)). The first stage was data reduction, which involved selecting and focusing raw data according to their relevance to the predetermined indicators of inner conflict. Irrelevant data were excluded, while relevant data were categorised into Jung's three psychic layers: (a) consciousness and the ego, (b) the personal unconscious and complexes, and (c) the collective unconscious and archetypes. The second stage was data display, which involved organising the selected data into a descriptive-narrative format that illustrated the relationships among the data and the emerging patterns of inner conflict. The third stage was conclusion drawing, which involved interpreting the identified patterns to address the research questions in an argumentative and theoretically grounded manner.

The validity of the data was ensured through theoretical triangulation, whereby analytical findings were cross-validated using multiple concepts within Jung's theoretical framework. For example, a character's behaviour was not interpreted solely from the perspective of the shadow but was also examined in relation to the dynamics of complexes and relevant archetypal patterns. In addition, source triangulation was employed by comparing information derived simultaneously from dialogue, visual expressions, and cinematographic elements to ensure the consistency of interpretations. A member-checking process was also conducted through discussions with literary psychology experts to verify the accuracy of data categorisation and the validity of the resulting analytical interpretations.

DISCUSSION

Based on the findings, the character of Lala in Edwin's *Posesif* exhibits complex and multidimensional inner conflicts. This study examines these conflicts through the analytical psychology framework of Carl Gustav Jung, which conceptualises human personality as consisting of three primary layers: consciousness and ego, the personal unconscious and complexes, and the collective unconscious and archetypes. This approach is particularly relevant because Lala's inner conflicts cannot be adequately explained through surface-level conflict typologies alone; rather, they require an exploration of deeper psychological dimensions. As demonstrated by [Istikawati et al.](#)

(2024), the Jungian framework is capable of revealing hidden emotional dynamics in films more comprehensively.

Consciousness encompasses all thoughts, emotions, and sensations experienced consciously by an individual at a particular moment. The ego functions as a mediator between internal desires and external reality, enabling individuals to interact with the social world in a structured and purposeful manner (Jung, 1964). When the ego is disrupted by excessive external pressure, individuals lose the ability to make independent and rational decisions, causing their responses to become more instinctive and reactive rather than reflective (Feist & Feist, 2017). In *Posesif*, disturbances in Lala's consciousness and ego are evident in the following scenes.

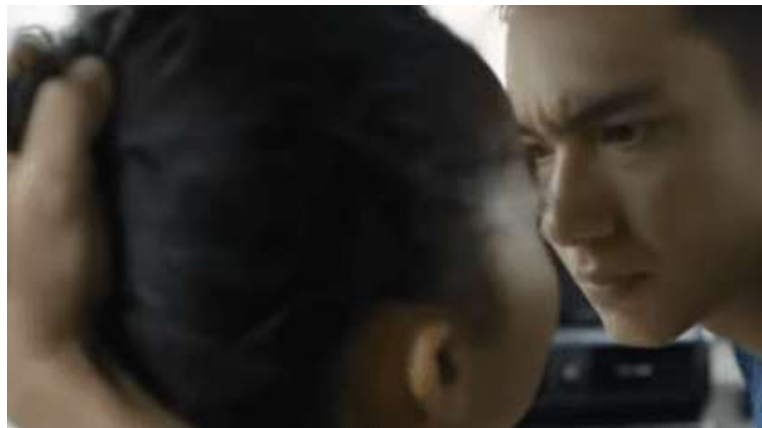


Figure 1. Yudhis Forcing Lala to Answer a Phone Call from Rino through Physical Violence

In this scene, Yudhis forcefully pulls Lala's hair and compels her to answer a phone call from Rino while she is in a state of fear and intimidation. From a Jungian perspective, this moment represents a condition in which Lala's ego, which should function as the center of consciousness and facilitate autonomous decision-making, is completely overwhelmed by an external physical threat. Lala no longer responds through rational consideration but instead through a primitive survival instinct. Feist and Feist (2017) explain that a healthy ego is capable of maintaining personal integrity even under pressure; however, when external domination becomes excessively powerful, the ego becomes helpless, and individuals lose their psychological autonomy. This interpretation aligns with the findings of Laksmi and Meidariani (2024), who argue that the deprivation of a sense of security directly impairs the ego's capacity to maintain normal cognitive functioning. Lala's ego disturbance in this scene is therefore not merely a response to physical violence but also a reflection of the gradual erosion of her sense of self resulting from a relationship that systematically suppresses her autonomy.



Figure 2. Yudhis Insistently Asking for Permission to Take Lala to Bandung

This scene portrays Lala in a state of dilemma, where her ego is divided between two conflicting personas: that of a daughter who feels responsible for her father, who lives alone, and that of an individual who is emotionally attached to Yudhis. In Jungian theory, the persona is a social mask adopted by individuals to meet the expectations of their environment; however, conflict arises when individuals are required to maintain two personas that fundamentally negate one another (Jung, 1964). Lala consciously recognizes the contradiction between these competing desires, yet her destabilized ego is unable to make a decisive choice because both alternatives impose equally significant psychological pressure. This condition reflects what Lewin (1948) describes as a double approach–avoidance conflict, in which each available option contains both positive and negative values of comparable intensity, preventing the ego from reaching a satisfactory resolution. The personal unconscious consists of experiences that were once conscious but have subsequently been repressed, suppressed, or forgotten for various psychological reasons. These experiences give rise to complexes, clusters of mental contents charged with strong emotional energy that operate independently beneath the threshold of consciousness (Jung, 1968). Complexes can unconsciously influence an individual's behavior and emotions, creating recurring patterns of responses to situations associated with trauma, anxiety, or personal conflict. In their study of Berbalas Kejam, Wahyuni et al. (2025) demonstrated that such manifestations of complexes can take multiple interconnected forms, ranging from fear to guilt operating simultaneously. In *Posesif*, the complexes within Lala's personal unconscious are manifested in the following four scenes.



Figure 3. Yudhis Calling Twenty-Seven Times Because Lala Did Not Inform Him of Her Whereabouts

In this scene, Lala experiences anxiety that operates automatically whenever she intends to go somewhere without Yudhis's knowledge. This anxiety is not merely a conscious response to the situation but rather an anxiety complex formed through the accumulation of repressed experiences in which Lala has repeatedly learned that independence is likely to result in anger and punishment from her partner. Jung (1968) explains that deeply rooted complexes operate autonomously without requiring conscious activation; consequently, Lala's anxious response emerges reflexively even before Yudhis displays any negative reaction. Her defensive mechanism of continuously reporting her activities to Yudhis develops as an unconscious strategy to avoid conflict, yet it simultaneously reinforces her subordinate position within the relationship. Suwandhi (2024) argues that such anxiety constitutes a state of tension that compels individuals to act with extreme caution toward perceived threats, even when those threats may not be objectively present at the particular moment.

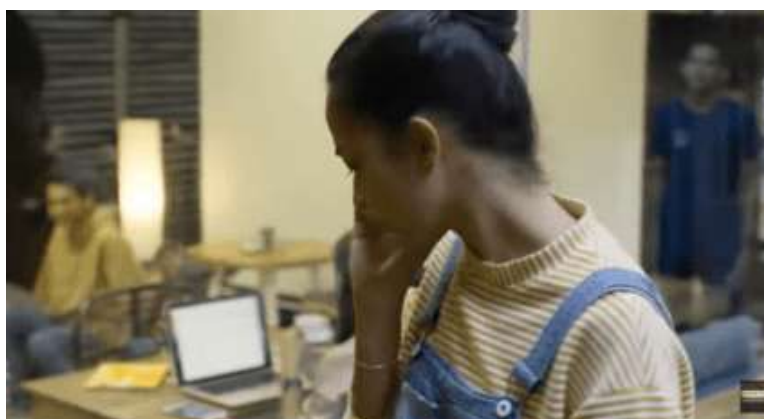


Figure 4. Lala Is Afraid to Answer a Phone Call from Rino

Lala's fear of answering a phone call from Rino demonstrates a deeply rooted complex with a strong emotional charge. She feels threatened not because of Rino himself but because she has come to associate communication with other men as a trigger for Yudhis's negative reactions and violent behavior. This complex causes Lala to avoid entirely normal social interactions, even when Rino merely intends to return her wallet. This automatic response indicates that Lala's anxiety complex has expanded beyond its original source and now permeates her broader social interactions, resulting in a form of self-isolation that occurs largely outside her conscious awareness. Raihan (2023) explains that such fear is an emotional reaction to perceived threats accompanied by discomfort and avoidance tendencies, which, in Lala's case, are no longer proportional to the actual stimulus. Melani, Elmustian, and Charlina (2025), in their study of characters experiencing similar pressures, found that social isolation resulting from such complexes further weakens an individual's capacity to free themselves from oppressive situations.



Figure 5. Lala Becomes Hesitant After Yudhis Apologizes

This scene reveals a profound complex of love and neglect within Lala, making her highly vulnerable to Yudhis's affective manipulation. Although Lala has declared the relationship over, she becomes emotionally unsettled when Yudhis returns, apologizes, and promises that he will never hurt her again. This complex is rooted in Lala's unmet psychological need for acceptance and love, causing it to respond automatically whenever Yudhis displays signs of affection, regardless of rational evaluation by the ego (Jung, 1968). The resulting paradox is that Lala consciously recognizes Yudhis's dishonesty, yet the complex driven by her need for love, operating beneath the threshold of awareness, proves stronger than her logical judgment to leave a dangerous partner. This condition is consistent with the findings of Wahyuni et al. (2025), who argue that guilt and unmet affective needs can operate simultaneously as psychological forces that keep individuals trapped in relationships that are detrimental to their well-being.



Figure 6. Lala Chooses Yudhis Despite Being Aware of His Deception

In this scene, Lala's shadow complex, which contains fears of abandonment and unconscious needs for attachment and possession, compels her to remain with Yudhis even after learning about his lies and violent actions toward others. Lala chooses to leave her home and follow Yudhis not because of rational consideration but because of the emotional fear of loss and rejection embedded within her unconscious complex. Jung (1968) explains that powerful complexes can override the ego's reasoning, even when the ego consciously recognizes danger, thereby creating a paradoxical situation in which

consciousness and the unconscious operate in opposing directions. This dynamic constitutes the essence of the approach–avoidance conflict experienced by Lala: the impulse to move toward Yudhis in order to satisfy affective needs stored within the complex, and the impulse to withdraw generated by her conscious awareness of the relationship’s dangers. The collective unconscious represents the deepest layer of personality, universal in nature and shared by all human beings. It is formed through the accumulation of humanity’s collective experiences across countless generations (Jung, 1964). Within this layer reside archetypes, universal patterns that shape human responses to fundamental experiences such as love, power, protection, and loss. Archetypes such as the persona, shadow, anima, animus, and self function as instinctive guides that influence human behavior at a latent level, often without conscious awareness (Stevens, 2001). In Posesif, the activation of collective archetypes in Lala is evident in the following four scenes.



Figure 7. Yudhis Calls Thirty-Three Times and Sends Messages to Rino

Yudhis’s obsessive behavior in calling thirty-three times and sending messages to Rino reflects the activation of an extreme shadow, namely the aspect of personality characterized by fear of loss and an unhealthy need for control. From Lala’s perspective, this behavior activates the protector archetype in Yudhis, albeit in a pathologically distorted form in which “protection” transforms into control and intimidation. Lala’s tendency to remain obedient and silent reflects the activation of the maiden archetype within her unconscious, which automatically responds to Yudhis’s distorted hero archetype through submissive behavior (Stevens, 2001). Jung (1968) explains that such complementary archetypal patterns create exceptionally powerful relational dynamics precisely because they are rooted in universal structures embedded deep within the collective unconscious, rather than being merely personal choices that can easily be altered through rational deliberation.



Figure 8. Lala Torn Between Yudhis and Her Family

Lala's indecision between maintaining her relationship with Yudhis and returning to her family reflects a conflict between two universal archetypes that possess equally strong legitimacy within the human psyche. The archetype of the devoted child shapes Lala's persona in relation to her father and encourages a sense of responsibility toward her family, while the archetype of the romantic lover, embedded within the collective unconscious, drives her to prioritize Yudhis above all else (Jung, 1964). The tension between these two archetypes generates profound hesitation because both are associated with values collectively recognized as fundamental to human experience. Lala's shadow, which contains desires incompatible with the persona she maintains before her family, further complicates this conflict by introducing contradictory impulses from deeper psychological layers. This pattern of conflict, as identified by Melani, Elmustian, and Charlina (2025), illustrates how social and cultural pressures can activate collective archetypes that ultimately obscure an individual's capacity to make decisions oriented toward self-preservation and personal safety.



Figure 9. Lala Realizes That She Has Lost Her Identity After Being Abandoned

Lala's moment of realization after being abandoned by Yudhis at the harbor marks the awakening of the Self, the central archetype of personality that represents the integration of all aspects of the psyche into a state of wholeness (Jung, 1964). Lala comes to recognize that she has lost her sense of identity: her career as a competitive swimmer,

her relationship with her family, and her future aspirations. This awareness reveals that the persona she had long maintained as a woman wholly devoted to Yudhis was not her authentic Self. The aspects of Lala's shadow that had been repressed her desires for independence, achievement, and reconnection with her family now emerge clearly into consciousness. [Stevens \(2001\)](#) argues that such an awakening of the Self, although painful, constitutes a crucial step in the process of individuation: the integration of previously fragmented aspects of personality into a more psychologically complete state. This finding reinforces the argument of [Istikawati et al. \(2024\)](#) that a Jungian framework is capable of revealing not only the conflicts experienced by a character but also the potential for psychological recovery hidden within moments of crisis.



Figure 10. Lala Realizes That She Has Lost Her Identity After Being Abandoned

Lala's realization after being abandoned by Yudhis at the harbor similarly signifies the emergence of the Self archetype, which serves as the organizing center of the psyche and the ultimate goal of psychological development ([Jung, 1964](#)). Through this moment of self-awareness, Lala recognizes the extent of her personal losses, including her identity as an athlete, her familial bonds, and her envisioned future. The realization demonstrates that the persona she had constructed around complete devotion to Yudhis was incompatible with her authentic psychological identity. Consequently, the repressed elements of her shadow particularly her aspirations for autonomy, personal achievement, and emotional reconnection with her family surface into conscious awareness. According to [Stevens \(2001\)](#), this emergence of the Self represents a critical stage in individuation, during which fragmented dimensions of personality begin to be reconciled and integrated. The scene therefore illustrates not merely the culmination of Lala's psychological conflict but also the beginning of a transformative process toward greater self-awareness and psychological wholeness.

Based on the analysis of all data, Lala's inner conflict in Edwin's *Posesif* is manifested across Jung's three interconnected psychic layers. At the level of consciousness and the ego, Lala gradually loses her autonomy in decision-making as a result of systematic external domination. At the level of the personal unconscious, complexes of anxiety, fear, and unmet affective needs operate autonomously, sustaining her involvement in a relational pattern that is ultimately harmful to her well-being. At the level of the collective unconscious, the activation of archetypes such as the maiden, the romantic lover, and the shadow functions latently in shaping Lala's emotional responses

beyond the reach of rational deliberation. These three layers interact to produce a dominant pattern of approach–avoidance conflict, in which Lala is simultaneously drawn toward and compelled to withdraw from the possessive relationship she experiences. This psychological dynamic reaches a transformative turning point only when the Self archetype begins to emerge through her awareness of the loss of her identity, marking the beginning of an individuation process that remains unfinished but has nevertheless been set in motion.

CONCLUSION

This study demonstrates that the character of Lala in Edwin's *Posesif* experiences inner conflict rooted in an imbalance among the three psychic layers conceptualized in Jung's analytical psychology. At the level of consciousness and the ego, Lala exhibits tension between the social persona shaped by environmental expectations and her genuine desire to free herself from an oppressive relationship. At the level of the personal unconscious, affective complexes emerge and sustain recurring patterns of emotional dependency and self-suppression. At the level of the collective unconscious, archetypes of sacrifice and submission operate latently in shaping Lala's responses to the possessive circumstances she experiences. These three psychic layers interact to produce a dominant pattern of approach–avoidance conflict, which impedes the character's process of individuation and her movement toward psychological wholeness. Theoretically, this study contributes to demonstrating that the Jungian framework, which extends beyond Lewin's surface-level conflict typology and Maslow's hierarchy of needs, is more capable of uncovering the deeper and more complex psychological dimensions of film characters, particularly in the context of possessive relationships. The findings also broaden the application of analytical psychology in audiovisual literary psychology studies in Indonesia, a field that has traditionally been dominated by Freudian approaches. Practically, the psychological representation of Lala serves as an educational medium for understanding the dynamics of unhealthy adolescent relationships, as the conflict patterns depicted in the film reflect socially relevant psychological realities. Future studies are encouraged to explore the process of individuation more specifically as a continuation of inner conflict analysis, given that Jung's concept of individuation could not be examined comprehensively in the present study due to the limited scope of the research. Furthermore, expanding the object of analysis to other Indonesian films that address themes of toxic relationships through a Jungian framework would further strengthen the theoretical foundation of literary psychology and film studies in Indonesia.

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