

DYNAMICS FRIENDSHIP AND CONFLICT OF THE MAIN CHARACTER IN THE MOVIE SNOWTIME

¹Tisri Boimau

¹Universitas Buddhi Dharma

¹Jl. Imam Bonjol No. 41, Karawaci Ilir, Tangerang-Indonesia

¹tisriboiamau@gmail.com

ABSTRACT

Kata kunci:
Sigmund Freud
Movie Snow Time
Dynamics
of friendship
Conflict

This study analyzes how Sigmund Freud's concepts of ID, Ego, and Superego shape the personalities and actions of the main characters in the 2015 children's movie, Snowtime! Using a qualitative descriptive approach, the study explores the movie's narrative and dialogue, supported by secondary data the primary focus is on the character of Luke, whose obsession with winning a massive snowball battle reflects the struggle between his primitive ID and his developing Superego, mediated by his Ego. The findings demonstrate this psychoanalytic framework not only shapes Luke's character arc transforming him from an impulsive child to a more morally conscious individual after he faces the consequences of his actions but also enriches our understanding of character complexity. Overall, this research confirms the continued relevance of Freudian theory in film analysis and children's psychological development.

Article history:
Received:
11 November 2025
Accepted:
20 November 2025
Available online:
17 January 2026

I. INTRODUCTION

Literature, as an art that uses language to express human experiences, thoughts and feelings, has become an integral part of our lives, especially in the world of Education. More than a written text, literature also encompasses whatever is voiced, expressed and created, representing the author's life in each of his works. Literature not only serves as a historical or cultural artifact that reflects language and society including culture and tradition but also introduces us to new experiences. This makes literary work a direct part of the scientific environment, an active collection of social works of a certain era and group, as well as an indispensable element of the environment. The writer views literature as an essential work of art to understand the meaning behind a creation.

In literature, there are various genres, and the movie stands out as a powerful form of visual storytelling. A movie, as a form of literature, uses moving images to illustrate a narrative, making it an effective tool for conveying stories, inspiring audiences, and delivering a message. Movie critic Roger Ebert once stated that "The movies are a great art form, a unique way of telling stories, and they are also a great popular entertainment."

In literary analysis, Sigmund Freud's psychological theories are often applied, especially in English literature. This theory, considered the foundation of the organization and dynamics of personality, became a guide in psychoanalysis. Freud 1923 explained the character of the

individual not as a single entity, but rather as a dynamic interaction between three main psychic structures: the id, the ego and the superego. These structures, the majority of which operate in the subconscious, shape our thoughts, feelings and behavior, ultimately determining the character of a person.

According to Greil Marcus and Werner Sollors (2009), literature goes beyond the written text, encompassing everything that is spoken, expressed or created in any form. Individuals involved in literature often represent their own lives through these works. Literature serves as a reflection of language, society, culture and traditions. However, its value goes far beyond mere historical or cultural artifacts. Literature introduces us to new experiences, making it an integral part of the intellectual environment and a collection of works that are socially active in an era and group. From a historical perspective, an individual literary work is highly dependent on its context, thus becoming an indispensable element of its intellectual environment. Basically, literature is an important art form that is crucial to understanding the meaning of a work.

The writer is interested in analyzing this movie, although it looks simple against the background of a children's snowball war, it effectively illustrates the complex dynamics of interaction and emotions between the characters. Because the movie depicts all the events clearly so that people can use their imagination to be immersed in the story. In the story, most of the theories are related to the analysis of the main problem. The way the main character leads, how group members react to authority, and how disputes escalate, all provide clues about behaviors such as aggression, rivalry, alliance formation, and conflict resolution. At the end of the story, the main characters and events in the story are intertwined with each other. In addition, the relatively small number of main characters allows the writer to conduct a deep and focused analysis of the development of psychological and its interaction in the context of the main problem. According To (Michael Rabiger, 2013). movies have the flexibility to convey messages, either explicitly or implicitly. This creative freedom is supported by a variety of movie genres, each of which has its own appeal to fans. More than just entertainment, movies also have the power to educate, inspire, and awaken the emotions, thoughts, and imagination of its audience. Thus, movie serves as a multifunctional medium, capable of bringing a rich and immersive experience to the audience.

Sigmund Freud's psychological theory, known as psychoanalysis, is an important cornerstone in understanding the personality and mental dynamics of the human being. Freud suggested that personality is composed of three main components: id, ego, and superego. The id operates on the pleasure principle, driven by basic instinctual impulses and primitive needs. The Ego, which develops from the Id, functions on the principle of reality, in charge of mediating the demands of the Id with the limits of the outside world. The Superego represents the internalized moral standards and ideals from parents and society, acting as our conscience. It strives to suppress the id's impulses and to make the ego act in a moralistic rather than realistic way. The conflict between these three components is often a source of anxiety and can affect behavior. Freud also emphasized the role of the unconscious in shaping our thoughts, feelings and behavior, where past experiences, especially traumatic or repressed experiences, can significantly affect the individual. In a literary context, psychoanalysis is often used to analyze the hidden motivations of characters, the symbolism in the narrative, and the dynamics of relationships between characters, revealing the deeper layers of meaning of a work.

According to Sigmund Freud's (1923) psychoanalytic theory, personality is fundamentally understood as a dynamic interplay between three key psychic structures: the id, ego, and superego. Freud posited that an individual's character is not a singular entity, but rather a product of this ongoing interaction. These structures, operating largely within the unconscious mind, shape our thoughts, feelings, and behaviors, ultimately defining our character. To analyze

the literature more specifically, one or more theoretical approaches are needed to support the analysis. In this paper, the author will use the theory of character psychology.

This theory states that personality, including one's character, is formed from the dynamic interaction between the three main psychic structures: id, ego, and superego;

1. Id

The Id is the most basic and primitive component of the personality, completely unconscious and operating on the principle of pleasure. It is a storehouse of Innate drives and instincts, such as the need to eat, drink and sexual satisfaction. The Id works to satisfy these wants and needs instantly, without considering reality, logic or social consequences.

For example, the character of a baby is a pure representation of the id. When the baby is hungry, he cries without pauses until his needs are met. There was no thought about whether there was food available, whether the parents were busy, or whether crying was annoying. The focus is solely on the immediate fulfillment of the impulse.

According to Sigmund Freud (1923) the id is the part of the self that always seeks immediate satisfaction from its impulses. It states that the id operates on the idea that every impulse must be fulfilled immediately, regardless of what the consequences may be. Over time, it is from this id that the ego (inner self) develops, which serves as an intermediary between the id and reality, as well as the superego (super-inner self), which represents moral values and social norms. However, the core of the id remains the impulsive and primal source of psychic energy within us.

2. Ego

Ego as the responsible part of one's mind. It develops from a more basic desire (Id) and acts like a mediator between that urge and the real world. The Ego follows the "reality principle", meaning that it tries to find realistic and acceptable ways to satisfy one's desires. Unlike the impulsive Id that wants instant gratification, the Ego understands that actions have consequences. So, it is possible to postpone the fulfillment of desires until the right time and place. The Ego uses rational thinking and planning to figure out how to meet one's needs without causing problems. Basically, the Ego is the "decision maker" of our personality. It is aware of reality, the demands of the Id, and the rules of the Superego (our internal sense of right and wrong), and tries to find a balance between the two to guide our actions.

3. Superego

The Ego is not a single, uniform entity, but has different levels, such as the ego-ideal and the superego. These concepts suggest that there are parts of the ego that are not always directly connected with our consciousness. In other words, there are aspects of our being, including the ideal values and internal morals that make up the ego-ideal and the superego, which work below the surface of consciousness and influence our behavior and thoughts without us always being explicitly aware of them. So while we may be aware of some aspects of our ego, there are other parts that remain hidden from direct awareness. Basically, Freud suggested that a part of our ego, called the superego (or ego-ideal), acts like our inner sense of right and wrong, similar to conscience. This Superego is not just a remnant of our initial desire; it is also a violent reaction to that desire. The development of the superego is very important because it reflects important lessons and morals that we learn from our parents and society. It carries their influence within us. So, while our basic impulse (of the id) may be to want something immediately (like someone's impulsive act), the superego steps in and says, "No, that's wrong." If the impulse is

stronger than our sense of right, we may still do it, but after that, we may end up feeling guilty or ashamed because our superego knows that we did something wrong. Think of the superego as the part of us that has absorbed the rules and expectations of the world around us and tries to control our desires.

II. METHODS

The writer would like to discuss some of the methods used in analyzing. The writer divides this chapter into five parts. Namely the research approach, subject matter, data sources, data collection, and data analysis.

1. Research Approach

In this study, the writer uses a qualitative approach as a research method by using Ebooks, websites, and other sources. By using electronic books, websites, journals, articles, and sources as a reference to obtain information about this study. Thus, the writer analyzes the characters of the movie based on Freud's theory of character psychology to analyze the characterization of the characters.

2. Subject Matter

The subjects of this research are the characters in the movie, one of them named Luke and Sophie in the movie "Snowtime" directed by Jean-François Pouliot in 2015. The writer explains the problem of each character's personality structure that will affect their interactions, both in building friendships and in dealing with conflicts by using several types in character psychology theory. Some events that occur in the movie are caused by id, ego, and superego. There are also several topographies of the mind in this movie such as conscious, subconscious, preconscious, and unconscious. Most of the conflicts that occur are every character in this movie. But it is not impossible that other characters also have their own problems.

3. Data Source

The amount of research data taken from Jean-Francois Pouliot's movie Snowtime published in 2015 by the production company CarpeDiem movie & TV. The movie is an animated comedy. It has a collection of children as characters on this movie, they are figures that focus on the psychology of character. In addition to using the movie as the main data for the study, the writer also collected data from several sources to understand the subject and carry out an analysis. Like previous research from Yustina Fitriani entitled " analysis of psychological aspects of the main character in the movie "Joker" based on Sigmund Freud's theory" in 2019, and also from Yeni Monalisa Gultom and Dwi Astarini "analysis of the authority structure of the main character" in 2019, and also from Yeni Monalisa Gultom and Dwi Astarini " analysis of the writer structure of the main based on Sigmund Freud's Theory". By collecting and analyzing the data, the writer understand how each character of the characters in the movie snowtime, they can be selected through psychological theories of characters such as, Character psychology, defense mechanisms, Friendship Dynamics, Conflict Resolution, Unconscious Conflict, and Deep Psychological Understanding of Characters and their Interactions

4. Data Collection

This study applies an online search to search effectively the data relating to the subject of this study, data collection is carried out by the writer through several stages. First, the writer determines the theories that relate to and support the subject of research. Second, selecting and applying topics that are in accordance with the theory and subject. Third, to apply the theory, the writer analyzed data sets from the Snowtime movie. Finally, the writer concludes.

5. Data Analysis

The next step after data collection is to analyze in detail all the data that has been collected. Next, the writer looks for related theories, namely Sigmund Freud's theory of character psychology. After that, the writer searches for and records quotes, lists all useful quotes, and finally makes a conclusion from the quote.

III. RESULTS

The movie highlights the dynamics of children's interpersonal relationships, especially how they deal with competition, misunderstanding, and ultimately, reconciliation. The cheerful yet competitive winter backdrop became the ideal stage to observe how underlying psychological impulses influenced their behavior.

Luke's Characterization

In the movie *Snowtime* the main character or protagonist is Luke. He is an 11-year old. In addition to attending school, he always learned to play the trumpet inherited from his father. Tomorrow his school will be on vacation for two weeks in the winter.

Jacques : Uh, you know what I like? Something that...
Luke : Whoa, calm down. I said, I'll show you. Not playing it.
Jacques : Show me? Play? What's the difference?
Luke : Jacques, shut up.
Jacques : I'm just saying, if you play a few songs everyone will be friends with you.
Luke : I don't need a lot of friends, Jacques. I got you.
Jacques : Guys, guess who will play the trumpet in class.
Luke : Jacques...

(Minutes 05: 00)

Based on the conversation footage above, Luke's character is described as an individual who prefers a smaller circle of close friends and avoids being the center of attention. This is clearly seen when Jacques enthusiastically suggests that Luke play his trumpet in order to have many friends. Luke quickly responded, "I don't need a lot of friends, Jacques. I got you." His rejection of the idea of seeking popularity through his music shows that he values deep and sincere relationships rather than the quantity of friendships. He also showed little frustration or embarrassment with Jacques' overzealous and outspoken behavior, such as when he hit his jaw softly while saying "Jacques..." after Jacques announced his plans in public. This suggests that Luke is a more introverted character and perhaps a little shy, who is uncomfortable with the spotlight or excessive attention.

Come on Luke, come on.

Come on Luke, come on.

Come on Luke, come on.

Jacques : Guys, can you shut up, please?

Luke : Forget Jacques, I'm not playing him.

Chuck's Friend : What's your problem, luke?

Chuck : Are you stage fright?

Chuck's Friend : Ha Ha. I bet he doesn't know how to play it.

Ha Ha Ha Ha

Chuck : Where did you get the Horn? From your cereal box?

Chuck's Friend : Do you know which side to blow?...

(Minutes 05: 26)

Luke's character is described as someone who is initially timid and lacking self confidence, especially when he is the center of attention. It is evident when he feels uncomfortable and wants to forget Jacques' request to play the trumpet, with the phrase "forget Jacques, I will not play it". He also showed little hesitation when his friends began to mock him and accuse him of "stage fright" or "not knowing how to play".

However, behind it all, Luke has an incredible talent, as evidenced by the amazed response of his friends when Luke finally played his trumpet. Those who had previously mocked him, only gawked in amazement when Luke played his trumpet so quickly and his voice was so beautiful. The change in his friends' expressions from ridicule to admiration shows that Luke is a talented individual and is able to prove his worth despite his initial doubts and being the target of ridicule.

Obsession for Something Pleasant Through Her id Luke

Luke is an ambitious and highly competitive leader, influenced by his father's heroic image as a soldier. Luke wants to win the snowball war and rule the snow fortress. He designed the strategy, directed his troops, and made sure every detail of their war plan went well. He is very obsessed with winning this snowball war, seeing it not just as a game, but as a real fight that requires strong leadership and quick decisions. His character as a general in the snowball war was heavily influenced by the memories of his father who died on the battlefield. For Luke, this snowball war game wasn't just a winter fun; it was a way for him to honor and emulate his father's courage and leadership.

Chuck's Friend : Target found
Luke : Here's the binoculars.
Chuck's Friend : It's a limited model.
Chuck : He just wants to borrow a look! Not used for ice hockey.
.....
Pierce : Cut it out, Francois.
Francois : But I've come up with a better design for the Fort.
Pierce : Don't you want to sleep?

(Minutes 17: 55)

Luke : Okay, everybody. Position to begin operation Topsy Turvey.
Scrambling!
Group Members : Yes!
Luke : Remember. First, we distract Cleo. Then, wham! Scrambling.
Jacques : Topsy...
Shhht!
Jacques : Topsy...
Luke : Now!

(Minutes 18: 15)

Footage of the conversation above shows how Luke's obsession with fun and adventure is deeply intertwined with his identity as a team leader. From the beginning, Luke seemed so excited in the hunt for their targets, Pierce and Francois. When Luke wants to borrow binoculars, his friend Chuck refuses, but Chuck rebukes him, showing his seriousness. Luke views their mission, not just as a task, but as a "game" to be done right. This is not just a mission, but an occasion for him to shine and show his leadership. As Luke announced, "okay everyone. Position to begin operation Topsy Turvey." The phrase "Topsy Turvey" itself, which means a mess, implies that Luke sees this whole operation as an opportunity to create a fun mess. He imagined a scenario in which they would distract Cleo, and then,

"wham! Disorder. "The use of the word" wham " and the spirit in his voice describe Luke's joy in imagining the exciting action to come.

Luke's obsession with fun through adventure drives him to lead his team with great enthusiasm, turning target-finding missions into a strategy game he enjoys to the fullest. This Is Luke's way of seeking pleasure and validation through his identity as a courageous and astute leader in the face of challenges.

Luke's obsession with fun is evident through his identity as a strategic and passionate leader in snowball Wars. Not only does he want to win the fight, but he's also obsessed with the process of creating the excitement and chaos that precedes it, even if it means having to use clever, slightly mischievous tactics. he cleverly uses Cleo, Pierce's beloved dog, as a means of provocation. He does not attack directly, but distracts Cleo with a ball. This action is not just a tactic, but a manifestation of his identity as someone who likes to play around and present unexpected dynamics. He wants to create chaos that triggers pleasure for him. Even as Jacques urges him to act, Luke is momentarily distracted by Sophie, showing that he also enjoys the element of surprise and charm at the heart of his strategy. However, he quickly refocused on his goal of launching an attack.

Jacques : Hello, cowards.
Pierce : Keep on mocking! You can't talk us into a snowball fight.
Luke : Hey, Cleo. catch.
Jacques : What are you waiting for, hurry up.
Luke : Catch it.
Franqois : Cleo, stop ... Cleo
Pierce : We won't fight with you.
Franqois : Yes, even with the best plan of fortifications.
Luke : Front row. forward!
Pierce : Oh, oh. we will be destroyed.
Franqois : We will be destroyed, sir.
Luke : Take off the shot.
Pierce & Franqois : Na ... Na... Missed.

(Minutes 19: 51)

Luke led his army with shouts of " Take off the shot!" and "open fire. "It's not just an order, it's a call to action, an invitation to join in the great game he has designed. These phrases reinforce his identity as a passionate leader, who lives for moments of adrenaline and excitement. He didn't care about Pierce and Franqois ' resistance; he just enjoyed the process of breaking their defenses, as if it were part of a fun challenge. For Luke, victory in a snowball battle is not just about defeating opponents, but about an exciting experience, bursts of laughter and energy resulting from organized chaos. This obsession with pleasure leads him to constantly look for new ways to provoke and invite participation, making himself the center of every joy that occurs.

Luke's Rational Thinking Through His Ego

In this section, the author explains Luke's emerging ego influencing his identity into something realistic. Luke's apparent rational thinking through his ego is reflected in his careful planning for a snowball war strategy. Luke, as the leader of the team, showed rationality in drawing up tactics, timed the snowball war and directed his friends to victory.

Luke : Okay, everybody. Position to begin operation topsy turvey.
Scrambling!
Group members : yes!
Luke : Remember. First, we distract cleo. Then, wham! Scrambling.
Jacques : Topsy...
Shhht!
Jacques : turvey.
Luke : now!

(Minutes 18: 15)

In this quotation of the dialogue, how Luke's rational thinking manifested through his ego as he led the preparation of "Operation Topsy Turvy". As a leader, Luke not only gives empty orders, but rather demonstrates the ability to plan and execute logically. Luke firmly stated, "Okay everyone. Position to start operation Topsy Turvey," this is a manifestation of his ego taking over control, positioning himself as the center of command. The group members simultaneously replied "Yes!", showing their acceptance of his authority. Luke then continued with more detailed instructions: "remember. First, we distract Cleo. Then, wham! Disorder. "This passage clearly shows his rational thinking. It doesn't just want to create a "distraction," but presents a measurable strategy: distracting Cleo as a crucial first step before launching into the main action. This suggests that Luke considered the sequence of events and devised reasonable and effective measures. Luke's Ego pushes him not to act recklessly, but rather to devise a structured and purposeful plan. He strives to be rational and strategic in his approach, ensuring that each stage of the operation is clearly understood by his team. This is a picture of Luke not only having ideas, but also the ability to organize and communicate those plans in a convincing way, a blend of ego leadership and logical thinking.

Henri and George : Oh... oh!
George : Oh... yy best jacket!
Henri : He got us wet.
Sophie : You want to fight? You got friends.
Henri and George : What's wrong with you?
Luke : The war starts tomorrow morning at 09:00 am.
Sophie : Don't forget to bring your tuba toy!
Jackques : It's called jumping.
Chucky : It's not a toy.

(Minutes 21: 53)

Luke shows his rational thinking influenced by his ego through the declaration of war. When Luke declares, "the war starts tomorrow morning at 09:00," he is basically taking full control of the situation and setting his own rules of the game. This is similar to the way the ego operates, that is, it acts as an intermediary between internal impulses (id) and external reality.

The Superego Luke stop snowball war game

After some explanation about the id and Ego of Luke, Luke shows high idealism here. He does not immediately succumb to conflict or allow the situation to worsen. Instead, he seeks to find a just and moral solution for all parties, even if it means sacrificing part of his team's will. It's not just about winning or losing, but about finding an ethical middle ground.

It reflects a Superego that demands behavior according to internalized moral values, such as Justice, compromise and cooperation.

Francois : I can't. We play here a lot. This warehouse is a place for everyone.
Pierce : What's wrong with you guys? You make the rules without telling us? You decide the team and kick us out of the warehouse. If that's the way it is, i'm not playing.
Francois : Fight yourselves. General!
Luke : Hey, come on guys. I'm sure the Bible will find a way. Vote again, change the rules. You can get the warehouse.

(Minutes 16: 10)

In this scene, Luke says, " Hey, come on guys. I'm sure we can work this out. Vote again, change the rules. You can get the warehouse." This sentence is a vivid representation of Luke's apparent rational thinking through his ego, which is heavily influenced by his superego. A strong sense of friendship also drives Luke to seek resolution. His superego directs his ego to prioritize group harmony over personal or team victories. He shows a sense of moral responsibility towards the well-being of the group and their friendly relations, even if it means sacrificing strategic advantages. Luke's actions to offer re-voting and rule changes, as well as giving the warehouse, show that his ego operates under the guidance of his superego in order to achieve results that not only benefit his team, but also maintain the integrity of friendly relations.

Luke's rational thinking through his ego in this scene is a manifestation of his powerful superego. He processes the situation logically and proposes a just and peaceful solution, not out of impulsive impulse (Id), but out of adherence to moral values and idealism about how friendship should be maintained. He wants to avoid destructive conflicts and prefers an outcome acceptable to all parties, demonstrating his commitment to a friendship based on mutual respect and Justice.

Luke : What are you guys doing?
Chucky : I made ice snowballs.
Luke : You put it in the water.
Girl : Oh, oh...
Jacques : Chucky.
Chucky : But this makes it denser. If not, the snowball will fall.
Luke : But you turned it into an ice ball.
Henri and George : It's just war. There's no reason to hurt anyone.

(minutes 37: 02)

From the footage of the conversation between Luke and Chuck shows clearly how Luke's Superego influences his behavior, especially in the context of friendship, through the manifestation of rational thinking of his Ego. When Luke sees Chuck making ice snowballs and asks, "What are you guys making?", then followed it up with "you put it in the water. But you turned it into an ice ball," this is not just a simple observation. This reaction of Luke shows the intervention of his Superego manifested as moral values and guilt towards actions that may be considered unfair or incompatible with the rules of the game in force in friendship or agreement in their snow war.

The Interaction of Psychological in the Formation of Dynamics Friendship and Conflict

The interaction of psychological dynamics in the formation of friendship and conflict can be seen clearly through the relationship between the characters of children of different backgrounds and personalities. Initially, friendships are established between most of the

children because they have a common goal in common: to win a snowball war. The spirit of togetherness and the desire to have fun became the main drivers of their bond. They form teams, plan strategies, and support each other, which strengthens a sense of community and camaraderie.

In this context, the psychological dynamics that shape personality and potential are contradictory. Jacques poses the character of a person who seeks social validation, not only for himself but also for his friend Luke. He believes that public achievements will instantly increase Luke's engagement, which he equates with popularity. This encouragement of Jacques, while probably well done, improved Luke's health and safety.

JACQUES : Uh, you know what I like? Something that...
LUKE : Whoa, calm down. I said, I'll show you. Not playing it.
JACQUES : Show me? Play? What's the difference?
LUKE : Jacques, shut up.
JACQUES : I'm just saying, if you play a few songs everyone will be friends with you.
LUKE : I don't need a lot of friends, Jacques. I got you.
JACQUES : Friends, guess who will play the trumpet in class.
LUKE : Jacques...

(Minutes 05: 00)

On the other hand, Luke showed a strong psychological attitude. His reluctance to appear in public stems not only from indecision, but also from different views on friendship. He considered quality over quantity, bluntly stating "I don't need many friends, Jacques. I got you" This shows that Luke has found the truth in an existing friendship and does not feel the need to initiate external validation or add friends in a way that is uncomfortable for him.

In this case, Luke will play Luke, who will play Luke, who will play Luke, who will play Luke, who will play Luke. This suggests unwanted social pressure for Luke, putting him in the right position. This dynamic explains how the advancement of values and well-being of individuals in a friendship relationship can achieve progress, even if it is not realized by the possibly positive intentions of one party. This interaction also involves how ineffective and hurtful communication of the other person's feelings can affect trust and confidence in a relationship.

Jacques : Guys, can you shut up, please?
Luke : Forget Jacques, I'm not playing him.
Chuck's friend : What's your problem, luke?
Chucky : Are you stage fright?
Chuck's friend : Ha Ha. I bet he doesn't know how to play it.
Ha ha ha ha
Chuck : Where did you get the Horn? From your cereal box?
Chuck's friend : Do you know which side to blow?

(Minutes 05: 26)

In this footage, we see a group dynamic that quickly leads from potential friendship to apparent conflict. Initially, Jacques tried to defuse the commotion, implying his desire to focus on the activity they were doing or maintain order. However, Luke's response was swift and pitched in denial. This was not merely a disagreement, but rather a personal rejection of Jacques, which could be an indication of Luke's previous history of conflict or discomfort with Jacques. Then, Chuck's friend immediately throws a provocative question, which is not a sincere question but rather an attempt to provoke or intensify an existing conflict. Chuck himself goes along with the quip, a mockery targeting Luke's confidence. This taunt

is later reinforced by Chuck's friend's condescending assumption, which is followed by mocking laughter. Here, we get to see how one individual who started the conflict can quickly form an alliance with another individual (Chuck and his friend) to collectively attack or taunt a third individual (Luke).

IV. CONCLUSIONS

This study successfully applied Sigmund Freud's psychoanalytic theory to conduct a qualitative-descriptive analysis of the main character's psychological dynamics in the film *Snowtime!* Specifically focusing on the character Luke. The research confirms that the dynamic interplay between the Id, Ego, and Superego is the core mechanism driving Luke's character development and the nature of the conflict within his peer group. Luke's initial behavior, characterized by an obsessive drive for victory and dominance in the snowball war, was a direct manifestation of his Id operating solely under the pleasure principle. This impulse, rooted in a subconscious need for validation linked to his late father, led to the escalation of the conflict beyond the bounds of a friendly game, challenging the existing social fabric of the children's community.

The central finding highlights that Luke's moral and psychological maturity was not a gradual process but was rapidly enforced by a traumatic external event: the death of Pierce's dog, Cleo, a consequence of his Id-driven actions. This incident served as a powerful catalyst, abruptly confronting Luke with the severe real-world repercussions of his impulsive behavior. This trauma triggered an intense sense of guilt and responsibility, leading to the rapid establishment and strengthening of his Superego. Consequently, the Ego was forced to pivot from serving the Id's demands to prioritizing the reality principle—mediating the desire for victory with the moral necessity of preserving crucial social relationships and making amends. The study concludes that the film provides a compelling narrative illustration of psychoanalytic theory, showing how the supremacy of the Superego, mediated by a rational Ego, is essential for constructive conflict resolution and genuine moral growth within a social context.

REFERENCES

- (n.d.), A. (n.d.). Friendship Dynamics: An Analytical Approach.
- D. R Fuadi, S. (2019). An Analysis of David and Emily Callaway's Psychopath Problems in Hide and Seek Movie Viewed from Sigmund Freud's Psychoanalysis Theory. *Journal of English Language and literature*.
- F, Y. (2019). Analysis of Psychological Aspects of The Main Character in. *Journal on Language and Literature*.
- Freud, S. (1920). New Introductory Lectures on Psycho-Analysis. *Standard Edition*, 22,1-182.
- Freud, S. (1923). Beyond the pleasure principle. *Standard edition*, 18,1-64.
- Freud, S. (1923). The ego and the Id. *Standard Edition*, 19, 1-66.
- Freud, S. (1923). The Ego and the Id. *TACD Journal*, 5-22.
- Freud, S. (1926). Inhibitions, Symptoms and Anxiety. *Standard Edition*, 20, 75 172.
- G Marcus, W. S. (2009). A New Literary History of America. *Journal of American Studies*, 627 - 628.
- Hojjat, M. &. (2016). The psychology of friendship. *Oxford University Press*.
- Magazine, E. (2023, February 16). Theories of Modern Friendship.

- Perlman, D. &. (1987)). Theories of friendship: The analysis of interpersonal attraction. In R. Gilmour & S. Duck (Eds.), *The emerging field of personal relationships. Lawrence Erlbaum Associates, pp. 31-62.*
- R, M. (2013). *Movie Technique and Aesthetic, Definition of Movie.* New York: taylorfrancis.
- Wright, W. E. (1978). Toward a theory of friendship based on a. *Human Communication Research, 4(3), 196-216.*
- Y. M. Gultom, D. A. (2018). Psyche Structure Analysis of The Main Character in The Movie "Something the Lord Made" Based on Sigmund Freud Theory. *Proceedings of the 1st Annual International Conference on Language and Literature.*