

A Freudian Analysis of Rosa's Personality Structure in Film the House (Chapter Three)

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ABSTRACT

The paper explores the personality structure of Rosa in Chapter Three of *The House*, using Freud's (1923) model of id, ego, superego. The paper aims to uncover how Rosa's psychological traits manifested and how the conflict fuels her fixation behaviours and detachment from reality. Furthermore, this paper employs a qualitative descriptive method, analyzing selected scenes through repeated viewing, transcription, and thematic coding based on Freudian categories of id, ego, superego and defense mechanisms. The findings reveal that Rosa's personality is predominantly governed by the id, her ego operates defensively through rationalization, denial, repression, projection, displacement and regression. Her superego was distorted, reinforcing her morality towards property rather than empathy. These structures intensify her deterioration, resulting in a shift towards self-preservation at the end. At the end of the narrative, this shift marks a critical psychological turning point in which Rosa's fixation on property collapses under the pressure of external reality. Her late emergence of survival instinct demonstrates the failure of her defense mechanisms to sustain the dominance of the id and the distortion of the superego. This finding highlights how unresolved fixation and imbalance among the id, ego, and superego can lead to severe psychological breakdown, particularly when an individual prioritizes material attachment over social and emotional connection. Therefore, the study emphasizes the importance of examining character psychology in film as a reflection of broader human behavioral patterns within psychoanalytic discourse.

Keywords: *Psychoanalysis, Freudian personality structure, fixation, defense mechanism, The house (2022)*

INTRODUCTION

Film is without a doubt one of the most popular mediums to combine storytelling, visual, auditory, and performative elements to create deep narratives. Film has often been described as the seventh art form that can capture the complexity of human expression. Film has the capacity to transport audiences and evoke their profound emotions to convey messages that resonate on another level (Jing, 2023). Besides that, one of the many functions of film is to act as an extension of previous traditional narrative literatures in form of written texts. Film translates and substitutes written narrative texts and turns classic techniques from literature, such as symbolism, structural pacing, and character development, into a multilayered sensory experience (Utomo & Nurhidayat 2023).

Inside a film, exist a character in which play a significant role to engage with the audiences (Alber & Bell 2019). Same as in the narrative texts, characters are the vessels of the story, which viewers connect as they reflect the complex and contradicting human experience. Their development and interactions create a tool that convey viewers about universal themes such as courage, love, redemption and ambition in which has their own personality. Through personality a character can inherent a psychological feature written by the authors. In addition, a close reading by Chatziagorakis (2019) on a book title "Psychoanalysis and Hidden Narrative in Film" by Trevor Paderson found that

a character disordered personality can be captured, character personality is often affected by their profound psychological conflicts, in which show how destructive their relational struggles can be.

Taking these things into consideration, it can be conducted that film as a literary works can be studied from a psychological perspective, examining each aspect of psychological within them. According to Taufan and Tawami (2024) characters that influenced by psychology, had a role in literary works. In which sometimes their personality changes good to bad and vice versa, this change can be observed in any characters as a case of literary study. Therefore, the researcher raised film as a topic for study. The object analysis is *The House*, Chapter Three film from Netflix. The subject of analysis is the character Rosa. In Chapter Three of *The House*, Rosa, an obsessive landlady depicted as an anthropomorphic cat, emerges as a psychologically compelling figure. As floodwaters gradually rise through her property, Rosa remains fixated on restoring the house rather than preserving her own survival or responding to her tenants' warnings. Her unwavering commitment to renovation, combined with her dismissal of environmental danger suggest a profound psychic conflict. Using Sigmund Freud's psychoanalytic approach as the framework, the researcher utilized it to understand the main character of the film better.

In addition to completing this research, the writer found some previous research studies that analyses film character similarly using Freud's psychoanalytic frame work of id, ego, and superego and the differences. The first was Hutabarat and Hasbi research regarding "PSYCHOANALYSIS OF THE MAIN CHARACTER IN OPPENHEIMER MOVIE BY CHRISTOPHER NOLAN" (2025), which focused on the character of J. Robert Oppenheimer. It analyzed the dynamics between id, ego, and superego, revealing that J. Robert Oppenheimer internal and external conflicts do not only reflect personal struggles, but also played a crucial part in Oppenheimer scientific ethics. The previous research explored the moral dilemmas of Oppenheimer regarding scientific ethics of the Manhattan project, which is different from this current research because the author of this paper focuses on psychological aspect of anthropomorphic character. Although different, this paper will help the author a lot on understanding internal and external conflicts through Freud framework.

In support of the first research, Aritonang and Heriyati research about "PERTENTANGAN ID, EGO DAN SUPEREGO DALAM PEMBENTUKAN KARAKTER TOKOH EDMUND PADA FILM THE CRONICLES OF NARNIA: THE WITCH, THE LION AND THE WARDROBE" (2022) analyzed the characterization of Edmund through psychoanalysis approach. The research revealed a contradiction between the id, ego and superego which is completely dominated by the id, it shows how Edmund behaviours was driven by curiosity, ambition, greed and courage. This paper highlighted the causality of the character development of Edmund, in which, the author of the current research paper found it helpful. Although, the current paper won't talk about the character development of Rosa, the identification of how dominant aspect of id, ego and superego could affect the character in question is deemed significant.

Another addition to support this research paper is "Psychoanalysis of Main Character's Personality in The "Kartini" Movie" by Suprpto et al. (2025), in which, the researcher found that Kartini id was profoundly characterized by her devotion for gender equality, her ego to understand and direct her reality to overcome conflicts, and her superego of high moral standards to negate conflicts. This paper is helpful to understand Rosa ego realistically navigate and mediate between the scenes presented in the film's scenes. To further elevate this paper, the analysis of Rosa obsession is needed. In addition, Marcelina and Juanda research about "ID, EGO, AND SUPEREGO IN THE MOVIE JOHN WICK (2014) A CHARACTER ANALYSIS" (2025), provided information of the character John Wick using Freud psychoanalytic theory. The paper explained that John Wick's Id represents the drive for revenge and anger, ego consider reality and his superego abiding the rule of continental hotel. Although different theme is obvious in both of the films, John Wick obsessive behaviour to kill for revenge aided the current research paper by providing a strong example of how the author can analyze Rosa ego as a rational mediator for her obsessive and fixation behaviours toward the house.

Lastly, tapping into the animation research in which Raminda and Prihandini analyzed a cartoon character from the research tittle "ID, EGO AND SUPEREGO OF ZUKO IN THE LEGEND OF AANG: THE LAST AIRBENDER MOVIE (2005)" (2023) provided a detailed descriptive analysis of Zuko personality using psychoanalytic framework of Freud. It is revealed that Zuko's superego is prominent in the movie, which the previous research discusses the character of an antagonist turning into a hero, similarly to Rosa's own journey that this paper will analyzes.

Furthermore, this study helped shape the current research by mapping Rosa's psychological deterioration through the shifting dominance of her personality structures.

The previous research shown many similarities between each of them in successfully applied Freudian psychoanalysis to explore the many themes of desire drive feelings like dilemma, ambition, revenge and many others. But there remains a notable gap in analyzing character that is driven by property related fixation and severe psychological collapse, which the author observed the phenomenon to be quite significant and beneficial for the further research analysis of character that has fixation issues. In addition, this paper aims to fill the gap of the previous literature by focusing on Rosa's personality structure from a stop motion dark comedy Netflix film *The House*. To achieve the goals of this paper, the author seeks to answer two primary research questions:

- 1) How are the id, ego, and superego manifested in Rosa's personality structure in Chapter Three of *The House*?
- 2) How does the conflict among these psychic drives fuel her fixation behaviour and detachment from reality?

LITERATURE REVIEW

Psychoanalysis is a field of study that utilized to better understand the human emotions. Psychoanalytic theory seeks to pursuit the nature and development of human personality. It's significant elements that consists of motivation, emotion and other internal aspect is one of the top priority in creating the analysis of the said development (Helaluddin & Syawal, 2018). Tapping into Psychoanalytic theories, one of the most popular used to do a literary criticism is Sigmund Freud. Sigmund Freud was the founder of Psychoanalysis. He was also the one who propose the personality theory and defense mechanism. The theories said is particularly important to analyze Rosa's personality structure from *The House* (Chapter Three).

Personality theory

Sigmund Freud Personality Theory (1923) consist of Id, Ego and Super ego. According to Sigmund Freud's theory, the components **Id** is driven by immediate desires, that exist since the beginning of human life acting like biological instinct. Id is the most natural quality of human which represent their inner thought desires like, sex, hunger, sleep or any other form that fulfill human immediate relief (Zhang 2020). The id is often known as the first personality system in which the ego and superego will then develop from it, id act as subjectivity that never been fulfilled since it lives and functions in the subconscious it is timeless (Zakkiyah & Sari, 2023)

The **Ego**, guided by the reality principle, ego intervene the action thought of id and superego. It creates a negotiation of multiple realistic responses to the psychological environment pressure, it act as the "second thought process" that decide the one just answer to response the situation (Freud, 1923). Raminda and Prihandini (2023) emphasize that ego plays a crucial mediating role in fictional characters as it determines how effectively individuals reconcile instinctual desire with moral and social expectations. When this fails, behavioural conflict and psychological instability becomes visible within the narrative.

The **Superego**, is the internalization of all the value from all the important figure in society. It is to controlled the Id and give the ego an answer to direct the id to the moral behaviour (Helaluddin & Syawal, 2018). According to Zhang (2023) Superego represented the conscience of a human being, the conscience which human already shaped in the early childhood. Through these layers, the combination forms the behaviour and personality of a character or an individual, in which represented their interaction with others in society.

Defense mechanism

According to Freud (1923), defense mechanism is utilized to strategically prevent the id urges as well as pressure from the superego, with the goal of reducing or ease individual's anxiety. Anxiety come from when individual sense a tension of something that is not right; danger, death in the family, ongoing work, work stress. When individual experience anxiety, it represents the ego that was threatened, and ego must use multiple types of defense mechanism to reduce anxiety. The types of defense mechanism as categorized by Zhang (2020) are **repression**, where traumatic memories are unknowingly pushed aside, and **denial**, which involves a refusal to acknowledge the painful realities presented toward the individual, **projection** attributing one's flaws; unacceptable thoughts, feelings or motives to another individual, **displacement**, satisfying an impulse by shifting emotional target to a substitute object, **reaction formation**, acting contrary to one's actual, undesirable impulses, **regression**, going back to an earlier stage of

development when faced with stress, **rationalization**, creating a logical reason to justify wrong behaviour, **sublimation**, channeling negative urges to activity that is deemed socially productive.

METHODOLOGY

This research paper employs a qualitative descriptive method to guide the data discussion for the study, overall data collection, further data analysis steps, and data presentation. To achieve the analysis in question, the researcher will act as the key instrument. According to Creswell (2014), qualitative researchers who act as the key instrument collect data themselves by examining documents, observing behavior, or interviewing participants. The goal of using a qualitative method is to improve understanding that can create a new, significant distinct result for the phenomenon studied (Aspers & Corte, 2019). To further support this, Aspers & Corte, citing Denzin and Lincoln (2005:2), stated that qualitative research involves the studied use and collection of case studies, personal experiences, introspection, life stories, interviews, and observational and visual texts that describe problem moments and meanings in individual lives (Aspers & Corte, 2019).

With that, qualitative methodology is appropriate for interpreting meaning within cultural texts, including film narratives. The theoretical framework guiding this analysis is Freud's structural model of personality (1923), which serves as the primary interpretive lens, followed by Zhang's (2020) explanations of defense mechanisms through his research regarding psychoanalysis. The data consist of selected scenes from Chapter Three film of *The House*, titled "Listen Again and Seek the Sun." These scenes include Rosa's interactions with Elias, Jen, and Cosmos, particularly moments that depict moral judgment, defensive behaviour, emotional reactions, and responses to the escalating flood. Data collection involved repeated viewing, transcription, and thematic organization of selected scenes based on Freudian categories. The analysis focuses on mapping Rosa's behavioral patterns onto Freud's structural framework to examine the dynamic interaction among psychic agencies. The data collection and analysis were conducted through several systematic stages. First, the film was observed through repeated viewing to identify relevant scenes and character interactions. Second, the researcher selected and transcribed dialogues and actions that reflect Rosa's psychological behavior. Third, the selected data were grouped into two categories: (1) data representing Rosa's personality structure (id, ego, and superego), and (2) data representing internal and external conflicts experienced by Rosa. Fourth, the grouped data were interpreted using Freud's psychoanalytic framework to examine the function of each personality structure and the defense mechanisms involved. Finally, the results were described to reveal the underlying psychological meaning of Rosa's behavior within the narrative.

DISCUSSION

In this part of the paper, the author will discuss and analyze the personality of Rosa based on the psychoanalysis theory of Sigmund Freud (1923). Specifically, it addresses how Rosa deals with her internal and external conflicts through her id, ego, and superego. Furthermore, this section explores how her conflict became fuel for her instinctual desire to fix the house, her defense mechanisms, and the unbearable psychological awakening of the id in the character of Rosa. The following analysis shows the results in the movie, which show Rosa's character analysis.

Table 1. Selected scenes from *The House*

No.	Data	Type of Personality	Defense Mechanism	Interpretation
1.	<i>Rosa demand her rent money.</i> Duration: 1:03:29 – 1:04:36 <i>Rosa: You know what day it is today?</i> <i>Elias: Um, is it...</i>	Id	Rationalization	The author interprets Rosa's insistence reflects the dominance of her id, as she prioritizes her desire to fix the house over the surrounding situation. Her justification for monetary payment indicates rationalization, as she frames it as necessary for repairs while disregarding the tenant's condition.

	Wednesday? Rosa: [sigh] It's rent day. Elias: Oh, uh, are we still doing that? Elias: Um, when was the last time I... I paid rent? Rosa: With actual money? Rosa: Twelve weeks ago. Elias: Ah. So, long time. [chuckling] Rosa: Yeah. Elias: Well... [sighs] ...just so you know, the shower water is brown again. Rosa: You know, if you paid me in money, I'd have the resources to get the proper equipment to fix the plumbing. Elias: Uh... [sighs] I can pay you with fish? Rosa: No. No more fish. Elias: You have to eat, and fish are an important source of... Rosa: Elias! For God's sake, just find me my rent. Okay?			
2.	Rosa conversation with Jen. Duration: 1:06:01 – 1:07:16 Rosa: Of course I knew it was going to be difficult. Rosa: I mean, the scale alone is enormous, but every day, I can see the real potential of this house. Rosa: And if only I had tenants. Jen: Well, they all left. Rosa: Yeah, I know they left. Jen: Because of the flooding.	Id	Denial	The author interprets Rosa's response reflects the dominance of the id, as she prioritizes her fixation on obtaining "proper tenants" over maintaining emotional connection with those around her. Her dismissal of Jen's explanation about the flooding indicates denial, as she avoids acknowledging the reality of the situation and instead focuses on her own material expectations.

	<i>Rosa: [ignoring]</i> <i>Jen: There's still me and Elias, of course.</i> <i>Rosa: Yeah, but I'm talking about good tenants.</i> <i>Rosa: Proper ones, who would pay me with actual money, instead of fish and stones.</i> <i>Jen: Crystals.</i> <i>Rosa: I can't buy supplies with crystals.</i> <i>Jen: You can realign your energy chakras.</i> <i>Rosa: Yeah, but it won't fix the electrics or whatever else needs doing.</i>			
3.	Rosa confrontation with Cosmos. Duration: 1:12:16 – 1:12:45 <i>Cosmos: [sniffing] I'm sensing a negative energy.</i> <i>Rosa: Yeah, it's coming from me.</i> <i>Cosmos: Mmm, you're protective of Jen, and for that, you have my gratitude.</i> <i>Rosa: Actually, I'm protective of my property.</i> <i>Rosa: So, um, when will you be getting off it?</i> <i>Cosmos: I will move on when the mist has lifted. But only time will tell.</i> <i>Rosa: Yeah, well, I should be charging you for pitching that tent.</i>	Id	Rationalization	The author interprets Rosa's response reflects the dominance of the id, as she prioritizes her attachment to property over interpersonal considerations. Her statement that she is "protective of [her] property" demonstrates rationalization, as she frames her self-interest as a justified concern while disregarding the broader situation and the presence of others.
4.	Rosa angry toward Cosmos because unfulfillment of id. Duration: 1:15:47 – 1:16:10	Id	Displacement	The author interprets Rosa's reaction reflects the dominance of the id, as she responds impulsively to the disruption of her plan and the failure to achieve her desired outcome. Her accusatory outburst toward Cosmos demonstrates displacement, as she redirects

	<i>Rosa: This isn't the plan! My plan! Have you forgotten everything we were talking about?</i> <i>Cosmos: I'm sensing that negative energy again.</i> <i>Rosa: You've destroyed the corridor!</i> <i>Cosmos: Realigned it.</i> <i>Rosa: You've pulled up every floorboard!</i> <i>Cosmos: Yes, but for a boat, Rosa. A boat.</i> <i>Rosa: You have a boat! You have a boat outside!</i> <i>Elias: Well, the boat's for me!</i> <i>Cosmos: Right. The boat's for Elias.</i>			her frustration over the loss of control and unmet expectations into external anger.
5.	<i>Rosa ego ideal shift her id demand to follow Elias.</i> Duration: 1:16:49 – 1:17:57 <i>Rosa: Take that boat apart, you! I want every one of those floorboards back inside the house where they belong.</i> <i>Elias: Seriously?</i> <i>Rosa: Yes, seriously.</i> <i>Rosa: You're ruining everything I'm trying to fix!</i> <i>Elias: It's... it's only a few floorboards.</i> <i>Rosa: It's a whole corridor.</i> <i>Rosa: How is anyone supposed to access their rooms if I don't have a corridor, Elias?</i> <i>Rosa: What are you even doing?</i> <i>Elias: Wha... [sighs]</i> <i>Cosmos said he'd help me leave.</i> <i>Rosa: Wh... what? You...</i>	Id	Denial	The author interprets Rosa's reaction reflects the dominance of the id, as she prioritizes her fixation on repairing the house over her own safety and the reality presented by Elias. Her refusal to acknowledge the imminent danger demonstrates denial, as she rejects the external reality and instead redirects her focus toward maintaining control over the house.

	you're living here for free. Why would you want to leave? Elias: Because everyone does. Elias: By tomorrow, the water will be in the house. Rosa: Oh, go then! Here, take them! I'll... I'll rip up your room and fix the corridor myself. Elias: You can't stay here, Rosa. Why can't you see it? Rosa: I should've got rid of you months ago. Paying with fish! I'm going to get better people than you and Jen and finish this house myself! [sigh] Go on then! Leave!			
6.	Rosa watch Elias departure. Duration: 1:20:14 – 1:20:51 Rosa: I didn't think he'd go. Cosmos: He just needed a little guidance. That's all. Rosa: [smacks lips, sighs] There's nothing better out there anyway. Cosmos: For those who decide not to find it, there can be nothing. Rosa: If he dies, it's your fault, you know. Jen: He wanted to leave a long time ago, Rosa. Rosa: Well, he never told me that. Jen: He didn't want to hurt your feelings. Rosa: Oh, whatever! [exhales shakily] He was	Superego	Projection	The author interprets Rosa's reaction reflects the dominance of superego, as she responds emotionally to Elias's departure while prioritizing her own sense of control over the situation. Her accusation that Cosmos would be responsible for Elias's death demonstrates projection, as she redirects her own underlying guilt and anxiety onto an external target rather than confronting it directly.

	never any use to me anyway. Bloody fool.			
7.	Rosa final conversation with Jen. Duration: 1:24:09 – 1:24:43 <i>Jen: Look, what is it you want?</i> <i>Rosa: [sighs] To fix this house.</i> <i>Rosa: To make a home with good memories for myself, but I've been fighting this place for bloody years.</i> <i>Jen: Don't be frightened about being someone else.</i> <i>Rosa: Oh, for God's sake.</i> <i>Jen: Try to see the good things that you did make. Love your past but travel on.</i> <i>Rosa: [sighs] You're sounding like that lunatic.</i> <i>Jen: He's only here to help you move on, Rosa.</i> <i>Rosa: Yeah, well, he doesn't know me. None of you do.</i>	Ego	Denial	The author interprets Rosa's response reflects her ego, as the desire to fix the house remains central despite her momentary acknowledgment of exhaustion. Her dismissal of Jen's advice demonstrates denial, as she rejects the possibility of change and refuses to confront the need to move on.
8.	Rosa ask Jen to comeback Duration: 1:27:18 – 1:28:02 <i>Jen: Rosa!</i> <i>Rosa: Jen? Jen!</i> <i>Cosmos: Come on! Join us, Rosa!</i> <i>Rosa: I can't! I can't!</i> <i>Jen: Come on, Rosa!</i> <i>Rosa: I can't get to you!</i> <i>Just come back! Please!</i> <i>Rosa: I want to go.</i> <i>Rosa: Please.</i> <i>Rosa: Let me leave.</i>	Id	-	The author interprets Rosa's response reflects the dominance of the id, as her behavior shifts from fixation on the house to primal self-preservation. The absence of a defense mechanism indicates a psychological breakdown, as she directly confronts the reality of her situation and expresses an urgent desire to escape.

Source: authors' work

Analysis

Data 1

The id of Rosa continues to manifest in this scene when Rosa asks Elias for her rent money. Rosa only focuses on fixing the house when she asks Elias for the money; when Elias answers, "Oh, uh are we still doing that?" it is directed at the flooding that is happening surrounding them. Yet, Rosa answers, "Yes, we're still doing that!" This shows that Rosa's id is strong enough to ignore what is happening outside the house and ignore reality itself. To protect this drive against anxiety, her ego utilizes the defense mechanism of denial. According to Tang (2018), the id is one of the components of the unconscious, where there are no value judgments regardless of reality and the environment; it does not act within the realm of morality, so there is no good and bad, only the fulfillment of highly desirable demands. This explains Rosa's behavior in this scene. When Elias says, "Well... [sighs]... just so you know, the shower water is brown again," Rosa's ego functions to balance the urges with the reality of the situation. Here, her ego deploys rationalization. Her relating to Elias's situation could be her attempt to justify her actions and reasoning as a landlord, such as feeling guilty over the house's lack of good hospitality. When their conversation continues, her ego directs Elias to the reality that she believes in: "You know, if you paid me in money, I'd have the resources to get the proper equipment to fix the plumbing". This signifies that Elias's complaint feeds into her own id's desire for fixing the house; it serves as a rationalized reason for Elias to pay up his rent money so that Rosa can fix the issue. When Elias tries to offer an alternative payment regarding the issue, Rosa declines the bargain immediately and ignores Elias's worry about her health when she shouts at the end. The author interprets that this scene shows how one-sided her superego actually is; it does not have the capability to think otherwise. Her superego instantly answers to Rosa's id and directs her ego to keep fixing the house, with only one slip-up when she relates to Elias.

Data 2

The following scene shows Rosa and Jen having a meal together. This scene demonstrates how Rosa's id on repairing the house strips away the capacity for emotional connection between Rosa and the tenants. Furthermore, regarding the house, Rosa obsesses over the potential of the house that is big but yet unachievable because she has no tenants besides Elias and Jen; she states, "And if only I had tenants". This is a rationalization by Rosa's ego because the house wouldn't be fixed without tenants. When Jen tells Rosa they all left because of the flooding, Rosa's ego uses a defense mechanism to fulfill her ego-ideal; she uses denial by "ignoring" Jen with silence. After seeing Rosa a bit down, Jen tries to comfort her, reminding Rosa that she is not completely alone and hopeless, stating, "There's still me and Elias, of course". Hearing this, Rosa's id—which the previous scene revealed strictly follows her own desires without empathy—immediately shuts down Jen's statement. The author interprets Rosa's behaviour as being completely unaccepting of companionship; she states that she needs "good tenants" and "proper ones" who would pay with actual money instead of food or stones. Even when Jen explains the stones further, noting that they are not just regular stones but "crystals" meant to help individual energy, Rosa immediately points out their lack of value. Ignoring Jen's hard work collecting them, she replies, "Yeah, but it won't fix the electrics or whatever else needs doing". This interaction shows another severe form of her impulsive id dominated personality: her unconscious desire values the people close to her not by their lives or friendship, but solely by their utility as resources to build her dream house.

Data 3

The following scene introduces the arrival of Cosmos and the primary external conflict that Rosa visibly faces, which escalates Rosa's psychological tension. Cosmos assumes that Rosa's negative energy is interpersonal loyalty toward Jen. He projects a standard, acceptable moral value onto her. However, Rosa's superego and id instantly direct her ego to reject this assumption, stating, "Actually, I'm protective of my property." As shown in the visual of this scene, Rosa's posture is rigid and defensive, declaring her true authority. This scene explicitly confirms that her moral compass comes from the internalization of the house itself rather than the actual well-being of the inhabitants. Furthermore, her id for immediate material gratification carries on despite her being outside and yet unable to see the worsening environmental reality. The author interprets that an ego defense mechanism also exists in this scene; it is triggered when Cosmos says to Rosa, "I will move on when the mist has lifted. But only time will tell." Rosa utilizes the ego defense of displacement in which she is angry about Cosmos moving onto her property earlier, but then

redirects her conflict toward building on the house after Cosmos mentions the mist to Rosa. She is unable to control or confront the reality presented toward her.

Data 4

This scene occurs after the discussion regarding Rosa and Cosmos's deal. Cosmos stated that he would assist Rosa with fixing the house, but when Rosa wakes up, everything is not according to her plan. Her id immediately demands an answer regarding the plan that they made. When Cosmos says, "I'm sensing that negative energy again," Rosa's ego defense is triggered; her anxiety regarding the house manifests into a back-and-forth conversation driven by displacement. Rosa's internal frustration turns her negative energy into a response to Cosmos, "You've destroyed the corridor!" highlighting the destruction of the interior of the house and "You've pulled up every floorboard!" representing the destruction of her path to closer id fulfillment. By yelling, "You have a boat! You have a boat outside!", this creates a deeper external conflict with Cosmos. She thought she could rest and trust Cosmos, but he betrayed her. Her ego cannot comprehend the reality when Elias enters and says, "Well, the boat's for me!", and her superego shuts down.

Data 5

The following scene continues after Rosa leaves Cosmos and Jen; she instantly heads to Elias and shifts her id's demands once more toward the house. Rosa's priorities are focused on the house over Elias's life. She demands what is rightly hers, screaming, "You're ruining everything I'm trying to fix!" The visual presented and the outburst truly demonstrate a complete detachment from her survival instincts. When Elias confronts Rosa directly about the inescapable reality she has to face and says, "Why can't you see it?", Rosa's ego utilizes an extreme form of denial. Her psyche cannot process the reality presented by Elias, resulting in the destruction of her superego. To protect what's left, her ego directs the anxiety of Elias leaving into a rationalization. Instead of facing the flood, she justifies his leaving by yelling, "I should've got rid of you months ago. Paying with fish!" She rationalizes that Elias is not necessary for her to create the potential dream house she desires, seeing it merely as one bad tenant leaving her property.

Data 6

The following scene shows Rosa, Cosmos, and Jen watching Elias's departure, showing how Rosa's ego combines multiple defense mechanisms as her internal conflict begins to escalate. Initially, Rosa acts as if she doesn't care whether Elias goes or not, but his departure sets an undeniable reality that Rosa has to face. Rosa's rationalization to comfort herself supports this claim, stating, "There's nothing better out there anyway". However, her underlying anxiety about the potential harm that might come to Elias, such as death, forces her ego to utilize projection. Unable to process her own feelings of guilt, she shifts the blame to Cosmos, a safe target, by declaring that if Elias dies, it's his fault. Furthermore, this defense is immediately shut down by Jen, who forces Rosa to open her eyes by stating, "He wanted to leave a long time ago." Jen confronts her again about the environmental danger she will have to face someday. The author interprets Rosa's action as she "exhales shakily" as a visual representation of repressed anxiety. Rosa is almost on the verge of breaking down in tears again; unable to tolerate this intense emotional vulnerability, her ego represses the sadness and replaces it with anger, devaluing Elias. She declares that Elias was "never any use" to her, contradicting Elias's previous actions of always giving Rosa fish to eat. This interaction captures how her id forces the ego-ideal and directs it to be rude and aggressive toward the connection between her and Elias instead of facing the pain.

Data 7

In this scene, Rosa and Jen having their final dinner together reveals how Rosa briefly breaks through her ego's defenses before quickly rebuilding them again. It shows how the internal conflict between the id and ego momentarily aligns to reveal the true, tiring desire that she is chasing. When Jen directly asks what she wants, Rosa states, "To fix this house. To make a home with good memories for myself, but I've been fighting this place for bloody years". The author interprets this as Rosa's ego finally acknowledging the psychological exhaustion of sustaining her id's fixation. Eventually, Jen tries to comfort Rosa, guiding her ego toward addressing the anxiety and turning it into a healthy adaptation; she states, "Don't be frightened about being someone else," and urges Rosa to move on. However, this instance generates more anxiety for Rosa, as her ego instantly deploys projection and shuts down Jen's advice,

scoffing, “You’re sounding like that lunatic”. The author interprets this as another rationalization done by Rosa; by branding Jen as a lunatic, Rosa rationalizes that none of the people surrounding her actually know her. Furthermore, the interaction signifies the consequence of her defense mechanisms failing to support her peaceful treaty with Jen, setting her back to an earlier stage when faced with stress, ending the connection through regression.

Data 8

In the scene after Jen and the others had left, it reveals the breaking point of her internal conflict with all the tenants and the house itself. Through this scene, the author interpret her primal survival instinct finally overpowering her fixation. Rosa is no longer concerned about the house, in the present moment, her id driven shift into self-preservation, directing her ego to call out for Jen to return. Prior to this, she had already severed her bond with anyone especially Jen. The author interpret Rosa's statement of wanting to leave the house as the final act of her internal conflict. Her ego finally realizes the environmental danger that is now visible surrounding her, marking the collapse of her defense mechanism.

CONCLUSION AND RECOMMENDATION

Rosa's personality structure is predominantly governed by her desire to repair and preserve the house, despite the environmental danger, which escalates throughout the narrative. Her instinctual drive to complete the house and her gratification override every rational survival instinct and companionship towards the tenants she meets. Her ego primarily functions as a defensive mediator rather than a regulator of her feelings. The most commonly used defense mechanism to protect the id is rationalization, but she also employs others such as denial, repression, projection, displacement, and regression. Furthermore, her ego ideal appears to be broken, as she does not value the lives of other living beings, only focusing on her property, reflecting a moral compass that was shaped by attachment or her unresolved conflict. In addition, her internal and external conflict demonstrates the dynamic of the id, ego and superego intensifying one another to present the viewer Rosa's detachment from reality. Only at the end of the climax, survival becomes unavoidable; her id shifts from fixation toward repairing the house into a self-preservation, in which Rosa drops her defense mechanism and faces the reality. Ultimately, Rosa illustrates how unresolved fixation and her unbalanced id, ego and superego lead to eventual psychological breakdown.

Based on the analysis, the author proposed several recommendations. Firstly, future researchers may explore character attachment through trauma theory to deepen understanding of the subject. Second, researchers could explore fixation behaviour from other existing characters using behaviourism theory and conduct comparative studies to achieve a broader discussion. Additionally, further research may examine many stop-motion animation movies as a medium since they are not many researched yet.

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