



**PERSONALITY DEVELOPMENT OF KAYLA  
IN *THE LIE* (2018) MOVIE: A PSYCHOANALYSIS RESEARCH  
USING SIGMUND FREUD'S PSYCHOANALYTIC THEORY**

**A THESIS**

**In Partial Fulfilment of the Requirement for  
The Bachelor Degree Majoring in American  
Studies in English Department Faculty of  
Humanities Diponegoro University**

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## **PRONOUNCEMENT**

I declare that this final thesis is truthfully written by myself and there is no interference of others in diploma degree, S-1, S-2, and S-3 degree from any university. In addition, I am also convinced that I am not taking material from other publications, researchers, nor works apart from the references I mentioned.

Semarang, 06 October 2022

A handwritten signature in black ink, appearing to read 'Arliana Rizne Riani Siregar', with a stylized, cursive script.

Arliana Rizne Riani Siregar

## MOTTO AND DEDICATION

*“The only person with whom you have to compare yourself is you in the past.”*

- **Sigmund Freud**

*“Don’t let anyone ever make you feel like you don’t deserve what you want.”*

- **Heath Ledger**

*This final thesis is dedicated to  
my family who always support and love me,  
to myself who stays strong until now,  
to my lecturers who taught me knowledges,  
and to people around me who have  
encourage me continuously.*

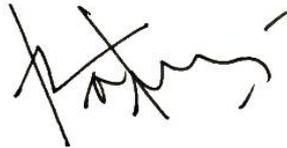
**APPROVAL**

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I am aware that this thesis is far from being perfect. Therefore, I will be so grateful in receiving any helpful advices and comments to make my thesis better. At last, I hope this thesis is useful and beneficial for those who searching for information which related with the subject written in this thesis.

Semarang, 06 October 2022



Arliana Rizne Riani Siregar

## TABLE OF CONTENTS

PRONOUNCEMENT .....	ii
MOTTO AND DEDICATION .....	iii
APPROVAL.....	iv
VALIDATION .....	v
ACKNOWLEDGEMENT .....	vi
TABLE OF CONTENTS .....	viii
ABSTRACT.....	xi
CHAPTER 1 INTRODUCTION .....	1
1.1. Background of the Research.....	1
1.2. Research Problems .....	2
1.3. Objectives of the Study .....	3
1.4. Previous Studies .....	3
1.5. Scope of the Study.....	6
1.6. Writing Organization.....	7
CHAPTER 2 THEORY AND METHOD.....	8
2.1. Theoretical Framework .....	8
2.1.1. Intrinsic Aspects.....	8
2.1.1.1. Theme.....	8
2.1.1.2. Character and Characterization .....	9
2.1.1.3. Conflict.....	10
2.1.1.4. Plot .....	10
2.1.1.5. Setting .....	11
2.1.2. Extrinsic Aspects .....	11
2.1.2.1. Sigmund Freud’s Psychoanalytic Theory .....	12
2.1.2.2. Unconscious Mind .....	13
2.1.2.3. Id .....	14
2.1.2.4. Ego .....	15
2.1.2.5. Superego.....	17
2.1.3. Cinematography .....	18
2.1.3.1. Camera Distance .....	18
2.1.3.2. Extreme Long Shot .....	18

2.1.3.3. Long Shot.....	19
2.1.3.4. Medium Long Shot .....	19
2.1.3.5. Medium Shot.....	19
2.1.3.6. Extreme Close-up.....	20
2.1.3.7. Close-up .....	20
2.1.3.8. Medium Close-up.....	21
2.1.3.9. Mise-En-Scène .....	21
2.1.3.10. Sound .....	22
2.2. Method of Study.....	23
2.2.1. Method of Research.....	23
2.2.2. Method of Approach.....	23
CHAPTER 3 RESULT AND DISCUSSION .....	25
3.1. Intrinsic Aspects .....	25
3.1.1. Theme.....	25
3.1.2. Character.....	26
3.1.2.1. Kayla Logan .....	26
3.1.3. Characterization .....	27
3.1.3.1. Kayla Logan .....	27
3.1.4. Conflict .....	28
3.1.4.1. Internal Conflict .....	28
3.1.4.1.1. Kayla and Her Parents’ New Lovers .....	28
3.1.4.1.2. Kayla’s Impulsiveness.....	30
3.1.4.1.3. Kayla’s Lies.....	33
3.1.4.2. External Conflict .....	34
3.1.4.2.1. Kayla and Britney’s Little Argument .....	34
3.1.4.2.2. The Logans’ Lies with Sam.....	35
3.1.5. Plot.....	37
3.1.5.1. Exposition .....	37
3.1.5.2. Complication .....	38
3.1.5.3. Crisis .....	40
3.1.5.4. Climax .....	41
3.1.5.5. Resolution .....	43
3.1.6. Setting .....	44

3.1.6.1. Setting of Time.....	44
3.1.6.2. Setting of Place .....	45
3.1.6.3. Setting of Environment .....	45
3.3. Extrinsic Aspects .....	46
3.3.1. Id .....	46
3.3.2. Ego.....	49
3.3.3. Superego .....	51
CHAPTER 4 CONCLUSION.....	55
REFERENCES.....	57

## ABSTRACT

This thesis analyzes a movie entitled *The Lie* produced by Veena Sud. In *The Lie* movie, the writer focuses on the main character, Kayla. This study examines the psychological side of the main character, of the childhood event she had in the past. This thesis covers narrative aspects which contain intrinsic aspects and extrinsic aspects. For the intrinsic aspects, the writer analyzes theme, character and characterization, conflict, plot, and setting. In extrinsic elements, the writer analyzes Sigmund Freud's Psychoanalytic Theory that contains Id, Ego, and Superego. To review the movie from the photographic processes, the writer examines the cinematography aspects. The method used in the thesis that supports the collection of data is library research. The approaches used in the study are structural approach for the intrinsic elements and psychological approach for the extrinsic elements. The writer comes to the conclusion that Kayla's defensive part has a huge impact on her life, decision, and also her surroundings, especially her close ones.

**Keywords:** *Psychoanalytic Theory, Sigmund Freud, The Lie, Psychoanalysis, Unconscious Mind, Psychological Aspects.*

## **CHAPTER 1 INTRODUCTION**

### **1.1. Background of the Research**

Literature intertwines with a lot of fields, one of the fields that can be used to analyze literary works is psychology. Psychology can be utilized to investigate and clarify things and phenomena of human life by applying the guideline of brain research within the literary work. There are a lot of movies imply psychology aspect as their story focus, one of the movies is *The Lie* movie.

According to Wellek & Warren (1977: 92-93), for some conscious artists, psychology may have constricted their perception of reality, honed their observational skills, or helped them to stumble across previously unknown patterns. However, psychology is merely a tool for the act of creation. In the work itself, psychological truth only has artistic worth if it improves coherence and complexity.

*The Lie* movie is a psychological thriller movie which tells about a father and daughter named Kayla are on their way to a dance camp, in the middle of the street, they meet Kayla's friend on the side of the road and offer her a ride. Their kind intention does not turn out well, the consequences are much worse than what they ever thought.

Personality of the main character, Kayla, in *The Lie* movie is related to psychology; personality is the dynamic organization within the individual of psychophysical systems that determine their behavior and their thoughts of their characteristic (Allport, 1961: 28).

According to McLeod (2019), a collection of psychological ideas and therapeutic techniques with its roots in the research and theories of Sigmund Freud is referred to as psychoanalysis. Psychology is a discipline, meanwhile psychoanalysis is one technique within that discipline.

To analyze the psychological condition of Kayla in *The Lie* movie, the writer will use Sigmund Freud's Psychoanalytic theory. The writer will focus on the Id, Ego, and Superego. The Id works on an unconscious level, focusing purely on innate impulses and desires, while the Ego serves as a channel for and a check on the id, attempting to meet the requirements of id in a socially acceptable manner. The Superego is the part of the mind where higher principles and morals live, prompting us to act in socially and ethically acceptable ways (Freud, 1923: 1-66). Those three are the main projectors of the analysis of Kayla's personality.

According to Weinberg & Gould, "Each person has their own personality and each of them has different ways of solving their own problems, the characteristics or ... that make a person unique" (1999: 4). Their personality development can be affected by their surroundings, especially their close ones, also by their patterns of thinking, feeling, and behaving (Weinberg & Gould, 1999: 5). Personalities are also possible to be changed, grew, and developed depend on their ways to cope with the ascendancies that roaming around them.

## **1.2. Research Problems**

Based on the topic and background of the research, there are some problems that are going to be analyzed. Those problems are presented in a form of research questions. Those research questions are as follows:

1. How do the Id, Ego, and Superego affect Kayla's personality development as she faces her parents' situation?
2. What kind of circumstances Kayla's going through mentally as she grows up?

### **1.3. Objectives of the Study**

In this writing the writer has a number of purposes to be achieved as the result of the study. The objectives are as follows:

1. To analyze the personality development of Kayla through her Id, Ego, and Superego which is affected by her parents' situation.
2. To analyze the causes of Kayla's behavior.

### **1.4. Previous Studies**

There are many studies were conducted concerning psychoanalysis. I discovered five previous studies that discussed and matched the object which I will analyze. Those studies applied psychoanalysis to reveal the theory and condition of Kayla's personality in the movie. Psychoanalysis is effective to bring out the unconscious side or even the effects of the surrounding which form the personalities. The previous studies will help the reader to understand the objectives of the study better.

The first study written by Gabbard, G. O. (1997) entitled "The Psychoanalyst at the Movies" (from International Journal of Psychoanalysis). The

article explores the intimate relationship between the medium of film and the psychoanalytic study of the mind has long been recognized. As early as 1916, Harvard psychologist Hugo Mnsterberg wrote *The Film: A Psychological Study*, which suggested that the exterior world is transformed into mental mechanisms such as memory, imagination, attention, and emotion in film.

The second study is “Freudian Theory and Consciousness: A Conceptual Analysis” (from a Monograph Series Devoted to the Understanding of Medicine, Mental Health, Mind, Man, and Their Matrix) written by De Sousa A. (2011). This article explores various aspects of Freudian thinking from a modern perspective, Freudian psychology is a science based on the unconscious (Id) and conscious (Ego). The notion of the unconscious mentality of Freud is achieved by falling the distinction of the mental states of conscience and combination with the topographical model in which all psychological clubs are talking as existing regardless of their members at a given moment (Freud, 1915; Freud, 1937). This article aims a fresher look of Freud’s psychological theory, which psychoanalytic focuses on conflict and underlying psychological processes. For the process, psychological process may think as a rational abstract idea, an obsessional preoccupation or even a hallucination. With a fresher look this article aims, the understanding of Freud’s psychological theory may contribute to a better understanding of consciousness.

For the third study, the article used entitled “Review of Freud’s Psychoanalysis Approach to Literary Studies” (from American International Journal of Social Science Research) written by Niaz, A., Stanikzai, S. M., and

Sahibzada, J (2019). This article consists the psychological theory by Sigmund Freud which play major roles in interpreting literary works. This article explores the Id, Ego, and Superego that consist in Sigmund Freud theory, it explains that Id, is a portion of the human personality that plays a significant role in the formation of literary work due to its suppressed behaviors, which are buried in the unconscious mind. Human acts that are suppressed feelings as a result of superego can be expressed with the help of Ego, which balances the struggle between id and superego at the appropriate time in the form of dreams, art, literary work, and slips of the tongue. This paper also explains that psychoanalysis is investigating the author psychology while making the literary works, besides of that, psychoanalysis also investigates the psychology of the reader and the characters which included in the literary works. Psychoanalysis analyzes closely the behavior of the ones that included which make an appealing side to the audiences.

The fourth previous study written by Hossain, M. (2017) is entitled “Psychoanalytic Theory used in English Literature: A Descriptive Study” (from Global Journal of Human-Social Science). The article explores the modern theories of psychoanalysis in English literature. Psychoanalysis’ theories consist the organization and dynamics of one’s personality, which make psychoanalysis as one of the most interesting aspects to be analyzed in the current time. This article also discusses about how psychoanalysis is always connected to literature, especially in academic field of literary criticism or literary theory. Besides of that, the article aims psychoanalysis as one of the mechanisms to find out the hidden meaning in literary works.

The fifth and last previous study is entitled “Freud reappraised: A fresh look at psychoanalytic theory.” (from American Psychological Association) written by Holt, R. R. (1989). This article discusses about the humanistic and philosophical as well as the biological, psychological, and medical aspects and antecedents of psychoanalytic theory. This article explores a historical overview that examines the meanings of the basic psychoanalysis theory (which Freud called metapsychology), the relationship with clinical theory, its development and personal importance for Freud. This article also talks about how Freud adopt the concepts and describes the origins and intellectual history of the major concepts.

The previous studies mentioned above are used to assist the writer to understand and look more onto the related studies of the object, *The Lie* movie. The writer can use the theories to be employed in this study by carefully looking at and studying those mentioned previous studies. This study differs from others stated since this study focuses on the main character of *The Lie* movie, Kayla. This study focuses on Kayla’s personality development using Sigmund Freud’s Psychoanalytic Theory to support the analysis. None of the earlier researches have adopted the writer’s viewpoint.

### **1.5. Scope of the Study**

To provide a more thorough explanation, the writer restricts the research on the psychoanalysis of Kayla’s personality. For this study, the writer examines the movie’s intrinsic aspects, including theme, character and characterization, conflict, plot, and setting. These intrinsic aspects are used to support the development of Id,

Ego, and Superego of Kayla in *The Lie* movie. The writer uses the cinematography to help the writer to analyze the movie's scenes.

## **1.6. Writing Organization**

This writing consists of five chapters, those are:

### **CHAPTER 1: INTRODUCTION**

This chapter consists of six sub-chapters. Those sub-chapters are background of the research, research problems, objective of the research, previous studies, scope of the study, and organization of the writing.

### **CHAPTER 2: THEORY AND METHOD**

This chapter consists of the theories and methods used to analyze the movie. Theories that are used are intrinsic and extrinsic elements. The intrinsic elements are focusing on character, and conflict, while the extrinsic elements are focusing on the concept of Sigmund Freud's psychological theory.

### **CHAPTER 3: RESULT AND DISCUSSION**

This chapter consists of the writer's analysis of the movie based on the topic and the research problems of the study, which mainly focuses on the main character's psychological and personality. The analysis will use the theories in the Chapter 3.

### **CHAPTER 4: CONCLUSION**

This chapter consists of the conclusion of the analysis and makes it into a simple answer of the research problems.

### **REFERENCES**

## **CHAPTER 2 THEORY AND METHOD**

### **2.1. Theoretical Framework**

Theoretical framework focuses on the theories used in analyzing *The Lie* movie. In *The Lie* movie, the writer uses narrative aspects which consist intrinsic and extrinsic aspects. In intrinsic aspects, the writer analyzes the theme, character and characterization, conflict, plot, and setting. The use of extrinsic aspects is to explain elements outside of intrinsic aspects which affected the movie. For extrinsic aspects, the writer analyzes the Sigmund Freud's Psychoanalytic Theory of Id, Ego, and Superego. Besides from the narrative elements, the writer also analyzes cinematography aspects in order to review the movie in the processes of photographic images and sound.

#### **2.1.1. Intrinsic Aspects**

According to Semi (1988: 35), the aspects included in intrinsic elements are character, conflict, setting, and figurative language, which develop the literary work. That being said, intrinsic elements in literature are the foundation which supported the literary work. It is the fundamental elements that should be included to make the work as a whole structured literary work.

##### **2.1.1.1. Theme**

Theme is the main principal and the overall point of literary work. Theme is the overarching message of the narrative, a universal truth, or an important assertion. The narrative explores society, nature, and the human

condition. According to Birkerts (1993: 67), the subject, by comparison, is the heart or soul of the tale, while the characters, plot, and setting make up the work of fiction's "body." Theme is the overriding concept and the subject of the piece, and it is essential to the narrative.

#### **2.1.1.2. Character and Characterization**

Character is one of the crucial elements in a fiction. Characters are often split into many sorts (Birkerts, 1993: 22–23), with the first type being rounded and the second being dynamic characters who are more lifelike. According to Forster (1954: 43-65), there are two kinds of characters based on the complexity of the characteristics. They are flat characters and round characters. Flat characters are simply understood and remembered since they are built only by one characteristic and the characteristic is not changed by circumstances. Round characters, on the other hand, are more complicated and frequently “convincingly” surprise the reader.

Characterization is required since it makes the character seem alive to the reader (Abcarian, 1998: 6). The characterization can be done by using two different methods. The first one is showing method, the author just presents the characters talking and acting, and then the author gives a chance to the readers in viewing how the character is. The second one is telling method. The author uses a telling method by describing the characters from their perspective. The author gives the readers an honest account of each character's personality, and frequently explains the motivations behind the characters' statements and actions (Abrams, 1999: 33-34).

### **2.1.1.3. Conflict**

According to Stanton (1995: 31), conflict is the result of resistance in people, animals, or even inside ourselves in terms of physics, morality, mind, emotion, and destiny. The antagonism between the protagonist and antagonist's characters serves as the primary means of internal conflicts. External conflicts are those that arise when people disagree with one another, with nature, or with society.

### **2.1.1.4. Plot**

A plot is how an author sets up events to advance a central theme. It is the progression of events in a play or short story. The storyline is a carefully thought-out sequence of actions with a beginning, middle, and end. Plot and character are closely related. According to Birkerts (1993: 37), the plot is what develops as soon as the character, or characters, are set into motion. Characters are like the pieces on a chessboard, and the plot is how those pieces are strategically moved.

Another theory is suggested by Robert and Jacobs (1987: 10-11), according to Robert and Jacobs, there are five stages in plot; Exposition, Complication, Crisis, Climax, and Resolution.

#### **2.1.1.4.1. Exposition**

Exposition is the laying out, the putting forward, of the fabric within the story; the most characters, their foundations, objectives, restrictions, and possibilities.

#### **2.1.1.4.2. Complication**

The complication marks the onset of the major strife within the story. The members are the protagonist and the opponent, beside anything the thoughts or values they speak to, such as great and fiendish, independence and collectivization,

childhood and age, cherish and abhor, insights and idiocy, information and obliviousness, flexibility and servitude, want and resistance, and the like.

#### **2.1.1.4.3. Crisis**

Crisis is the turning point, the separation between what has gone before and what will come after.

#### **2.1.1.4.4. Climax**

Climax is the pit point in the action, in which the conflict and the consequent tension are brought out to the utmost extent.

#### **2.1.1.4.5. Resolution**

The resolution is the set of actions that bring the conclusion of its story.

#### **2.1.1.5. Setting**

Setting, according to Birkerts (1993: 53-54), includes both the actual place of the events and their time of day. The setting is the context in which the characters exist and which shapes their behavior. Setting refers to the eras and locations where the story's events take place. The author typically creates several settings for their novels in order to tell them. If the author has specified the town and year in which the narrative takes place, one might start by naming them. From there, one can identify the more precise places in the story where the action takes place.

#### **2.1.2. Extrinsic Aspects**

Extrinsic aspects consist of various perspectives, such as psychology, sociology, cultural, philosophy, gender, and etc (Klarer, 1999: 14). For the *The*

*Lie* movie, the writer analyses the extrinsic aspects from the psychological perspective using Sigmund Freud's psychoanalytic theory.

#### **2.1.2.1. Sigmund Freud's Psychoanalytic Theory**

In Freudian theory, the human mind is structured into three main parts: the conscious, preconscious mind, and unconscious mind. The conscious mind includes all the things we are aware of or can easily bring into awareness. The preconscious mind consists of the things that you are actively aware of are parts of your conscious mind. All of the things that you might be able to bring into conscious consciousness are included in the closely connected preconscious mind. The preconscious also serves as a kind of gatekeeper, limiting the information that can reach conscious consciousness. The unconscious mind, on the other hand, includes all things from our conscience, all dreams, desires, hopes, impulses and memories that are out consciousness are still influencing behavior.

According to Freud (1949), the conscious mind is aware of the current observations, memories, ideas, and feelings. It is the iceberg's protruding point. A preconscious mind stores the accessible memories underneath this conscious mind. One can recall memories into the conscious mind from this preconscious mind. Regarding the two levels of the mind, there is no disagreement. These two levels, according to Freud, are only the tiniest components of the mind. The unconscious of the mind makes up the majority. All of the things that are not readily accessible at a conscious level, such as our instincts, urges, and memories, as well as the emotions connected to trauma. The unconscious mind is similar to an iceberg in that it contributes significantly to personality. It functions as a repository.

According to Freud's personality theory (1923: 1-66), Id, Ego, and Superego, which are created at various times during our lives, are the three components (tripartite) that Freud believed to make up the human mind. Id, Ego, and Superego are systems, not actual components of the brain.

According to Freud's model of the psyche, the id is the instinctual, primitive portion of the mind that houses sexual and aggressive units and hidden memories, the superego serves as a moral conscience, and the ego is the realistic portion of the wants of the id and the super-ego.

The most basic aspect of personalities, the id is where all of our most primal impulses originate. All libidinal energy comes from this completely unconscious aspect of the personality. The personality element known as the ego is in charge of handling reality and assisting in providing for the identification needs in a manner that is safe, realistic, and socially acceptable. The portion of the personality known as the superego contains all of the internal morality and laws that we learn from our parents, families, and society at large (Freud, 1923: 1-66).

#### **2.1.2.2. Unconscious Mind**

Freud (1900: 4-5) makes a topographic model of the mind to describe its characteristics and show how it functions. When discussing the three layers of the mind, Freud likened them to an iceberg. Freud (1915: 159-204) describes the conscious mind, which is thought of as the top of the iceberg and comprises of all the mental processes we are aware of. For instance, you might decide to eat now since you're feeling hungry. Thoughts and sensations that a person is now unaware of are contained in the preconscious, but they can be easily carried in the

conscience (Freud, 1924: 306-307). Just below the level of consciousness, it sits before the unconscious mind. Thoughts linger in the preconscious, which is like a mental waiting room, when they fail to ‘manage to capture the eye of the conscious’ (Freud, 1924: 306).

According to Freud (1915: 159-204), the unconscious mind is the main motivator of human actions. Like the iceberg, the most important part of the mind is the part you cannot see. Instincts and basic desires that the preconscious region was able to manage are stored in the unconscious mind as a ‘cauldron’ or ‘repository’. For example, Freud (1915: 159-204) observed that some wants and occurrences were frequently too frightening or terrible for his patients to acknowledge, and he assumed that such information had been stored in the unconscious mind. Repression is a method that allows for this.

People’s physiologically grounded inclinations for sex and aggression (eros and thanatos) are stored in our unconscious minds (Freud, 1915: 159-204). According to Freud, people’s instinctual urges frequently do not reach consciousness because they are unaccepted by human’s conscious and logical selves. Freud (1915: 159-204) emphasizes the significance of the unconscious mind, and a fundamental tenet of the Freudian theory is that the unconscious mind controls behavior more thoroughly than is generally believed.

### **2.1.2.3. Id**

The instinctive and basic part of personality is known as the id. All of the hereditary (i.e., biological) elements of personality existing at birth are included in it, including the sexual (life) instinct – Eros (which contains the libido) and the

violent (death) instinct Thanatos. The impulsive (and unconscious) portion of our psyche known as the id reacts right away to our most fundamental impulses, needs, and desires. The id makes up the entirety of a newborn's personality; the ego and its superego do not yet exist.

The other two parts of the personality develop from this biological aspect (Id), which is a basic system in the personality (Ego and Superego). Since the id is man's inner or subjective world and has no direct relationship to the outer world—for instance, passion, the need to experience another person's affection—Freud referred to the id as a true psychic reality. The desire is solely internal to the individual and has no bearing on how they interact with others. This is referred to as reality, the genuine psyche (Olson & Hergenhahn 2013: 51-52).

Id remains childish in its function in all life of a person and does not change over time or experience, since it is not in contact with the outside world. Id is not affected by reality, logic, or daily world, as it works within the unconscious part of the mind. The id works with the principle of pleasure (Freud, 1920: 1-64), which is the idea that every impulse of desires must be satisfied immediately, regardless of the consequences. When the id reaches its needs, we experience pleasure when it is denied that we experience "unpleasant" or voltages.

#### **2.1.2.4. Ego**

The ego is 'that aspect of identity which has been directly affected by the external environment' (Freud, 1923: 25). The ego is created to act as a mediator between the false perceptions and the outside real world. It is a factor in the choice of personality. The ego should function rationally, whereas identification is

chaotic and irrational. The ego functions in line with the beginning of reality, finding practical solutions to satiate Id requirements, frequently compromising or renouncing the fulfilment of averting adverse business effects. The ego decides how to act by taking into account societal norms, standards, and labels.

The psychological component of personality known as the ego develops as a result of the organism's urge to have positive relationships with the real environment (reality). Undoubtedly, a person who is hungry has to eat in order to reduce internal tension. This calls for the ability of the organism to differentiate between false beliefs about food and true beliefs about food. The primary distinction between the id and the ego is that the former only understands the subjective world (the inner world), whilst the latter can tell the difference between something existing just in the mind and something existing in the outer and inner worlds (objective world and reality world).

Because the ego controls the course that is taken, chooses the wants that can be satisfied and the method - how to fulfil them, as well as chooses items that can satisfy necessity, the ego may also be seen as an executive part of personality. The ego frequently has to reconcile the contradiction between the id, super ego, and outer world in order to perform its role. The function of the ego is to mediate between instinctual demands and external conditions (Feist & Feist 2012: 32-33).

The ego, unlike the id, refers to the construction of a practical plan to achieve pleasure. The ego, like the id, wants pleasure (the decrease of tension) and avoids pain. The ego does not understand the concepts of right or wrong; anything is simply excellent provided it fulfils its intended function without harming itself

or the id. Freud likened the id to a horse and the ego to a knight. The ego 'must contain, check the top force of the horse' like a guy riding a horse (Freud, 1923: 15).

#### **2.1.2.5. Superego**

The superego is a component of sociology of personality that exemplifies conventional beliefs and societal norms as taught to children by their parents through different commandments and prohibitions. The Superego is viewed as a moral component of personality since it is more of a perfection than a pleasure. Activities of The superego makes moral judgments about what is suitable or inappropriate, enabling a person to act in ways that are consistent with society's norms (Olson & Hergenhahn 2013: 54-55).

The superego incorporates the company's morals and ideals, which are taught to children and others by their parents. During the phallic stage of psychosexual development, it develops over a period of 3 to 5 years. Controlling id urges, particularly those that society forbids, like sex and aggression, is the role of the superego. It also has the effect of convincing the ego to pursue moralistic goals rather than just practical and perfection-driven ones.

The superego has two systems: the conscious and ideal self. Consciousness can punish the ego through causing fault feelings. For example, if the ego gives the application for id, the Superego can make the person feel bad through the guilt. The ideal ego is an imaginary image of how it should be, and represents professional aspirations, such as treating other people and how to behave as a member of society.

Superego mostly grows through internalized adult childhood experience, reward, and punishment processes. Therefore, the superego is dependent on the morals instilled in it by its parents. When a kid acts or speaks well, they are treated with "respect," yet when they behave or speak negatively for any reason, they receive discipline as a sign of accountability (Olson and Hergenhahn 2013: 54-55).

### **2.1.3. Cinematography**

Cinematography is the act of capturing photographic images in space using a series of controllable elements. These include the quality of the film stock, the manipulation of the camera lens, framing, scale, and movement (Bordwell & Thompson, 1979).

#### **2.1.3.1. Camera Distance**

#### **2.1.3.2. Extreme Long Shot**

Extreme long shot takes objects which is far from the camera, thus causing the object look just a little. “This is the framing for landscapes, bird’s-eye views of cities, and other vistas” (Bordwell & Thompson, 2008: 191).



**Picture 2.1**  
Example of Extreme Long Shot  
(*Mad Max: Fury Road*)

### 2.1.3.3. Long Shot

In the long shot, the object is more noticeable, yet the background is still dominant (Bordwell & Thompson, 2008: 191). This shot is to present and focusing the objects with the background of the setting.



**Picture 2.2**  
Example of Long Shot  
(*The Martian*)

### 2.1.3.4. Medium Long Shot

Medium long shot shoots the human figures from about the knees up (Bordwell & Thompson, 2008: 191).



**Picture 2.3**  
Example of Medium Long Shot  
(*The Usual Suspects*)

### 2.1.3.5. Medium Shot

The medium shot shoots the human figures from the waist up (Bordwell & Thompson, 2008: 191). The function of this shot is to show the gesture and expression of the object more visible.



**Picture 2.4**  
Example of Medium Shot  
(*X-Men: Days of Future Past*)

#### 2.1.3.6. Extreme Close-up

In the extreme close-up, it is shot the smallest part of the human body such as eyes, lips, ear, nose (Bordwell & Thompson, 2008: 191).



**Picture 2.5**  
Example of Extreme Close-up  
(*The Night Of*)

#### 2.1.3.7. Close-up

The close-up is shot that only shown one part of the object, for example head, hands, feet or small objects (Bordwell & Thompson, 2008: 191). The function of close-up shot is to emphasize the detail of expression and gesture significantly.



**Picture 2.6**  
Example of Close-up  
(*Whiplash*)

### 2.1.3.8. Medium Close-up

“Medium close-up frames the body from the chest up” (Bordwell & Thompson, 2008: 191). This shot makes audience can see the expression of the object clearer.



**Picture 2.7**  
Example of Medium Close-up  
(*Inception*)

### 2.1.3.9. Mise-En-Scène

Mise-en-scène is one of important part of film making. Based on Bordwell & Thompson in the original French, mise en scène (pronounced meez-ahn-sen) means "putting into the scene," (Bordwell & Thompson, 2008: 112). From that explanation, Mise en scène is related to all visual aspects in film such as setting, characters, custom, lighting, and the others.



**Picture 2.8**  
Example of Mise En Scène  
and Blocking



**Picture 2.9**  
Example of Mise En Scène  
and Location



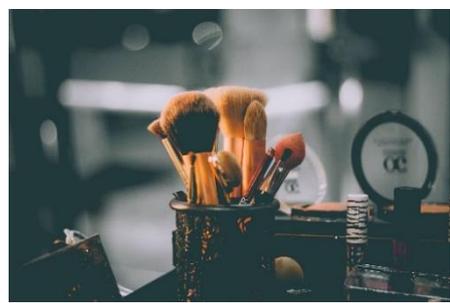
**Picture 2.10**  
Example of Mise En Scène  
and Setting



**Picture 2.11**  
Example of Mise En Scène  
and Property



**Picture 2.12**  
Example of Mise En Scène  
and Costume



**Picture 2.13**  
Example of Mise En Scène  
and Hair and Make up



**Picture 2.14**  
Example of Mise En Scène  
and Lighting

### 2.1.3.10. Sound

Great sound plan can include measurements to a film that are not conceivable in any other way. Not at all like the visual jolt, sound can act unpretentiously without a watcher being mindful of it. Sound is making a film total. There are four categories in sound (Barsam and Monahan, 2010: 379). 1)

Vocal sounds as in discourse and portrayal, 2) Natural sound as in sound impact, 3) Music, and 4) Quiet.

## **2.2. Method of Study**

### **2.2.1. Method of Research**

Method that supports the collection of data which the writer used is library research method. Library research involves the step-by-step process used to collect information to write a document, create a presentation, or completing a project. The search for the library implies identification and localization of sources contained information or opinion of the personal objects of the expert (George, 2008: 6).

### **2.2.2. Method of Approach**

Based on the background research, the most appropriate approach to gather the data in *The Lie* movie is structural approach. According to Eagleton,

“Structuralism is a calculated affront to common sense. It refuses the 'obvious' meaning of the story and seeks instead to isolate certain 'deep' structures within it, which are not apparent on the surface. It does not take the text at face value, but 'displaces' it into a quite different kind of object” (2006: 83).

Theories of intrinsic elements used for this particular study are using Birkets theory for theme, character, and setting, Abrams’ theory for characterization, and Robert and Jacobs’ theory for plot. Those theories are used to make the reader of this study understand further about the stance of the movie.

To analyze the id, ego, and superego of Kayla in *The Lie* movie, the writer uses Sigmund Freud’s Psychoanalytic theory. According to Freud (1923: 1-66), the id is the primitive and instinctual part of the mind that contains sexual and

aggressive units and hidden memories, the super ego works as a moral conscience, and the ego is the realistic part of the desires of id and the super ego.

In order to support the mentioned theories, the writer also applies cinematography theory by Bordwell & Thompson, since the study is about a movie. Cinematography is used to help the reader to interpreting the movie, unfolding the plot, and understanding the movie better.

## CHAPTER 3 RESULT AND DISCUSSION

### 3.1. Intrinsic Aspects

#### 3.1.1. Theme

Since the genre of the movie is a psychological thriller, following the theme of the movie *The Lie*, the theme could be discerned just by its title. The theme in this movie is clearly deception. In picture 3.1, this shows a medium close-up shot of Kayla's expression which is full of the guilty feeling she feels for the action she does, her father hysterically and desperately searching for Kayla's friend whereabouts. To begin her lies, she tells Jay that she is the one who pushes Britney down to the river. It is also the start of Kayla's parents' lies to protect their one and only daughter.



**Picture 3.1**  
Kayla admitting, she killed Britney  
(*The Lie*: 00:10:45)

In the wake of all the lies, it will also affect either Kayla, her parents, or other people. Throughout the movie, it can be seen that lies after lies are stacked upon on top of each other that the ramifications of it are shown implicitly at the end of the movie itself; in which both Kayla and her parents are fallen into a difficult

situation that harming the family, like in the picture 3.2 which uses medium close-up shot, the police's siren approaches Kayla's home, because of the actions and lies Kayla's family do in their slumped state.



**Picture 3.2**

Kayla and her parents approached by the police  
(*The Lie*: 1:28:39)

### 3.1.2. Character

#### 3.1.2.1. Kayla Logan

Kayla Logan is an only child from Jay Logan and Rebecca Marston. As seen in picture 3.3 that depicts a medium shot of Kayla's facial characteristics and picture 3.4 in which a medium close-up shot is used, Kayla is depicted to be a brunette-haired, big doe eyed, and pale white teenage girl. The medium close-up shots of her face emphasize the physical features she has, especially her face.



**Picture 3.3**

Kayla's facial characteristics  
(*The Lie*: 00:02:27)



**Picture 3.4**

Kayla's face features  
(*The Lie*: 01:00:52)

### 3.1.3. Characterization

#### 3.1.3.1. Kayla Logan

Kayla is a bright, warm, active individual who is also loved by many, especially her own parents. A little kid that once was a sunshine, turn into a totally different person after Jay and Rebecca divorced. After her parents' separation, Kayla becomes someone who is indifferent, careless, unfriendly, disrespectful, emotional, and panic easily.



**Picture 3.5**

Kayla sitting on top of a bridge  
(*The Lie*: 00:08:51)



**Picture 3.6**

Kayla's scars from self-harm  
(*The Lie*: 00:43:01)

Picture 3.5 that uses medium close-up shot shows how Kayla is sitting on top of a bridge while her father is running in the background, thinking Kayla is attempting suicide. The reason why Kayla is on top of the bridge is because she is about to lie to her father that she kills Britney. In this scene, it is shown that she is someone who is careless and impetuous. The close-up of Kayla's self-harm scars in picture 3.6, however, is the evidence that Kayla is an individual who is reckless and impulsive. The urge she had to cut herself comes from the guilt she has from lying to her parents and dealing with her insecurities.

Speaking of being insecure, she has a relatively high level of insecurities, to the point she blames other people for what she feels, especially when she feels not enough in any aspect.

KAYLA: It helps, it helps take away the pain. No one likes me. None of the boys at school even look at me.

JAY: No, that's not true. You're beautiful.

KAYLA: Not like her.

(*The Lie*, 2018: 00:43:10 – 00:43:35)

In the dialogue above, Kayla stated that she feels insecure of herself and that was why she starts cutting herself. She feels that by hurting herself, it can ease out the pain. For Kayla herself, she always has this thought that no one likes her and she hates herself. Her insecurities and problems with her parents divorcing are what drive her into being a good liar.

### **3.1.4. Conflict**

#### **3.1.4.1. Internal Conflict**

##### **3.1.4.1.1. Kayla and Her Parents' New Lovers**

In the first half of the movie, some scenes are shown where her mother and her father's new lovers show up. In the medium shot of picture 3.7, it shows that Kayla met her mother's new boyfriend in her mother's car when they are on their way to Kayla's father place. During the journey, Kayla uses her earphones so that she does not have to talk to them, to show them she is busy and have no interest to talk with them. Whenever her mother or her mother's boyfriend try to talk to her, she always replies in such a cynical tone, another hint of her feeling annoyed by her mother's new boyfriend.

REBECCA: Kayla?  
REBECCA: Kayla!  
KAYLA: What?  
REBECCA'S BOYFRIEND: Mom packed an inhaler for you, for four days. She is fifteen, when will she grow up?  
KAYLA: I'm a grown up!  
REBECCA'S BOYFRIEND: Yes, you are. My bad.  
(*The Lie*, 2018: 00:01:39 – 00:01:54)

The dialogue above shows that Kayla is offended by her mother's boyfriend remarks. Those remarks become another reason for Kayla to hate the guy and make Kayla replies to her mother's boyfriend with an unfriendly attitude. When they arrive at her mother's boyfriend's office, Kayla's mother and her boyfriend talk in such a loving way, make Kayla shrugged and cannot help, but turn around to see them. Kayla looks at them with a disgusted look.



**Picture 3.7**

Kayla seeing her mother's boyfriend

(*The Lie*: 00:02:32)



**Picture 3.8**

Kayla's being upset by being near her father's girlfriend

(*The Lie*: 00:04:38)

Kayla and her mother continue the journey to her father's loft, when she arrives, she also meets her father's new girlfriend. Her father's girlfriend is the one who opens the door when Kayla knocks. Kayla is shocked and quickly turn around to leave her father. Picture 3.8 that uses medium shot, it depicts how Kayla storms off to her father's car after his girlfriend is introduced to Rebecca and Kayla. Soon, her father comes to her and in picture 3.9, the medium close-up shot

is used, this shows the sorry look of Jay which dedicated to Kayla. Kayla cannot hide her feeling, like what the medium close-up shot shows in picture 3.10, in this shot the sadness on Kayla's face due to her meeting with her father's girlfriend is shown perfectly, her eyes are in edge of tears, the gaze is unfixed, and her mouth is unintentionally leaning upside down.



**Picture 3.9**

Jay looking at Kayla, feeling bad

*(The Lie: 00:05:04)*



**Picture 3.10**

Kayla feeling sad after she met Jay's girlfriend

*(The Lie: 00:05:08)*

The conflict in here is that Kayla does not like to see her parents' new lovers due to the fact that it ruins her happiness she used to have when her parents are still together. She wants her parents to be back together again and she expresses dislike as well as disdain every time her parents' new lovers are near her, as she is slapped by the reality that her parents are separated.

#### **3.1.4.1.2. Kayla's Impulsiveness**

When they are still driving in around Hopewell Bridge, Britney says that she needs to pee and Kayla accompanies her. Minutes go by and Kayla's father starts to worry because they take a really long time. Long shot technique is used in Picture 3.11, the technique shows the situation and surrounding around Jay at the time, the snow is pouring hard around the river, the surrounding indicates that Kayla and Britney can be in trouble. In picture 3.11, it shows Kayla's father, Jay,

begins to search for Kayla and Britney; he also starts to scream their names, to no avail, there is no response at all.



**Picture 3.11**

Jay looking for Kayla and Britney  
(*The Lie*: 00:08:32)



**Picture 3.12**

Jay looking for Britney in the river  
(*The Lie*: 00:10:06)



**Picture 3.13**

Kayla's first lie  
(*The Lie*: 00:10:47)

He begins to search deeper towards the river and finally she meets Kayla. Jay is confused, because Britney is not with Kayla. Kayla starts to sob and tells Jay that Britney falls towards the river, after Jay hears the news, he starts to search for Britney as seen in the medium close-up of picture 3.12 where Jay's forehead is frowned to show how he seems to be stressed and panicked out. Meanwhile Kayla still cries her eyes out, which make Jay becomes more desperate and confused about what happens when he is not there, but not until she is honest to Jay that she is the one who pushes Britney towards the river.

As it is shown in medium close-up shot of picture 3.13, which focuses on the fake expression of her sadness and regret, Kayla says her first lie in the movie; that she pushes Britney off the bridge and she falls to her death. It can be discerned from her expression that she has a dilemma whether to tell the truth that Britney runs off to her father or lie instead, for which she finally chooses the latter.

The conflict in here is not only her inner turmoil whether she goes with Britney's plan or not, but also how her impulsiveness to deceit her father so she does not have to go to the ballet retreat as her parents' plan. Her reckless acts are also driven by her urge to see Jay and Rebecca to be together again, because she knows for sure that Jay and Rebecca will take care of her when she is on the bottom crisis of her, even if her parents' re-marriage is impossible.

#### **3.1.4.1.3. Kayla's Lies**

After everything which Kayla and her parents go through, Jay and Rebecca find out something they do not believe, which make them speechless by the truth behind everything that happens.

BRITNEY: I guess Kayla told you? Okay, we totally didn't mean for it to go on this long, but I just wanted to see my boyfriend. And Kayla... she just, just kind of went along with it.  
(*The Lie*, 2018: 01:23:19 – 01:23:42)

In the dialogue above, it reveals that Britney is alive and Kayla is just lying to her parents. Kayla's lies ruin her entire family, she only has one reason on why she decides to put on big lies and that is to see her parents be together. Her parents cannot do anything besides crying along with Kayla.

KAYLA: Don't look at me like that, Britney planned all of it. Not me, she said it will be fun if I pretended to push her.  
REBECCA: Kayla, oh my God...

KAYLA: I was gonna tell you, I was. I swear, I was gonna tell you... I swear, I swear... I was. But then, I heard both of you in the bathroom and you were laughing. Just like, you know, before. It was like that, when I was little. It was like that, and we were so happy. Listen, I just need more time. That's all I need, more time. You know, I just need time for you to choose each other. Really... I just, for you to choose me. I'm sorry, please, no. Please, no, I'm sorry, please don't leave me, please. I just want it to be like it was before. Sorry! Please, don't go, I'm sorry. Please, don't leave me, mom. Please! I love you guys. I'm sorry, please don't leave me.

*(The Lie, 2018: 01:25:55 – 01:27:25)*

In the dialogue above, it is explained that Kayla sees her parents seemingly being happy around each other even if it involves her lies, so Kayla goes along with it and remained lying to them as long as it kept them together. The lies that she utters is the start of an internal conflict between herself; in which she wants to accept the truth that her parents are separated or not. Kayla apparently decides to deceive her parents; it can be interpreted that her selfish side wins the battle between accepting the harsh reality or staying in happy delusions.

#### **3.1.4.2. External Conflict**

##### **3.1.4.2.1. Kayla and Britney's Little Argument**

In Kayla's way to retreat, she meets Britney and asked her father to give Britney a ride. In the middle of their journey, Britney suddenly asks Kayla's father whether his band is playing in one of the clubs nearby in a flirty manner.

BRITNEY: That tune's snatched. Who is it?

JAY: My band. My new album.

BRITNEY: Sweet. So, are you like, the lead singer or something?

*(The Lie, 2018: 00:06:22 – 00:06:33)*



**Picture 3.14**  
Britney being flirtatious  
(*The Lie*: 00:06:20)



**Picture 3.15**  
Kayla looking disturbed  
(*The Lie*: 00:06:49)

In the close-up of Britney's facial expression in picture 3.14, Britney is seen to be eyeing Jay that it can be interpreted to be flirtatious. She keeps seeking glances to Jay and asks about the song that is playing in the background, the new one from Jay's band. From what is shown in the close-up shot of Kayla's face picture 3.15, Kayla is seen to be disturbed by her friend's flirting and she diverges the conversation in a manner that one might see to be surly and unpleasant. It can be seen that Kayla's way of dealing with Britney is hostile and there is a tension between them. This is an external conflict since Kayla is seen to be against Britney's verbal flirting towards her father.

#### **3.1.4.2.2. The Logans' Lies with Sam**

When Britney went missing, her dad, Sam, kept coming to the Logans' house to check where is Britney since the school calls him that Britney and Kayla do not arrive to the camp. Rebecca tells him that Kayla is sick and out to the doctor when suddenly Kayla comes out of the house and it is revealed how Rebecca lies to Sam.



**Picture 3.16**  
Physical fight between Jay and Sam  
(*The Lie*: 00:37:28)



**Picture 3.17**  
Sam trying to talk to Kayla  
(*The Lie*: 01:01:40)

As it is seen in the medium shot picture 3.16 that depicts the little confrontation between the two men, Sam has seen Kayla in front of the house and goes to talk to her only to be stopped by Jay. There is a slight scuff from Jay and Sam as Jay tried to prevent Sam from confronting Kayla. In the medium long shot of picture 3.17, Sam is banging on the door of the Logans' house after he knows that Kayla is inside her house, obviously trying to demand an answer on Britney's well-being, but Kayla is trying to hide, so Sam will not see her around from outside of her house.

The fight between the Logan family and Sam continue until Sam is accidentally hit and let to die. In picture 3.18, the long shot is used to show that they are around the neighbourhood when Sam Ismali suddenly appears in front of Jay and Rebecca to stop them from going away. Jay and Rebecca acknowledge the sudden appearance of Sam as the shot indicates that Sam is noticeable, but they still decide to step with a big force onto the pedal and crash the car onto Sam accidentally.



**Picture 3.18**

Jay and Rebecca crashing into Sam  
(*The Lie*: 01:15:23)

This is considered to be an external conflict where one of the characters is in an opposite side with another character. It is obvious that the Logans are against Sam and is trying to stop him from discovering the truth about Britney.

### **3.1.5. Plot**

#### **3.1.5.1. Exposition**

Kayla is on her way with her father, Jay, to Kayla's ballet retreat. On her way to the retreat, Kayla meets her best friend, Britney, like what the long shot shows in picture 3.19. In picture 3.19, Jay and Kayla are on Jay's car when Kayla sees Britney is standing inside the bus stop. Kayla asks Jay to stop the car to bring Britney to go together with them. During their travel, Britney says she has to go to pee and asked Kayla to accompany her. Jay is suspicious, because Kayla and Britney take a very long time in the river. Jay gets off the car and began to search for Kayla and Britney. After a while, Jay finds Kayla, Kayla is sobbing as shown in the medium shot in picture 3.20. The shot focuses on Kayla and Jay's facial expressions. Kayla's expression is full of sadness, regret, and hopelessness and she tries to explain that Britney falls down to the river to Jay.



**Picture 3.19**  
Jay and Kayla meeting Britney  
(*The Lie*: 00:05:37)



**Picture 3.20**  
Kayla trying to tell Jay about Britney  
(*The Lie*: 00:09:14)

In picture 3.21, Kayla admits that she is the one who pushed Britney for being annoying, the shot used in the picture is medium close-up, the shot enhances the anger which Kayla endures during the entire time. In picture 3.22, the long shot shows how Jay drives off when he knows the truth, to leave no stain of him and Kayla there.



**Picture 3.21**  
Kayla cussing Britney  
(*The Lie*: 00:10:38)



**Picture 3.22**  
Jay and Kayla going away  
(*The Lie*: 00:12:02)

### 3.1.5.2. Complication

Kayla and Jay come to Rebecca's office to ask for Rebecca to come home, because they have something to say. After some arguments, Kayla informs Rebecca that she murders Britney. Rebecca's face is fulfilled with horror and disbelief look which enhanced in the medium close-up shot in picture 3.23.



**Picture 3.23**

Rebecca knowing about Britney  
(*The Lie*: 00:16:35)

The day after, Sam, Britney's father, arrives at Rebecca's house in search of his daughter. Rebecca lies when he asks to speak with Kayla, claim she is at the doctor with Jay.

SAM: Actually, um... do you think I could talk to Kayla for a second? You said she was home, right?

REBECCA: Um, she went out. Her dad took her to the doctor.

SAM: Okay. Uh, can she call me when she's back? I don't want to impose.

REBECCA: No. Of course. Uh, she'll call you. I have your number.  
(*The Lie*, 2018: 00:29:17 – 00:29:32)

Sam becomes suspicious later on, because Kayla does not give him a call. Later on, he takes an initiative to return to the Logans' home to discover that Rebecca lies and Kayla is at home. In picture 3.24, the medium long shot shows that Kayla showed up in front of the house, she looks dumbfounded and scared when she sees Sam. The situation that just happens, make Sam bewildered as shown in the medium close-up shot in picture 3.25, the shot indicates that there are lot of questions going on, on Sam's head. The event makes Sam realizes that something is going on as they lie to him about Kayla's whereabouts.



**Picture 3.24**

Kayla appearing in front of the house  
(*The Lie*: 00:37:02)



What the hell's going on?

**Picture 3.25**

Sam realizing Kayla at home  
(*The Lie*: 00:37:16)

### 3.1.5.3. Crisis

Jay persuades Rebecca to blame Sam for Britney's disappearance after noticing a bruise on Britney's face. She approaches a police colleague, Detective Kenji Tagata, and accuses Sam of abusing Britney. In picture 3.26, the medium close-up shot points out the determined and convinced look of Rebecca, to make Kenji believed what she says about Sam. Kayla tells Kenji that Sam has a problem with his temper and had hit Britney before.



...I think that he abuses his daughter.

**Picture 3.26**

Rebecca approaching Kenji's office  
(*The Lie*: 00:40:29)



I never hit my child.

**Picture 3.27**

Sam denying about abusing Britney  
(*The Lie*: 00:53:21)

When Kenji confronts Sam, he denies hitting Britney with a strong assured face, which the medium close-up shot in picture 3.27 shows. He is not bewildered by Kenji that shows up suddenly in front of his house, to show that he is positive that he never hits Britney, but Sam admits that she had previously fled away from home.

BARNES: We've been waiting for you.

SAM: Yeah, I-I was, I was looking for my daughter. Did you find her?

KENJI: Might've help if you filed a report.

SAM: I tried. They didn't take it seriously. They said 'cause she's done this kind of thing before, I had to wait 48 hours.

KENJI: Your daughter ran away before?

SAM: She's not a runaway, they do this kind of thing.

(*The Lie*, 2018: 00:52:40 – 00:52:59)

#### **3.1.5.4. Climax**

The day after, Kenji comes to Kayla's home and shows some evidences about the meeting of Kayla and Britney at Hopewell Bridge. In picture 3.28, Kenji shows the physical evidence of Kayla's inhaler which the medium shot catches. The shot exhibits the body language of Kenji that shows a serious atmosphere while strengthen the accusation of Kayla and Britney's meeting with the evidence she shows right in front of Jay and Rebecca's face. Due to the pressure of being caught, that night, behind Sam's house, Jay and Rebecca attempts to bury Britney's phone, like what picture 3.29 shows with a long shot. The shot focuses on the phone that Jay hols on top of the soil where he wants to bury the phone, but unfortunately, they are caught by Sam. Sam informs them that he is aware Kayla murders Britney. Rebecca deliberately ran into Sam when he crosses in front of their vehicle. In picture 3.30, the medium shot exhibits how Jay and Rebecca stand in front of Sam while Sam asks for their help, but to their selfishness and desperate situation, they watch him prior to allow him to bleed to death and abandon his corpse in the road.



**Picture 3.28**  
Kenji found evidence  
(*The Lie*: 01:08:37)



**Picture 3.29**  
Jay and Rebecca trying to bury  
Britney's phone  
(*The Lie*: 01:11:42)



**Picture 3.30**  
Jay and Rebecca abandoning  
bleeding Sam  
(*The Lie*: 01:16:44)

The following morning, while Jay and Rebecca are cleaning Sam's blood off of Rebecca's car, Britney unexpectedly appears. Britney says that the reason for her departure is just a plan between her and Kayla to enable Britney to visit her lover, just like what picture 3.31 explains.



**Picture 3.31**  
Britney suddenly appearing  
at Kayla's home  
(*The Lie*: 01:23:18)

BRITNEY: Mrs. Marston, is everything okay? I guess Kayla told you. Okay, we totally didn't mean for it to go on this long, but... I just, I just

wanted to see my boyfriend. And Kayla... she just kind of went along with it.  
(*The Lie*, 2018: 1:23:06 – 1:23:41)

Kayla is confronted by her parents and sobbed as she confesses to cooperated with Britney's scheme and escalate the deception by "pushing" Britney off the bridge in the hope that the fake tragedy would reunite her divorced parents. In picture 3.32, the medium shot shows the body language of Kayla and her expression. Her body enhances that she feels sorry and terrible as her shoulders bent down. The expression points out the regret she feels, because she lies to her parents to fulfil her selfishness, she also feels bad, because her parents do a lot to cover and protect her up, even do the bad ones.



**Picture 3.32**  
Kayla confessing her plan  
(*The Lie*: 01:27:09)

### 3.1.5.5. Resolution

The confession of Kayla does not end the horrifying situation which the Logans' faced. Another unexpected event happens right after the confession of Kayla, the Logans' house is banged hardly by unknown person, the Logans' kept on crying while being in shock. Soon after that, the police's siren approaching around their house, the picture 3.33 shows how they are hugging each other, even when they hear the siren. The medium close-up shot enhances the mixed emotions the Logans' feel with the focus on Jay and Rebecca's emotional expression.



**Picture 3.33**

The Logans' hugging each other  
(*The Lie*: 01:28:39)

### 3.1.6. Setting

#### 3.1.6.1. Setting of Time



**Picture 3.34**

Rebecca's phone  
(*The Lie*: 00:32:22)

*The Lie* is set to be in the late 2010 as the movie was also released. As it is seen in the medium close-up shot in picture 3.34, the phone that Rebecca holds is Apple's iPhone 8 that was released in 2017. Since it is unexplained explicitly, the movie possibly takes place in somewhere between 2017 and 2018 considering Rebecca's phone.



**Picture 3.35**

The season in *The Lie*  
(*The Lie*: 00:05:21)

The season in *The Lie* is seen to be in the winter season. As it is shown in extreme long shot, in picture 3.35, the surrounding is full of snow. From the shot above, it can be indicated that the movie is taken in the winter of late 2010, between 2017 and 2018.

### **3.1.6.2. Setting of Place**

Again, it is unexplained explicitly where the location of the movie takes place. It is hinted through the weather report in a radio that Kayla, who lives with Rebecca, lives in New York as seen in the dialogue below.

RADIO: The strong winter storm headed for the East Coast could drop up to a foot of snow on parts of Upstate New York, Friday.  
(*The Lie*, 2018: 00:01:27 – 00:01:34)

One of the main scenes that the movie also takes place in is the Hopewell Bridge as seen in extreme long shot of picture 3.36 that emphasizes where Kayla seemingly pushed Britney into the river. The majority of the movie was shot in Rebecca's house where it was located in upstate New York. Thus, it could be said that the setting of place is in New York.



**Picture 3.36**  
Hopewell Bridge  
(*The Lie*: 00:08:57)

### **3.1.6.3. Setting of Environment**

The writer also director, Veena Sud, focused the set around Hopewell Bridge and Rebecca's household which give cold vibes as the bridge is fulfilled

with snow and has a river around it as seen in picture 3.37 that uses the technique of medium long shot shows the snowy bridge with the forest surrounding it. With the snow and forest near the bridge, it has the eeriness and quietness sense to it.



**Picture 3.37**  
Hopewell Bridge surrounded by forest and snow  
(*The Lie*: 00:08:43)

For Rebecca's household, in picture 3.38, the extreme long shot points out that the household is also fulfilled with snow and the neighbourhood is relatively quiet. The tone of the movie is set so the viewers can solve the mysteries alongside with the characters or give the sense of a creepiness of a typical thriller movie.



**Picture 3.38**  
Rebecca's household  
(*The Lie*: 00:52:18)

### **3.3. Extrinsic Aspects**

#### **3.3.1. Id**

As mentioned by Freud before, Id is the primal instinct in which its needs must be fulfilled immediately to guarantee happiness. Id works on the principle of

pleasure in which all impulses and urges have to be fulfilled no matter of the repercussions. Id can also be seen to be childish and stays the same in a lifetime. This means that a part of the unconscious mind that is Id would do anything to achieve the urge to experience something pleasant.

In this case, Kayla is depicted in the movie to be a whole different person after the separation of her parents. One could see that the way Kayla acts, how she rebels, lies or hurts herself, is a coping mechanism of the ramifications of the divorce. She seems to be depressed and has difficulties in accepting the truth. This is where her Id comes.

Since Kayla is always haunted by how her parents seemingly can never be together again, she will do anything to secure the joy she experiences in her childhood, when she was a bright, happy, and cheerful individual. When Rebecca and Jay get divorced, that is the turning point where Kayla's Id becomes active, her unconscious side always tries everything to make Rebecca and Jay see each other again like before. As the writer has mentioned in the conflict, Kayla's selfish side wins the battle of internal conflict due to the fact that she first lies to her father to cover what Britney does, she does it without thinking further and just agrees with Britney's ridiculous plan. First lie turns into more and more complicated layers of deception.

KAYLA: Don't look at me like that. It was, uh—Britney planned all of it. Not me. She said it would be funny if I pretended to push her.

REBECCA: Kayla, my god.

KAYLA: I was gonna tell you. I was. I swear I was. I was gonna tell you, I swear. I swear I was. But then, I heard both of you in the bathroom and you were laughing, it was just like before, you know, before. It was like that, when I was little. It was like that and we were

so happy. I just needed some more time. That's all, I just needed more time. You know, I just needed more time for you to choose each other. For you to choose me.

*(The Lie, 2018: 01:25:55 - 01:27:25)*

It is explained in the dialogue above that she follows Britney's scheme and when she witnesses her parents to be reconciling for a while due to Kayla's supposedly 'mistake', she decides to follow her Id, she decides to follow what makes her happy without having a single thought on how her life will turn into. Kayla's Id in the movie is described to be keep lying just so she can see slices of the happiness she so longs for. The lies that she utters are parts of the primal instinct (Id) that she possesses; a side of Kayla in which she wants to go back to her joyful childhood, her deepest desire.

To ensure the short happiness that she experiences with her parents as the three of them try to find a solution to the Britney problem, Kayla's Id comes out repeatedly throughout the movie as a mean to convince other people about her lies, if she succeeds on doing so, she can make the situation longer as if to make her parents will take care of her for a longer period of time as well.

KENJI: Did Britney ever talk about her relationship with her father?  
Anything helps.

KAYLA: He got mad at her a lot, like, all the time. He's got a really, really bad temper. Um... She told me that he hits her. A lot.

*(The Lie, 2018: 00:45:40 – 00:46:39)*

In the dialogue above, Kayla explains to Kenji, the detective who looks after Britney's case, other statements that can count as a lie about Britney's dad when in reality Kayla never get the chance to know whether her statements contain bits of truth in it.

JAY: When you stated about Britney's dad, does he really hit her?  
KAYLA: I learned from the best.  
(*The Lie*, 2018: 00:48:42 – 00:48:59)

In the conversation above between Jay and Kayla, it shows that Britney never mentions about her father being abusive. Kayla's mind unconsciously does this to cover up another lie she utters, because if she does not lie, Kenji might sense that there is something suspicious about the situation Kayla's family is trying to set. Since Id is used as a part of a survival instinct, her Id is exerted so she will not be seen to be the one who kills Britney to the prying eyes. She needs to survive the questions thrown at her and get out of the situation as soon as possible while also possibly is removed as a prime suspect by Kenji.

### **3.3.2. Ego**

Ego is where the superego and id meet and all the decisions made throughout both unconscious minds must have go through ego. Ego is described to be the mediator between the id, unrealistic, and unreasonable, and the real world where a choice would be made. Ego is seen to be aware of itself as it operates on the conscious mind; it works according on the basis of reality and often satisfies Id's demands while searching an outcome where the negative consequences are avoidable.

It is unexplained in the movie if she contemplates whether to tell the truth or lie instead, it just can be seen by the way Kayla talks. In the dialogue below, it can be seen that lying comes to Kayla first since it seems to be a good decision on her part, even though she is stuttering while telling the situation towards her dad, but deep down she chooses to lie, because she knows if she lies, she does not have to

come to the ballet retreat while Britney could meet her lover. Kayla's ego came to the decision that it was the most rational thing to do since both of the parties—Kayla and Britney—are happy.

KAYLA: I pushed her. She was, she was being a bitch!

JAY: No, no, no, no, no, no, no.

KAYLA: I pushed her and she fell. I... I pushed... I pushed her and she fell.

(*The Lie*, 2018: 00:10:35 – 00:10:51)

In *The Lie*, Kayla's ego is overtly taken over by her id judging from the all those bad decisions that she makes to her own happiness. If Kayla's ego is not been taken over by her id, she will be rational and responsible about Britney's plan to disappear, she will not endanger herself and her parents. However, it seems that from the first time Jay asks Kayla, she already has chosen to lie instead.

REBECCA: We asked her to lie in her entire life.

(*The Lie*, 2018: 00:35:32)

Kayla's ego fails to attempt a completely realistic option since she is used to lying, like what Rebecca says in the dialogue above. Kayla's ego is supposed to be directing her id to the most oriented and logical way rather than deceiving her father, but her logical way of thinking is being ignore by Kayla due to the selfishness that she lets in inside her mind. The failure to control her id is also supported by other reasons such as: the fear of Britney's dad putting all the blame on Kayla due to Britney's disappearance and how her parents will be furious if they unravel the web of lies that she has builds. Those reasons are the main factors of Kayla how torn she is whether between coming clean and everything going back to normal or keeping it as a secret a little longer and making things became good, but just for her own selfish self.



**Picture 3.39**  
The Logans hugging  
(*The Lie*: 01:28:06)

In the medium close-up shot of picture 3.39, it is seen that the Logans are hugging after Kayla's confessions that she lies and do all those wrongdoings so she can witness her parents to be happy as a whole family again, like what she used to see when she was a child. The hug at the end of the movie symbolizes the anguish Kayla feels and the union of the Logans. Her ego in here tries to find a solution to the problems she is facing; the anguish and angst she experiences because of the divorce. Kayla's ego chooses to lie first hand due to the fact that she wants to go back to her happy childhood and even though it costs her and her family a lot, lying seems to be the solution. Her ego decides that lying about Britney will give her pleasure by not going to the ballet retreat and spending time with her parents together, but her ego loses to the logical mind that Kayla has for a while, that she wants to tell the truth, but she is scared to see about what happens if she does tell the truth earlier; Thus, it could be perceived that Kayla's ego has found a settlement between the id and realistic external world.

### **3.3.3. Superego**

Superego is described by Freud to be the one in unconscious mind to hold a certain moral compass. It is the desire to do the right (conscience) and controls the

Id especially preventing the urges in Id that society perceives to be socially unpreferable and forbid to happen.

Kayla's superego is depicted through her silence on the matter. At first, Kayla seems to be nonchalant about the lies, yet when the web of lies continues to be more complex as the time goes on, she seems guilty and ashamed. As time goes by, Kayla seems to stressed out by her own lies, because another series of events keep on coming, because of her responsibility of her lies, in which she has to come up with new lies to cover the lies she already uttered.



**Picture 3.40**  
Kayla when Sam is around  
(*The Lie*: 01:01:33)



**Picture 3.41**  
Kayla being consoled  
(*The Lie*: 01:03:44)

The guilt that Kayla bears since the first lie reached its peak when Sam, Britney's father, comes to seek her to talk about the disappearance of Britney. In the dialogue below, it shows how Kayla is guilty and wants to tell Sam the truth, but she cannot bring herself to say about what actually happens. Kayla is scared about the lies she has uttered, but she also does not know how to turn back the time, because everything is happening too far than what she expected.

SAM: The police is now involved, you know that? So whatever game you and Britney are playing is over. It's done, you gotta tell me where she is.

KAYLA: Sorry, I'm sorry. I never meant to go this far. I never meant to hurt anyone.

(*The Lie*, 2018: 00:58:51 – 00:59:06)

As seen in picture 3.40 in which the technique medium close-up shot is used, Kayla is hiding from Sam as he knocks the door. She is seen to be in distress and scared, she does not know what to tell to Sam. She is afraid as well as feeling guilty for lying to both parties; yet, she cannot tell the truth to Britney's father as the fear of being known as a liar becomes overwhelming to her. Kayla is so consumed by guilt and horror that it drives her into a wreck as seen in the medium close-up shot of picture 3.41. The frame focuses on Rebecca's hand on Kayla's cheek and it is seen to be an act to console someone who is crying. Kayla breaks down crying and has to be consoled by Rebecca due to the fact that she cannot bear lying to Sam and Rebecca. Kayla's superego, which operates on social values and moral, tells her that lying to Sam is unacceptable and it will put her and those associated with her in danger. Although Kayla feels remorseful when faces with Sam and Rebecca, she still continues to lie to other people to cover up her first lie.



**Picture 3.42**  
Kayla's expression  
(*The Lie*: 01:26:59)

After Kayla confesses that she deceives both her parents and everyone else about Britney being dead, as seen in the medium close-up of picture 3.42, Kayla is hysteric and spills that she only does it for the sake of hers and her parents' happiness. It can be seen from her expression; how she breaks down crying, that

she is being remorseful. She shows her remorse in the end when she admits her mistake and said that she fears of being leave alone by her parents. It is also implied from her confession that she is afraid her parents will be furious and leave her if the truth about Britney being alive comes out, like what the dialogue mentioned below.

KAYLA: I'm sorry, please, no. Please, no. I'm sorry, please don't leave me, please. I just want it to be like it was before. Sorry! Please, don't go, I'm sorry. Please, don't leave me, mom.  
(*The Lie*, 2018: 01:27:06 – 01:27:19)

There's something unethical about how her superego reacts to the situation between coming out clean or admitting she killed her best friend. To choose lying over telling the truth to her father, it is apparently clear that her superego is corrupted that she decides in the first time to lie about something so important, especially to those close to her.

## CHAPTER 4

### CONCLUSION

*The Lie* is a psychology thriller with a mystery movie directed and written by Veena Sud. The movie displays on how a one lie can turn into a big lie which harms a lot of people in it, the movie also teaches that selfishness and depression can lead into a frightening situation. Kayla's lies begin when she agrees to do a plot which allows Britney to meet her boyfriend and also lets Kayla not attending the ballet retreat.

In the middle of the movie, Kayla struggles between her Id and Superego. She knows she is wrong for the lies she utters, but she also does not want the lies she already do become in vain. Kayla's Superego wants her to be honest, because that is the action which the morality and the guilty side of her support. On the other side, if Kayla chooses her Superego, her parents will be far again from her, she cannot see them together and take care of her again. Kayla's Ego cannot do the good deal, the Ego ends up being on Kayla's Id side, instead of her Superego side. The Ego chooses to keep up with Kayla's lies, so Kayla and Britney will both be happy and take advantages of the lies they utter. Kayla can be with her parents for a long time, taking care of her. For Britney's side, she can be with her boyfriend without the approval of her father, Sam.

Kayla's Id, Ego, and Superego do not come in instant like what the movie shows at it is. In the movie, in a certain scene, Kayla accidentally shows her father, Jay, her wound from doing self-harm to her wrist. Jay asks Kayla about it and Kayla tells her father that she starts doing self-harm ever since Jay and Rebecca

divorced, she also tells Jay that she starts to distance herself from her friends which in result she has no friends at all. Kayla says her friends hate her and no one likes her, she also thinks she is not pretty and cheerful anymore. Those reasons are the reasons why Kayla's Id is so strong and dominates her entire self. Kayla sees her parents together is one of the happiest moments in her life, so she decides to keep her lies a little longer to see her parents' interactions more, she does that to make herself happy and feel the joyful feelings she felt when they were together as a family.

In the end of the movie, Kayla knows that her selfishness brings disaster to her family. Jay and Rebecca do a lot of things which not in a good side to protect Kayla, but Kayla says nothing and that makes everything becomes worsen. Britney comes and tells the truth; it brings shock to Kayla's parents. Jay and Rebecca ask about the truth to Kayla and she finally expresses everything, including the reasons behind her lies. The Logans' cannot do anything about the lies, they just resign and cry on each other's arms.

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