

Analysis Dissociative Amnesia of Elly Conway's in The Film *Argylle* Using Sigmund Freud's Theory

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Abstract: This research explores the portrayal of dissociative amnesia and the dynamics of the id, ego, and superego in the character of Elly Conway in the film *Argylle* using Sigmund Freud's psychoanalytic theory. The study aims to describe how dissociative amnesia is depicted in Elly's character and to analyze the development of her personality in terms of Freud's structural model of the psyche. This study applies the qualitative descriptive analysis method. The findings indicate that Elly Conway suffers from dissociative amnesia, characterized by memory loss and disconnection from her past, resulting from the repression of traumatic memories. The study also reveals the evolving dynamics between the id, ego, and superego in Elly's personality. Initially dominated by her superego, Elly faces significant internal conflicts as repressed id impulses emerge. However, as the story progresses, her ego begins to dominate, allowing her to mediate between the desires of the id and the moral constraints of the superego. This research contributes to the understanding of character development in film, particularly in characters with dissociative disorders, through the lens of psychoanalytic theory.

Keywords: Dissociative Amnesia, Sigmund Freud Theory, *Argylle*.

Abstrak: Penelitian ini mengeksplorasi penggambaran amnesia disosiatif dan dinamika id, ego, serta superego dalam karakter Elly Conway dalam film *Argylle* menggunakan teori psikoanalitik Sigmund Freud. Studi ini bertujuan untuk menggambarkan bagaimana amnesia disosiatif ditampilkan dalam karakter Elly dan menganalisis perkembangan kepribadiannya berdasarkan model struktural jiwa Freud. Penelitian ini menggunakan metode analisis deskriptif kualitatif. Temuan menunjukkan bahwa Elly Conway menderita amnesia disosiatif yang ditandai dengan hilangnya ingatan dan keterputusan dari masa lalunya, yang disebabkan oleh represi kenangan traumatis. Studi ini juga mengungkapkan dinamika yang berkembang antara id, ego, dan superego dalam kepribadian Elly. Pada awalnya, superego-nya mendominasi, namun Elly menghadapi konflik internal yang signifikan ketika dorongan id yang direpresi mulai muncul. Seiring berjalannya cerita, ego-nya mulai mendominasi, memungkinkan dia untuk menengahi antara keinginan id dan batasan moral superego. Penelitian ini memberikan kontribusi dalam memahami perkembangan karakter dalam film, terutama pada karakter dengan gangguan disosiatif, melalui perspektif teori psikoanalitik.

Kata Kunci: Amnesia Disosiatif, Teori Sigmund Freud, *Argylle*.

1. INTRODUCTION

In the context of literary works, characters reflect individuals who take a role or who are involved in the development of stories. The term is often used to refer to the characteristics, attributes, or personalities that

determine how a character is manifested in a story (Ramachandran, 2012). The term "character" in the story context refers to an individual or an artist in a narrative. Therefore, characters include attributes or dispositions possessed by characters who play a role or are

involved in the story. Characters and personalities are things that cannot be separated literary works. Literature analysis commonly involves analyzing the characters in a story. The analysis of literary works includes, among others, the analysis of films because the features of films are similar to those of literary text (Klarer, 2004)

The film of *Argylle* is one of the literary works that uses the genre of action with the theme of espionage depicted through the characters (Vaughn, 2024). In the film, there is a unique character named Elly Conway, who is portrayed as a writer with an introverted and shy personality. She is also portrayed as a character who has personality disorder, namely Dissociative Amnesia (DA). According to (Association, 2013), DA is an inability to recall important autobiographical information that should be successfully stored in memory and ordinarily would be readily remembered. In this movie, Elly Conway's real character is Rachel Kyle, an agent in a secret organization. She is described as having a brave and aggressive personality. However, due to an accident that causes her to be hospitalized and affects her mental health, and triggers abnormal behavior, she suffers a condition of loss of ability to remember past information or certain events in her life.

There are three components that make up a person's personality: id, ego, and superego (Freud, 1923). Id is the interaction and conflict between these three components that create a person's personality. The ego is a personal system that acts as an individual's guide to the objective world of reality and performs its functions based on the principle of reality. The ego is an implemented personality, that is, it is in contact

with the outside world (Lapsley & Stey, 2011). The superego is a personality system that contains values or rules that are evaluative (concerning good and bad). Such theory concerning id, ego, and superego is often referred to as Sigmund Freud's psychoanalytic theory.

Psychoanalytic theory comes from the field psychology, as a science that studies human behavior and mentality (Nowell et al., 2017) Psychology comes from the Greek words *psyche*, which means soul, and *logos*, which means science. Therefore, psychology is a field of science that investigates human behavior (Atkinson cited in Minderop, 2010). In literary works themselves, especially films, there are depictions of characters or actors who have their own character and behavior, so literary work can be approached with a psychological approach to literature.

A number of literature studies have used Sigmund Freud's psychoanalytic theory to analyze characters with dissociative disorders. For example, using the psychoanalytic approach, (Ramadhan, 2022) examined the multiple personality disorder of the main characters in film *Split*. Furthermore, (Fitriani, 2019) used Freud's psychoanalysis theory to analyze the of psychological aspects of the main character in the movie "*Joker*". Meanwhile, (Ingrida, 2018) analyzes of Harumi Hagio, the main character of the film *Roomate* directed by Sutradara Takeshi Furusawa. Although various previous studies have used Sigmund Freud's psychoanalysis theory, to this date there are not many studies, if any, that use Freud's psychoanalytic theory to examine DA. As previously mentioned, the character analyzed in the film *Argylle* is Elly

Conway who suffers from DA. Therefore, to address the gap in research, the researchers analyzed the development of Elly Conway's character with regard to her dissociative amnesia in the film *Argylle* using Sigmund Freud's psychoanalytic theory.

Based on the explanations of the previous studies, the researchers could identify both the similarities and differences among these studies. Like the previous studies, this research used a film as its data source and applies a psychological approach. However, this study specifically applied a psychological approach to analyze dissociative amnesia in the film *Argylle*. So according to the researcher, this research needs to be carried out.

The current study contributes to the expanding research on the use of psychoanalytic theory to analyze character development in films, especially those whose characters suffer from personality disorders (Afkarina & Wardhani, 2019). This research has problems and objectives how dissociative amnesia is depicted and how the dynamics between id, ego and superego develop in Elly Conway's character.

Through the results of this study, researcher hope to contribute theoretical usefulness to the development of literary analysis, especially in analyzing the development of personality in characters suffering from dissociative amnesia (DA). The study can also provide a foundation for further research on various psychological phenomena and problems. From the research problems that have been determined, this study is only limited to in-depth research on the personality characters of characters who suffer from dissociative amnesia

(DA) in Elly Conway's character in the film *Argylle*.

2. RESEARCH METHODOLOGY

In this study, the researcher used the qualitative descriptive analysis method by means of analyzing a film character's actions and interactions (Endraswara, 2011). According to (Ratna, 2011), descriptive analysis is a research method carried out by describing facts, which is then followed by analysis to provide understanding and explanation. The researcher used this method to analyze the personality of Elly Conway's character in the film *Argylle*.

2.1. Techniques for Collecting the Data

Data were generally described and analyzed according to specific information, and data were used to solve problems according to particular theories (Corrigan, 2004). Data will be collected according to the following procedure:

1. Watch the film repeatedly. While watching the researcher took notes and screenshot the scenes that depict DA, id, ego, and superego of the main character.
2. Transcribe the interaction from the scenes (in Step 1 above).
3. Record and organize the data obtained (i.e., time frame, transcription, notes, and descriptions).

2.2. Techniques for Analyzing the Data

In analyzing the data from this study, the researcher applied Freud's psychoanalytic theory to understand Elly Conway's psyche (Regier et al.,

2013). In addition, the researcher used the American Psychiatric Association's (2013) Diagnostic and Statistical Manual of Mental Disorders (DSM-5) to identify the character's DA. The steps taken in data analysis are as follows:

1. Identify the id, ego, superego, in Elly Conway using Freud's psychoanalytic theory.
2. Identify DA in Elly Conway's character based on the American Psychiatric Association's (2013) Diagnostic and Statistical Manual of Mental Disorders.
3. Analyze Elly Conway's how id, ego, and superego shown during the occurrence of dissociative amnesia (DA).
4. Analyze how dissociative amnesia (DA) are portrayed in Elly Conway's character.

3. RESULT

In the research of the film *Argylle* by Director Matthew Vaughn, which lasted 2 hours and 19 minutes, the researcher first describes the summary of the film and Elly Conway's character. Then, several pieces of data will be presented in the form of dialogues and scene clips that depict Dissociative Amnesia behavior in the character of Elly Conway with regard to:

1. Dissociative Amnesia portrayed through Elly Conway's character
2. The form of personality dynamics developed in Elly Conway's.

3.1 Dissociative Amnesia portrayed through Elly Conway's character.

The researcher found some depictions of Elly Conway's behavior that reflect dissociative

amnesia behavior based on Elly's personality structure.

Data 1 – Memory Loss (34:19)

Amnesia itself is a condition in which a person loses their memory; this disorder causes someone to be unable to recall experiences, events they have gone through, or information. Previously, Elly, in the personality of Rachel Kelly, who worked as a spy agent, was assigned a mission to go to London to meet a hacker named Bakunin. However, during the mission, Rachel was involved in an accident that caused her to suffer from amnesia.



Figure 1. Elly lost her memory

- Aiden* : And we both think that your fantastic imagination is the key. So, where is he now?
- Elly* : No, you can't expect me to know the answer to that.
- Aiden* : Why not? Just tell me what happens in the next chapter.
- Elly* : You're asking me to do. Takes months of research, years. Reading, interviewing, memorizing maps, getting to know a city. ***I've never even been to London before.***

In Figure 1, the scene shows Elly and Aiden inside a car heading to a location while discussing the outline of the next chapter. During the conversation, Aiden says, "And we both think that your fantastic imagination is the key. So, where is he now?" and Elly replies, "No, you can't expect me to know the answer to that." Aiden then

responds, "Why not? Just tell me what happens in the next chapter," and Elly says, "You're asking me to do. Takes months of research, years. Reading, interviewing, memorizing maps, getting to know a city. I've never even been to London before." In this conversation, Elly mentions that she has never been to London before. This dialogue indicates that Elly has lost her memory of her past. In her previous identity, she had gone to London to meet the hacker and had the accident that caused her memory loss.

Data 2 - Inability to remember important events (38:18)

The inability to remember important information in life is a hallmark of Dissociative Amnesia, where a person cannot recall significant details about themselves, such as their name, family, friends, and personal history. Previously, Elly, in the personality of Rachel Kelly, experienced an accident during a mission that caused her to suffer from amnesia. In this condition, she was unable to remember important information from her life, including significant life experiences.



Figure 2. Elly cannot remember important events

Aiden : What happened?

Elly : I can't just poof come up with the answer.

Aiden : Sure you can, and the book five Argylle was on his way to meet a hacker in London, right?

In Figure 2, the scene shows Elly and Aiden talking in a park, specifically at the Albert Memorial. During their conversation, Aiden asks Elly, "What happened?" Elly replies, "I can't just poof come up with the answer," and Aiden says, "Sure you can, and in book five, Argylle was on his way to meet a hacker in London, right?" It is evident that Aiden is pushing Elly to recount and write about what happens in the next chapter, but Elly cannot simply answer, as she feels that is not part of her process in writing a book. This dialogue indicates that Elly is experiencing an inability to recall important events from her life. The book she has written recounts an experience that she herself once lived through.

Data 3 - The feeling of being detached from oneself (21:35, 47:53 & 56:07)

The feeling of "being detached from oneself" in individuals with dissociative amnesia (DA) is often related to dissociative conditions, where a person feels separated from their experiences, memories, thoughts, or identity. In this condition, the sufferer may feel as if they are observing themselves from outside their body or that the world around them is not real. Previously, Elly, in the personality of Rachel Kelly, experienced an accident during a mission that caused her to suffer from amnesia. Elly Conway often feels detached from herself or perceives the world around her as unreal. This is depicted through the emergence of the figure Argylle, which she visualizes as the character Aiden.



Figure 3. Elly feels separate from herself (minute 21:35)

Aiden : *Them you don't notice.*
Elly : *(Confusion)*

In Figure 3, the scene shows Elly on a train heading to the city, where a man named Aiden is seen talking to her. During their conversation, Aiden says, "Them you don't notice." Elly blinks, feeling confused by the person in front of her. Aiden tries to warn her about something that is going to happen. However, in her subconscious, Elly perceives the man in front of her as resembling Argylle, a character from her novel. This scene indicates that Elly is experiencing a sense of detachment from herself, which is often associated with dissociative conditions. In this state, she feels as if she is observing herself, reflecting her fragmented memories of a past event she once experienced.

Previously, Elly, in the personality of Rachel Kelly, experienced an accident during a mission that caused her to suffer from amnesia. As Elly Conway, she often feels detached from herself or perceives the world around her as unreal. This is illustrated by the presence of Argylle, whom she visualizes as Aiden.



Figure 4. Elly feels separate from herself (minute 47:53)

In Figure 4, the scene shows Elly watching as Aiden fights off the division agents who are pursuing them. In this tense situation, both Elly and Aiden are under significant pressure. As Elly observes Aiden struggling against the division agents, her subconscious perceives Aiden as Argylle, the character from her novel. This scene illustrates that Elly is experiencing a sense of detachment from herself. In this state, she feels as if she is observing herself, which reflects her memories of a past event she once experienced.

Previously, Elly, in the personality of Rachel Kelly, experienced an accident during a mission that caused her to suffer from amnesia. As Elly Conway, she feels detached from herself or perceives the world around her as unreal. During this condition, she appears to be conversing with another figure.



Figure 5. Elly feels separate from herself (minute 56:07)

Elly : *Oh god, no (anxious). Leave me alone.*
Argylle: *Finally, and it's acknowledgement.*
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Argylle: *Why do you keep pretending I'm not here?*
 Elly : *Because you're not real.*
 Argylle : *Then, why are you talking to me?*
 Elly : *That's the problem. You're just a hallucination. You're there because of my stress and my anxiety triggering in my visual coping mechanism or something. You're just a character I made up.*

In Figure 5, the scene shows Elly speaking with Argylle, a figure from her subconscious and a character in her novel. As Elly is fixing her hair in front of a mirror, Argylle suddenly appears. Startled, Elly says, "Oh god, no. Leave me alone." Her subconscious responds, "Finally, and it's acknowledgment," and then asks, "Why do you keep pretending I'm not here?" Elly replies, "Because you're not real." Her subconscious asserts, "Then why are you talking to me?" Elly responds, "That's the problem. You're just a hallucination. You're here because of my stress and anxiety, triggering my visual coping mechanism or something. You're just a character I made up." This conversation reveals that the figure frequently appearing in her memories is a reflection of her own experiences. This scene demonstrates that Elly is experiencing the same issue—a sense of detachment from herself. In this state, she feels as though she is conversing with another person, when in reality, she is speaking to herself.

3.2 The form of personality dynamics developed in Elly Conway's

The dynamics between the id, ego, and superego in Elly Conway's character evolve alongside her emotional and psychological journey. Changes in the balance of these three

components reflect how Elly responds to the challenges and situations she faces, as well as how she grows and transforms into a complex individual.

The following are the researcher findings on several components of personality that illustrate the dynamics of personality in the character Elly Conway.

Superego	Climax	Ego
Superego dominance.	Inner turmoil between the id, ego, and superego.	Ego dominance is able to balance between id and superego.

Data 1 – Superego (minute 27:24)

When Elly was being targeted by several assassins, one of whom was a man named Carlos, whom Elly recognized as a fan from her book readings, Aiden grabbed Elly's hand and led her to the end of the train, with Carlos aiming his weapon at them.



Figure 6. Elly's Superego

Carlos : *Freeze! (pointed the gun at Elly and Aiden)*

Elly : *No, no, no wait. Wait don't shoot. I don't know this man. I have Nothing to do with this person. I'm not involved. Please.*

In Figure 6, the scene shows Elly and Aiden at the end of a train car in a crisis situation. In this tense moment, a division agent named Carlos points a gun at them and says, "Freeze!"

Elly responds, “No, no, no, wait. Wait, don’t shoot. I don’t know this man. I have nothing to do with this person. I’m not involved. Please.” Elly tries to explain to the division agent aiming the gun at them, hoping that the agents might help her. This scene and the dialogue demonstrate that Elly’s superego is at play when she seeks help in a crisis situation. This indicates that Elly’s actions are being influenced by her moral obligations.

Data 2 – Superego (minute 32:03)

When Elly was talking to Aiden, he informed her about CCTV footage from inside her house. Aiden also mentioned that the assassins targeting Elly were from an evil organization called The Division, led by Director Ritter.



Figure 7. Elly’s Superego

Aiden : If you want your life back, I can help you. I’m the good guy here. But, you gotta help me first.

Elly : What exactly is need me to do?

In Figure 7, the scene shows Elly talking to Aiden. The conversation occurs as Elly watches a CCTV recording that Aiden showed her, revealing something happening inside her house. The footage shows her home being ransacked by the division agents they encountered on the train. Aiden then tells Elly, "If you want your life back, I can help you. I’m the good guy here. But, you gotta help me first." After seeing what has happened, Elly asks Aiden, "What exactly do you need me to do?" This scene and dialogue

demonstrate Elly’s superego at work when she asks Aiden what she needs to do. This indicates that her actions are being influenced by her moral obligations.

Data 3 – Superego (minute 51:25)

When Elly and Aiden were in an apartment suspected to belong to Bakunin, the assassins from The Division targeting them began approaching the apartment building, putting them in a crisis situation. Before confronting the assassins, Aiden taught Elly how to stomp on an opponent's head by giving instructions and demonstrating with a twist-like motion.



Figure 8. Elly’s Superego

Elly : *Oh I can’t do this.*

In Figure 8, the scene shows Elly attempting to stomp on the head of one of the division agents targeting them. Earlier, Aiden had taught her how to twist her foot to effectively stomp on an opponent’s head, demonstrating and guiding her through the process. After Aiden shoots one of the agents, Elly is tasked with stomping on the agent’s head to ensure he is dead. Elly tries to do it, but after several attempts, she still cannot bring herself to stomp on the agent’s head and say, "Oh, I can’t do this." This scene illustrates Elly’s superego at work, as her inability to stomp on the opponent’s head indicates an internal conflict caused by the pressure of her moral standards.

Data 4 – Id (minute 52:27)

In the crisis situation, the assassins from The Division continued to appear in turn, causing Elly to feel anxious and urgently seek a way to escape from her current location.



Figure 9. Elly's Id

Elly : Oh no, there's more than? (back away slowly and open the emergency door)

In Figure 9, the scene shows Elly trying to escape a dangerous situation. In this moment of anxiety, she says, "Oh no, there's more than?" and attempts to flee from the reality she is about to face. Consequently, she pushes the emergency door without considering the consequences, despite a sign indicating that a security alarm will sound if the door is opened. This scene illustrates Elly's id at work, as she instinctively seeks an immediate escape without considering the consequences. It suggests that Elly is driven by her id, which pushes her towards instant gratification without regard for the outcome.

Data 5 – Ego (minute 58:58)

After escaping from the assassins, Aiden brings Elly to his place in London for safety. He goes into the bathroom and talks to his employer with the shower running, and Elly overhears Aiden saying that she "needs a bullet in her head." Fearing for her life, she grabs Alfie and contacts Ruth so that she can go to Chicago herself with Alfie.



Figure 10. Elly's Id

Aiden : she brought me nuts. Elly Conway needs a bullet in her head.

Elly : (shocked, and tried to escape from the situation)

In Figure 10, the scene shows Elly attempting to leave Aiden secretly. Earlier, she accidentally overheard a conversation between Aiden and his colleague discussing her. During the conversation, Aiden says, "She brought me nuts. Elly Conway needs a bullet in her head." This shocks Elly, and she decides to leave Aiden quietly without asking what he meant. This scene and dialogue illustrate Elly's ego at work when she chooses to flee secretly. It demonstrates how she employs survival strategies in her decision-making.

Data 6 – Id (minute 1:15:28)

After saving Elly from her evil parents, Aiden escorts her to meet his employer, Alfred "Alfie" Solomon. Alfie reveals to Elly that "the real Agent Argylle" is none other than Elly herself, whose real name is Rachel Kyle (Agent R. Kyle). She lost her memory after a failed mission. Upon hearing this from Alfie, Elly feels distraught and acts impulsively.



Figure 11. Elly's Id

Aiden : Let's go. How fast are you? (Elly attacked Aiden without realizing it)

In Figure 11, the scene shows Elly unconsciously attacking Aiden. Earlier, Elly was furious with Aiden over the nonsense Alfie had mentioned about her. However, Aiden, having had enough, tells Elly that her true identity is Rachel Kyle, who never whines about anything. Aiden further adds that the real Elly does not like cats but prefers dogs. This infuriates Elly, who wants to leave the situation immediately, but Aiden provokes her by saying, "Let's go. How fast are you?" and then throws a punch at Elly, which she manages to block. Confused by the situation, Elly is continuously provoked by Aiden, leading her to attack him unconsciously. This scene and dialogue illustrate Elly's id at work when she attacks Aiden with instinctual aggression. It shows that Elly is driven by her id to seek immediate satisfaction.

Data 7 – Ego (minute 1:31:33)

When Elly begins to learn about her true identity, Alfie tells Elly and Aiden that the Master File is in the possession of a Division associate named Saba Al-Badr/The Keeper. The pair travel to Arabia, where Elly must become Rachel once again. Saba sees Elly alone and talks to her, and she acts well enough as Rachel for Saba to give her the Master File.



Figure 12. Elly's ego

Elly : Other than that in my line work, Saba. You tend not to give a shit what a bottom feeder like yourself thinks about anything. So, I'm afraid I must ask..., are you going to give me my goddamn box, or are you going to make me take it?

In Figure 12, the scene shows Elly having a conversation with someone named Saba, also known as the secret keeper. Earlier, Elly felt nervous when meeting Saba to request the return of her box, which made Saba suspicious of her behavior and prompted him to ask Elly about her true identity. However, Elly felt anxious and didn't know what to say. At that moment, Argyle appeared in her subconscious, reassuring Elly that she no longer needed his presence. Once this subconscious thought faded, Elly bravely responded to Saba, saying, "Other than that in my line of work, Saba, you tend not to give a shit what a bottom feeder like yourself thinks about anything. So, I'm afraid I must ask... are you going to give me my goddamn box, or are you going to make me take it?" This scene and dialogue illustrate the role of Elly's ego, as she courageously responds to Saba's question. It shows that Elly successfully navigated her internal conflict, enabling her to make a logical decision despite the intense pressure from her id and superego.

Data 8 – Ego (1:55:45)

When Elly and Aiden are in a crisis situation, Elly then remembers one of her memories being ice skating, so she straps some blades to her shoes and slides across the oil, slicing through the assassins before fighting Carlos, ending with her throwing a knife into Carlos heart.



Figure 13. Elly's ego

- Elly : *Are those memories real?*
Aiden : *Oh yeah, I mean apart from the accident, yeah. You can skate. You're really good skater.*
Elly : *Hold this (gave the gun to Aiden and stuck the knife in the sole of his shoe).*
Aiden : *What do you got in mind, hot sauce?(Elly tried to attack her opponent using a knife and makeshift ice skates).*

In figure 13, Elly is shown adapting to the situation she is facing. At that moment, they are in a crisis, specifically in a room where crude oil has spilled onto the floor. Earlier, Elly asked Aiden about ice skating, "Are those memories real?" Aiden replied, "Oh yeah, I mean from the accident, yeah. You can skate. You're a really good skater." Elly then said, "Hold this," and handed him her weapon. Aiden asked, "What do you have in mind, hot sauce?" With her strong instincts, Elly quickly thought about her next move and planned her actions to adapt to the dangerous situation ahead. This scene thus highlights the role of Elly's ego, as she

demonstrates the ability to make logical decisions in a crisis.

Data 9 – Superego (2:05:37)

After Elly and Aiden successfully escape the crisis, they head to the top of the ship to upload the file and send it to Alfie (Alfred Solomon), but Vogler shows up with a music box that mind-controls Elly to try and kill Aiden, which also makes her put the upload on hold. Aiden fights Elly reluctantly, nearly dying until a masked assailant hops onto the ship and brains Vogler with a wrench, causing her to drop the music box, which shatters upon hitting the floor and severs Elly's mind control.



Figure 14 Elly's superego

- Aiden : *You missed, I think.*
Elly : *Oh my god. What have I done? What have I done? What have I done? I'm so sorry.*
Aiden : *Are you back?*
Elly : *Yeah. Yeah, I'm back. Are you okay?*

In figure 14, Elly is shown apologizing to Aiden. Previously, she attacked Aiden unconsciously, as she was still influenced by something that triggered her to act aggressively and impulsively. However, after the trigger was destroyed, she regained her awareness and reverted to the Rachel Külle that Aiden knew well. Aiden said, "You missed, I think." Feeling guilty, Elly said, "Oh my god. What have I done? What have I done? What have I done? I'm so sorry." She feels guilty for what she has done. Therefore,

this scene and dialogue illustrate the manifestation of Elly's superego as she experiences guilt for her actions.

Data 10 – Ego (2:08:35)

Elly returns to her author role and finishes Book Five, giving Argylle a proper happy ending. She goes back to the book store for another reading, and a fan asks her what happened to the characters after the story. Elly says that, "hypothetically", Solomon received high honors from the CIA for exposing The Division, while Keira went to rise up in the tech field, and Elly and Aiden appear to be together.



Figure 15 Elly's Ego

In Figure 15, Elly Conway is shown talking to a fan of her novel. In this scene, Elly Conway has returned to being Rachel Kyle, with a balanced personality but retaining her Elly Conway identity. This is evident when Rachel begins to make decisions not only based on morality or personal desires but also considering what is best for herself in real-life situations.

According to American Psychological Association (2013), the defining characteristic of dissociative amnesia is an inability to recall important autobiographical information that 1) should be successfully stored in memory and 2) ordinarily would be readily remembered (Criterion A). Dissociative amnesia differs from the permanent amnesias due to neurobiological

damage or toxicity that prevent memory storage or retrieval in that it is always potentially reversible because the memory has been successfully stored.

The results reveal several behaviors of Elly Conway that depict dissociative amnesia, characterized by memory loss, an inability to recall important life information, and feelings of detachment from oneself. Elly Conway's amnesia is a result of the repression of traumatic memories related to unpleasant or painful past experiences. Dissociative amnesia causes Elly to feel disconnected from her past experiences, which in turn creates uncertainty about her identity. Consequently, her inability to remember significant events in her life leads to continuous internal confusion.

There are three components that make up a person's personality: id, ego, and superego (Freud, 1923). Id is the interaction and conflict between these three components that create a person's personality. The ego is a personal system that acts as an individual's guide to the objective world of reality and performs its functions based on the principle of reality. The superego is a personality system that contains values or rules that are evaluative (concerning good and bad). The researcher use Sigmund Freud's psychoanalytic theory to identify the dominant characteristics of the id, ego, and superego in the character Elly Conway, who suffers from dissociative amnesia. Similar to a study conducted by (Agripela et al., 2023), this research also explores the dominance of the id, ego, and superego in each character.

The dynamics between the id, ego, and superego in Elly Conway's character evolve with

her emotional and psychological journey. Initially, Elly Conway is heavily influenced by her superego. The dominance of the superego makes Elly rigid, guilt-ridden, and highly bound by rules and others' expectations. This is evident in her decision-making, which is based on what she perceives as morally correct. As Elly is dominated by the superego, conflicts arise between the id, ego, and superego. This conflict emerges when repressed id impulses begin to force their way out. Her subconscious desires, which had been suppressed by the superego, started to dominate her thoughts. At this point, Elly experiences constant confusion. After undergoing this internal turmoil, Elly regains her memories, and her ego starts to take over. Elly begins to be dominated by the ego, realizing that she cannot continue to be controlled by the superego or succumb to impulsive id drives. She starts making decisions not only based on morality or personal desires but also considering what is best for her in real-life situations. However, her personality is still influenced by authority figures or supervisors. In the end, Elly Conway successfully becomes a complex individual with a personality dominated by the ego, allowing her to mediate between the desires of the id and the superego.

4. CONCLUSION

Elly Conway, the main character in the film *Argylle*, experiences a personality disorder analyzed using Sigmund Freud's psychoanalytic theory. The findings show that Elly suffers from dissociative amnesia, characterized by memory loss, an inability to recall important information,

and a sense of detachment from herself. This condition arises from the repression of traumatic memories related to painful past experiences, causing her to feel disconnected from her identity and leading to internal confusion. The dynamics of the id, ego, and superego in Elly's character evolve along with her emotional and psychological journey. Initially dominated by the superego, Elly experiences internal conflict as repressed id impulses surface. However, over time, her ego begins to take control, allowing her to balance the desires of the id and the moral constraints of the superego. By the end of the film, Elly successfully develops a more complex personality, where her ego mediates effectively between the id and superego, enabling her to respond to real-life situations more effectively.

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