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Defense Mechanism of Lots-O'-Huggin' Bear in Toy Story 3 (2010): Sigmund Freud Psychoanalytic Approach

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ABSTRACT

This research analyzes the dynamic of the character Lots-o'-huggin' Bear (Lotso) in film titled "Toy Story 3" (2010) through Freud's psychoanalytic view. The purposes of this research are to reveal what kind of mechanism, the reason behind his such defensive behavior, and how he creates conflict in the film. This is qualitative research by collecting qualitative data. The primary data was taken from film Toy Story 3 (2010) in the form of dialogue, story depictions, ideas, and various phenomena narrated in the film. The technique of collecting data used is note taking and image capturing. The result found three types of defense mechanism used by Lotso, namely denial, displacement, and projection. The use of defense mechanism is from trauma caused him neurotic anxiety by a conflict between the id and ego. Furthermore, Lotso's contribution to creating conflict in the film are manipulation, force, and betrayal. From the research results, literary enthusiasts are expected to open up insights that characters in films do not only function as actors in a story but also as representations of complex psychological conditions. Additionally, this study can be used as a reference for researchers in using a psychological approach to analyze characters in films.

Keywords: psychoanalytic, defense mechanism, trauma

1. Introduction

Throughout the history of English literature, many literary works have dealt with the complexities of human behavior, motivation, and emotion, seeking to understand and describe how the mind works. Film as a literary work shows this complexity in character depiction. Dion & Ayu Putri Gita Ardiantari (2023) explain that character is one of the essential elements in the film since it drives the whole story, and the kinds of characters participating in the film story produce different types of conflict and tension, making more stories intriguing. With this creativity, films are not only a means of entertainment, but also a means of exploring deep themes about psychological essence, interpersonal relationships and social conflict.

Toy Story 3 is one film that creatively addresses the theme of the complexity of characters. This is more than just an animated children's film. This film shows various conflicts that are common in real human life, such as friendship, loyalty, and the complexity of human emotions, which are manifested through the lives of beloved toys. The plot of this sequel begins when the toys that were supposed to be stored in the attic are accidentally sent to a daycare facility and become trapped with

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the antagonist character, Lots-o'-huggin' Bear. Woody's mission is to convince the other toys that they are not thrown away and should return home safely just before Andy leaves for college.

In the realm of storytelling, the portrayal of the character has always captivated audiences, offering a window into the aspects of human nature. (Nurgiyantoro, 2010, as cited in Aulia Rahmah et al., 2021) It is known that there are several features that the characters share, notably protagonist and antagonist. The protagonist is the main character in a story, often shown as someone who has a positive personality or behaves morally well, although this is not always the case. On the other hand, an antagonist is anyone or anything that opposes the protagonist's goals. Here Woody is characterized as a loyal, smart, determined, and passionate character, while Lots-o'-huggin' Bear portrayed as a manipulative, ruthless, and tyrannical dictator who wants power and obedience.

Lummer (2023) stated that antagonists may oppose for a variety of reasons. They might be motivated by personal vendettas, a desire for power or control, ideological conflicts, or even their own traumas or anxieties. Therefore, the role of the antagonist in films often engages the audience's attention. In this sequel, Lotso, short for Lots-o'-huggin' Bear is a big part of this film. He's the leader of Sunnyside Daycare, seeming nice but secretly wanting to control everything. At the beginning of his appearance, Lotso in the film Toy Story 3 is depicted as a friendly and gentle figure and seems ideal as a leader at the Sunnyside daycare. However, as the storyline progresses, this positive image begins to crumble. He shows his tough side and does not hesitate to use violence to put everyone under his control.

In the previous research by Janah & Widyaningrum (2019) explains in the context of Marxist theory that Lotso's character serves as a reflection of how personal experiences can influence individual behavior in the context of power. However, little attention has been paid to how psychological conflicts are formed and resolved within a character. The absence of this analysis makes the understanding of the character's motivations and complex traits less complete. Therefore, this study seeks to address the gap by analyzing how Lotso deals with his conflicts through a psychoanalytic perspective.

Apart from that, Maheswari Callula & Sumayah (2025) stated that analyzing character development in fictional stories can provide a distinctive viewpoint for comprehending the dynamic nature within oneself. Literary enthusiasts can gain a broader understanding of the complexities of the characters by examining how they handle difficulties. This can also reflect the experiences that individuals encounter in real life. Hossain (2017) believes that psychoanalysis is important for comprehending reading, interpretation, and the correlation between the arts and society because it focuses on hidden intention, which contributes to understanding literature on two levels: the level of the writing itself and the level of character actions through the work.

Psychoanalysis is known as the study of personality and human nature. Sigmund Freud is credited with developing this notion. As discussed by Afkarina & Taurina Mila (2019), everyone has a personality that is diverse and does not consist of a single feature. Rather, there are three mental systems that shape human personality: id, ego, and superego. The id exists at the foundation of personality and is totally unconscious. The id has no interaction with reality, yet it works continually to relieve tension by satisfying the pleasure principle (Feist & Feist, 2009). The pleasure principle is seeking to consist of avoiding pain and finding pleasure. It works by reducing or lowering tension to a low level and keeping it as consistent as possible. Pain or discomfort can be felt when tension arises, while pleasure or contentment can be felt when tension is released (Hall, 1954). Whereas the only part of the mind that has interaction with reality is the ego. The ego serves as the personality's executive or decision-making branch since it is the only part of the mind that interacts with the outside world. The ego is maintained by the reality principle, which takes reality into consideration, in contrast to the id, which is only driven by the pleasure principle (Feist & Feist, 2009). Additionally,

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the superego is the third major institution of the personality, representing the moral or judicial branch. It aims for perfection rather than reality or pleasure (Hall, 1954).

Andini (2023) explains that a conflict between those three can cause anxiety. According to Freud, anxiety is an unpleasant mood that is accompanied by a bodily sense alerting the person to danger. The id, the superego, and the outside world are all implicated in one of three forms of anxiety: realistic, moral, or neurotic. Only the ego can develop or experience anxiety. Neurotic anxiety results from the ego's dependency on the id, moral anxiety results from its dependence on the superego, and realistic anxiety results from its dependent on the outside world. (Feist & Feist, 2009). These three types of anxiety have a fundamental trait of being unpleasant. Their sources are different from one another. In realistic anxiety, the cause is usually a risk that comes from the outside world. One fears a man brandishing a pistol, a dangerous snake, or an uncontrollably speeding car. In neurotic anxiety, the danger comes from the id's desire or impulse. A person is afraid of being overwhelmed by an uncontrollable urge to do something or think something that could hurt themselves. In moral anxiety, the threat comes from the inner voice or conscience in the superego. A person is afraid of being punished by his own conscience for doing or thinking something that is contrary to his ideal values. In short, the three types of anxiety experienced by the ego are fear of the outside world, fear of the urges of the id, and fear of the demands of the superego (Hall, 1954).

When somebody experiences anxiety, their ego will attempt to cope with it. This work is referred to as a defense mechanism. The ego can either realistically confront the issue or attempt harmful coping mechanisms, such as denying, warping, or altering reality, to ease tension. However, these strategies have the potential to impede an individual's personality development. (Hall, 1954). This study highlights several types of defense mechanisms introduced by Freud, including; a) Denial. Denial is a way of rejecting external events from one's awareness. This mechanism is used when someone feels unable to deal with a difficult situation. In such a condition, the individual chooses not to acknowledge the existence of the problem. This is done as an effort to protect oneself from emotional tension (Boeree, 2006). b) Displacement. An unacceptable urge can be redirected upon a range of persons or things in order to mask or hide the initial drive. A lady who is upset with her roommate, for instance, might vent her resentment on her staff, her pet cat, or a plush animal (Feist & Feist, 2009). c) Projection. It involves the attribution of unacceptable drives or feelings within themselves to others. These drives or feeling still exist but the individual does not recognize them as their own (Boeree, 2006). Another form of projection is defensive in character. Sharing one's thoughts and feelings with the world is what it entails. This kind of projection doesn't include masking one's actual motivations and replacing them with false ones. The individual admits their motivations but projects them onto others in order to reduce their moral anxiety (Hall, 1954). d) Rationalization. This process is used here to develop a reasonable excuse or alibi in the outside world for doing something that the superego opposes. It also gives someone a reason to show his true emotions. When someone feels that they are being persecuted or disliked, they may use this conviction as an excuse to attack their fictional opponent. One is able to satisfy the violent impulses by claiming that action taken is to protect from the opponent. Because one believes the action is justified and leaves no guilt (Hall, 1954).

Psychoanalytic is beneficial to understand one’s personality because it deals with an individual’s desire, emotional challenges, and self-protection. In this research, psychoanalysis becomes the main analytical tool to understand how Lots-o'-Huggin' Bear character responds and adapts to the conflict he faces. Through this approach, research is expected to explain that the character's behavior is not just an aggressive act but a complex response that reflects his psychological struggle.

Considering the problem of limited understanding of Lots-o'-huggin' Bear’s characterization.

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The researcher conducted research entitled "Defense mechanism of Lots-o'-Huggin' Bear in Toy Story 3 (2010): Sigmund Freud Psychoanalytic Approach". The purpose of this research lies in these three primary objectives: 1) to identify the defense mechanisms exhibited by Lots-o'-huggin' Bear, 2) to investigate the reason behind such defensive behavior, and 3) to explain how Lots-o'-huggin' Bear's behavior contributes to the film's conflicts. By uncovering the layers of Lotso's persona, valuable insights can be gained into the motivations and conflicts within a fictional character.

2. Methodology

This study is conducted qualitative research by collecting qualitative data. According to Creswell (2014), qualitative research is a method for investigating and comprehending the interpretations that people or groups make of a social or human issue. Emerging questions and processes, data that is usually obtained in the participant's environment, data analysis that builds inductively from specifics to broader themes, and the researcher's assessment of the data's significance are all part of the research process. The final written report's structure is adaptable. This type of research employs an inductive approach, which involves the development of themes from data and the emphasis on individual significance. Researchers also highlight the significance of documenting the intricacies of a context.

There are two kinds of data sources used, including primary data, the source of which was taken from the film Toy Story 3 (2010) in the form of dialogue, story depictions, ideas, and various phenomena narrated in the film, and the secondary data source is another source related to primary data. The sources are in the form of related previous research, journal articles, and relevant literature. The techniques of collecting data include:1) Note-taking. The researcher watches the film carefully and repeatedly to obtain the understanding. Then, the writer notes the dialogues or monologues in the film that are identified as the data. 2) Image capturing. The writer captures the scenes of the film that contain the selected data and classifies them afterward. Lastly, the researcher matches the captured images of scenes with the dialogues or monologues that have been collected as data.

After the data is collected, the next step is to analyze it. According to (Miles and Huberman, 1984, as cited in Sugiyono, 2013) the analysis of qualitative data is conducted in a continuous and interactive process, proceeding until the data are completely collected. Data reduction is the first of three steps in data analysis, which includes summarizing, selecting key points, concentrating on what matters, and searching for patterns and themes. As a result, the reduced data will present a clearer portrait and facilitate the collection and the search for further data. The second stage is data display. In qualitative research, data presentation might take the form of flowcharts, infographics, brief descriptions, and correlations between classifications. This will make it simpler to comprehend what is occurring and to plan future work based on that understanding. Lastly, the drawing of the conclusion. In qualitative research, conclusions are drawn in order to address the problem formulation. Additionally, conclusions are new findings that have never been discovered before. Findings may take the shape of a description or image of an object that was before dark or dim but becomes clear following study.

This research offers credibility and transferability to achieve trustworthiness. According to Kakar et al. (2023), the research is credible if the readers can relate to its findings. To achieve this, researchers not only present relevant data but also use triangulation, which uses multiple and different sources, such as journal articles with related topics, to ensure that the research results are trustworthy and can provide a more comprehensive and detailed analysis of the issue under study. According to Lincoln & Guba (1985), transferability refers to the extent to which findings from research can be applied or relevant in other contexts. The researcher provides "thick descriptions" of the time, place,

p-ISSN: 2621-9077
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and context of research so that others can assess whether transferability to other contexts is possible.

3. Result and Discussion

3.1. Result

This chapter discusses the findings obtained from the analysis of Lotso's character in the film Toy Story 3 using Sigmund Freud's psychoanalytic approach. The focus of the discussion lies on the form of defense mechanisms used by the character, the reason behind the defensive mechanisms, and the implications for the film's storyline. This analysis aims to show how an unbalanced personality structure can influence a character's actions and create conflict in the film.

3.1.1. Lotso's defense mechanism

A defense mechanism is essentially an action a person does in reaction to an unfavorable situation. As the plot develops in the film Toy Story 3, Lotso is revealed to be a complex character. According to psychoanalysis, Lotso's actions show different kinds of defense mechanisms for every issue that he confronts. Here is the following overview:

3.1.1.1. Denial

Denial is one type of defense mechanism shown by Lotso. Denial is an attempt by someone to refuse to accept reality in order to avoid pain. In one scene when Woody confronts Lotso by bringing up his past with his owner Daisy. Woody mentions that Daisy has lost and replaced Lotso. Here Lotso rejects the fact and denies that in the past he was replaced by another toy.



Picture 1. Lotso rejects the facts revealed by Woody (scene 1:14:18)

Woody	:	"Wait, what about Daisy?"
Lotso	:	"I don't know what you're talking about"
Woody	:	"Daisy, you used to do everything with her!"
Lotso	:	"Yeah, then she threw us out!"
Woody	:	"No, she lost you!"
Lotso	:	"She replaced us!"
Woody	:	"She replaced you! And if you couldn't have her, no one could! You lied to Big Baby and you been lying ever since!"

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In the scene above, Lotso is clearly shown rejecting his past brought up by Woody. Lotso rejects the fact that his old self was accidentally left behind and replaced by another teddy bear. Instead, he replaces the reality by lying to himself and his friends that Daisy left them and that it was not only him who was replaced but also his friends. This is done to prevent the feeling of being left behind that might threaten him if he faces reality.

3.1.1.2. Displacement

In addition to denial, displacement emerges as another key strategy that Lotso used to cope with emotional distress. Displacement can be interpreted as an effort of diverting emotions or impulses from the object that is the source of the actual threat to a safer object. Lotso's past causes pain in him, instead of processing his feelings in a healthy way, Lotso instead diverts his emotions to other objects. This can be seen where woody throw a pendant that used to belong to Big baby that says “My Heart Belongs To: DAISY” without hesitation Lotso grabs the pendant and breaks it, he also pokes Big baby with his cane.



Picture 2. Lotso breaks the pendant from Daisy (scene 1:14:44)

Big baby	:	“Mama!”
Lotso	:	“What? you want your Mommy back? She never loved you! Don’t be such a baby!”

This action is referred to as displacement, where his anger that should be directed at Daisy is vented toward safer objects. The first object is a pendant given by daisy; he breaks it since it carries memories of the past that he always denies. Not only that, Lotso also pokes his own friend, Big baby, to vent his rage.

3.1.1.3. Projection

Unlike displacement, which involves diverting emotional energy toward a safer target, projection occurs when someone projects their feelings or unacceptable urges onto others. This happened when Lotso told the toys in Sunnyside that toys cannot depend on their owners. In this film, Lotso carried out this mechanism to relieve and avoid pain. He also used projection to deceive other toys into thinking that they had the same experiences and feelings towards humans.

p-ISSN: 2621-9077
e-ISSN: 2621-9085



Picture 3. Lotso shouting to all toy (scene 1:14:53)

Lotso : "We're all just trash, waitin' to be thrown away! That's all a toy is!"

This mechanism is demonstrated in one scene where Woody confronts and denies Lotso's statement that his owner Daisy loves him like other kids love their toys. However, Lotso still stuck on his perspective on kids and refuses to believe it. He instead projects his pain and mistrust to kids by stating that all toys are destined to be thrown away.

3.1.1.4. Rationalization

While projection includes attributing one's own unwanted thoughts to others, rationalization serves to justify the urges by presenting rational justifications. This is shown when Lotso was negotiating with Buzz. In this scene, Buzz complained that the children in the caterpillar class were rough because they were too young, and he asked to be transferred to the butterfly class. Lotso, who deliberately placed them, refused the request by using rationalization to give a reason.



Picture 4. Negotiation between Buzz and Lotso (scene 0:42:43)

p-ISSN: 2621-9077
e-ISSN: 2621-9085

Buzz : "But my friends don't belong there!"
Lotso : "Oh, none of us do! I agree! Which is why, for the good of our community, we ask the newer toys, the stronger ones, to take on the hardships the rest of us can't bear anymore"

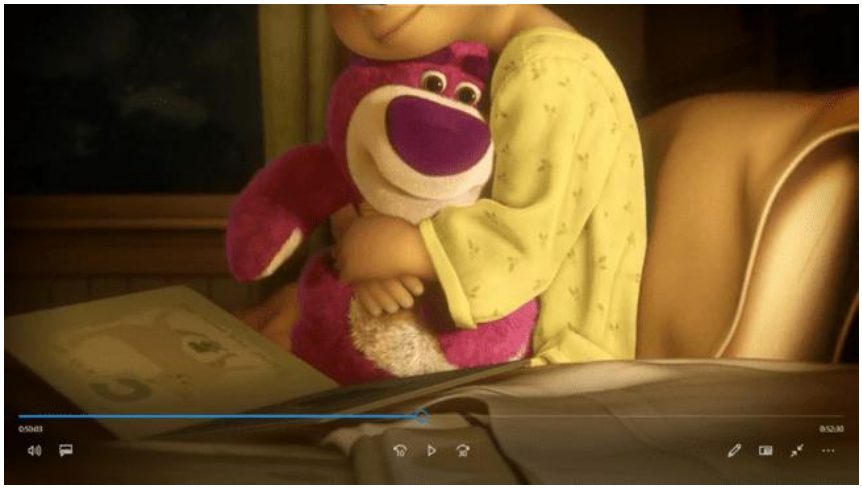
He excused that he needs a new toy in the caterpillar class because the older one can no longer do it. This seems logical, but it is actually a rationalization mechanism where he is justifying his actions with a reasonable excuse. Lotso does this to convince Buzz that his actions are right and to make Buzz obey what he wants.

3.1.2. Reason behind Lotso's defensive behavior

The defense mechanism shown by Lotso is not just an action that is done intentionally, but it is an indicator that is a sign of anxiety and deep psychological conflict. In Lotso's case, he experiences neurotic anxiety. This refers to the fear of losing control over one's own impulses or emotions. This anxiety is rooted in the conflict in Lotso's personality structure, precisely between the id impulse and the ego reality principle.

As discussed on an early page, the id plays a role in satisfying Freud's pleasure principle, which is to prevent tension, while the superego is a person's moral code and the ego is the executive. To find out the cause of Lotso's defensive behavior, a thorough observation of the character's background is needed to investigate the id, which is the main reason a person acts to satisfy their desires.

Lotso's past is well portrayed in the story told by his former friend, Chuckles. He said that at first Lotso was a Christmas present belonging to Daisy, his former owner. Lotso and Daisy spent a



Buttercup : "He may seem plush and huggable on the outside. But inside, he's a monster!"
Woody : But... How do you know that?"
Mr. Pricklepants : Chuckles... He'll tell you!"
Chuckles : "Yeah, I knew Lotso. He was a good toy. A friend. Me and him, we had the same kid, Daisy. I was there when Lotso got unwrapped. Daisy loved us all, but Lotso.. Lotso was special"

p-ISSN: 2621-9077
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lot of time playing together.

Chuckles tells that one day on their journey, they stopped to rest. Daisy had time to play with her toys; Lotso, Chuckles, and Big Baby until she fell asleep and accidentally left them. Lotso and his friends who were left behind then tried to return to daisy's house but when they got there Lotso saw daisy playing with another teddy bear that looked just like him. According to Chuckles, something changed inside Lotso that made him not like the person he used to know.



Picture 6. Lotso seeing him being replaced (scene 0:50:48)

Chuckles : "Lotso wouldn't give up. It took forever, but we finally made it back to Daisy's. But by then, it was too late. Something changed that day inside Lotso. Something snapped"

From this story, it can be concluded that Lotso's source of pleasure is being loved by Daisy, so he always wants to be with her. But in reality, he was replaced by another teddy bear. This is not what the id wants. Then, his ego assumes that this urge or desire will end up causing tension in him in the form of uncomfortable feelings, such as feeling abandoned. This conflict between the id and ego arises from neurotic anxiety. To overcome this, the ego, which is driven by id impulses, uses different types of defense mechanisms, for example, denial, displacement, and projection, to cope with anxiety. This is actually harmful toward himself and others because the superego, which is supposed to be the moral code, does not participate.

3.1.3 How Lotso's behavior create conflict

After being abandoned by his owner, Lotso then found Sunnyside as his residence and set up the system with his power. Sunnyside has 2 classrooms, namely the caterpillar class and the butterfly class. In the caterpillar class, small children often act rudely with toys, while in the butterfly class, older children play with love. Lotso's impulsive personality makes him do anything to keep himself in the butterfly class, a place where he can fulfill his id that expects love. This impulse then turns into the leading cause of conflict in the plot of the film.

3.1.3.1. Manipulation

When Andy's toys accidentally donated by Andy's mother arrive at Sunnyside. Lotso welcomes them and shows himself as a friendly leader. This is done by the ego, which takes a role in holding the id to face reality and interact with the environment. Lotso also used rationalization by

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conveying a narration that without the owner, the toy will still feel happy because it will not feel the pain of being replaced or abandoned.



Picture 7. Lotso give a warm greeting to Andy's toys (0:22:45)

Rex : "Mr. Lotso? Do toys here get played with every day?"
Lotso ; "All day long. Five days a week"
Jessie : "But what happens when the kids grow up?"
Lotso : "Well, now, I'll tell ya -- when the kids get old, new ones come in When they get old, new ones replace them. You'll never be outgrown or neglected. Never abandoned or forgotten. No owners means no heartbreak"

The narration triggers a conflict between Woody and his friends. Woody tried to convince his friends to return to Andy's house, while his friends believe that daycare was the best place for them because Andy was now an adult and had no time to play with them anymore. This difference of opinion finally leads to a separation between them. Where woody chooses to return to Andy while his friends choose to stay on the sunny side.



Picture 8. Woody and the rest of Andy's toys having an argument (0:27:22)

p-ISSN: 2621-9077
e-ISSN: 2621-9085

Woody	:	"Look, everyone, it's nice here, I admit. But we need to go home!"
Jessie	:	"We can have a whole new life here, Woody. A chance to make kids happy again"
Slinky	:	"Why don't you stay?"
Rex	:	"Yeah, Woody! Stay with us!"
Woody	:	"I can't! No, no! Guys, really, no! I have a kid. You have a kid, Andy! And if he wants us at college, or in the attic, well, then our job is to be there for him! Now I'm going home! Anyone wants to join me is welcome! C'mon, Buzz!"
Buzz	:	"Our mission with Andy's complete, Woody"

3.1.3.2. Force

Besides manipulation, Lotso also used force to maintain control. In the previous moment, Lotso's ego was seen successfully carrying out the reality principle by restraining the id with acceptable behavior in society. He also succeeded in bringing Andy's toys to the caterpillar class and leaving them there and promising that the kids would like playing with them.

However, Buzz realized that there was a difference between the children of the caterpillar class and the children of the butterfly class in playing with toys, tries to meet Lotso and asked to be transferred to the butterfly class. But Lotso did not want to fulfill Buzz's request. Instead, he used rationalization to manipulate Buzz, but it turned out that his efforts did not succeed. Buzz refuse to agree with Lotso's alibi and stating that they are a family who always stick together. This word triggers Lotso's trauma, as it is so familiar with the affection that Lotso once had in the past. In order to avoid it, his ego defends him by using displacement to force and suppress Buzz into submission under his control. Along with his gang, Lotso tampers with Buzz's mode settings and uses him as a tool to enforce obedience among the other toys.



Picture 9. Lotso and his friend using force to reset Buzz's mode

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Buzz : "What are you doing?! Let go of me!"
Lotso : "To return your Buzz Lightyear Action Figure to its original factory settings, slide the switch from PLAY to DEMO"

This was done without any consideration of the reality principle in the ego and morality from the superego. In other words, Lotso's actions were carried out without concern for environmental implications and considering the good or bad of the decision. This puts Andy's toys in conflict, where they are now facing their own friend Buzz, who has been manipulated. This makes it even more difficult for them to get out of the caterpillar class since they are all now treated like prisoners.



Picture 10. Buzz catches his friend (scene 0:45:59)

Buzz : "Prisoners disabled, Commander Lotso!"
Jessie : "Buzz? What are you doing?"
Buzz : "Silence, minions of Zurg! You're in the custody of the Galactic Alliance"
Mr. Potato head : "Galactic Alliance...?
Lotso : "Good work, Lightyear. Now lock 'em up!"
Buzz : "Yes, sir!"

3.1.3.3. Betrayal

As Lotso's character develops and shows his dark side, betrayal becomes inevitable. As discussed in the previous section, Lotso's ego defense mechanism is largely driven by neurotic anxiety. However, Lotso does not only experience this type of anxiety, he also exhibits symptoms of reality anxiety. In general, reality anxiety refers to fear that arises from a real threat from the external environment.

When Lotso and Andy's toys were trapped in a garbage dump, Lotso was afraid of the machine that would take him to the incinerator. While trying to escape, Lotso saw an emergency button that can stop the machine. Woody saw it too and helped Lotso get there. When he was up there, Lotso refused to press the off button and left them without any guilt. This action reflects the failure of Lotso's superego function. Although he had the opportunity to act morally by saving others, his ego chose to fulfill the selfish urges of the id, which ultimately led to his betrayal of Woody and his friends.

p-ISSN: 2621-9077
e-ISSN: 2621-9085



Picture 11. Lotso betrays Woody and leaves him

Lotso : "Sheriff...! The button! Help me!"
Woody : "Go!!! Go!!! Hit the button! Hurry! Just push it! Push it!"
Lotso : "Where's your kid now, Sheriff?!"

This betrayal left Andy's toys in despair about what will happen next. There was nothing they could do to get out of the situation. As they got closer to the flames, they tried to crawl up to escape it. However, their efforts were in vain, and they held each other's hands as if ready to face their doom.



Picture 12. Buzz and Jessie holding hands (1:22:25)

Jessie : "Buzz! What do we do?"

Based on the explanation in this chapter, these conflicts do not arise by coincidence but are rooted in Lotso's impulsive nature and the imbalance of his personality structure. The dominance of the id that drives the fulfillment of desires without moral considerations makes Lotso a psychologically complex antagonist. Through this analysis, it can be understood that the conflicts in the film are not only formed by the plot and events but also by the inner dynamics of the character, which are influenced by dysfunction in the personality system.

p-ISSN: 2621-9077
e-ISSN: 2621-9085

3.2. Discussion

This chapter discusses the findings of the Lotso character in the film Toy Story 3 through the psychoanalytic approach of Sigmund Freud. The discussion focuses on the form of ego defense mechanism used by the character, the cause of anxiety that underlies the use of defense mechanisms, and its impact on the storyline. This finding shows how an unbalanced personality structure can influence character behavior and create conflict in a story.

Based on the results of the analysis, it was found that Lotso used several types of defense mechanisms to respond to the problems he experienced. The first is denial, Lotso rejects the fact that he has been replaced by another teddy bear. Instead of accepting the fact, Lotso denies that he is not the only one that has been replaced but his other friends too. However, this mechanism is actually making him struggle to deal with his problem since he chooses to refuse to solve it. This has been explained by Yamamiartha (2023) that denial has an effect on character building. Specifically, denial is a major hurdle in character identity development, hindering the progress toward self-acceptance and more complete identity integration. In her research, she discovered that denial can lead to a conflict between personal desires and social norms. This leads to confusion and difficulty in the process of self-discovery. Furthermore, Dewi & Bustam (2024), emphasized that denial not only hinders characters psychologically but also influences the dynamics of the plot. In Lotso's case, this mechanism shapes his tough character and drives the major conflict in the story.

The second mechanism is displacement, which refers to the release of emotions on objects that are not directly related to the cause of pain. In Lotso's situation, he vented his emotions towards Daisy to other innocent toys and the pendant from Daisy. In line with the research by Hasra & Zulfaisya (2020) who identified defense mechanism of the main character in Laurie Halse Anderson's speak novel. They explain that displacement arises due to anxiety and a person will look for a less threatening target to vent their emotions. However, unlike Lotso, who explicitly shows his venting in the form of violence, the characters in the novel tend to show a softer form of displacement by shouting at people when anxiety arises. This mechanism can also be targeted to inanimate objects, Septriyani & Anwar (2023) discussed in the short story entitled "A Fist of Permutations in Lightning and Wildflowers" (2016) when Hannah couldn't accept that her sister had died, she vented her emotions on the people closest to her and on things that reminded her of her sister. While Hannah's emotions are driven by sorrow, Lotso is driven by anger from his trauma. This shows that even though the mechanisms are the same, the forms and motives of emotions can be different.

The next mechanism is projection, Lotso projects his fear of being abandoned by humans to all the toys at Sunnyside. He says that all children will leave their toys, like what he experienced. The same mechanism was found by Novera Sari & Rahayu (2024) in the character in the film "Luck", Sam, shows projection as defense mechanism. They explain that Sam's id is driven by a deep desire to avoid the loneliness and rejection. By projecting her feeling to others, Sam avoids confronting the painful truth of her own emotional reality. Additionally, Palarani & Hadiyanto (2022) stated that projection was done to avoid facing real problems and distract from the internal struggles faced. Here, they discussed how Aza Holmes projected her insecurities and self-doubt onto other objects as a way to hide the main source of anxiety that made her hate herself and continue to question her validity in controlling her life. Compared to them, Lotso's form of projection appears more destructive as he shapes other's perspective to maintain control. This comparison shows that projection can appear in various forms depending on the emotional context of the character.

Lotso also used rationalization to justify his actions. He excuses that the old toys are no longer able to play with the children in the caterpillar class and entrusts the task to the newer toys. However,

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this reasoning is merely a self-serving excuse to keep himself in the Butterfly Room, where he can enjoy the affection of older children without disruption. Arafah et al. (2023) explain that rationalization is used when the ego is unable to accept a person's true reasons. The real goal is replaced with a substitute motive for justification. A similar case is presented by Citrasari & Rahayu (2024) in their analysis of Jacqueline, who rationalizes her obsessive pursuit of Simon even after he married another woman. While both Lotso and Jacqueline use rationalization to justify manipulative behavior, the context and emotional drivers differ. Lotso's rationalization is rooted in the desire for dominance and control within a social hierarchy, whereas Jacqueline's stems from a sense of personal betrayal in a romantic context. This comparison highlights that rationalization can serve not only as a defense mechanism but also as a conscious strategy to legitimize harmful actions toward others.

The use of these defense mechanisms is rooted in the emergence of neurotic anxiety. Here, Lotso experienced anxiety from a conflict between the id, which wants Daisy's love, while the ego realizes that this desire is not in accordance with reality and will end in pain. In Finding Nemo (2003) Cahyati & Hamidah (2022) indicate that Marlin experienced neurotic anxiety where he had lost Nemo. In this context, even though both Marlin and Lotso experienced loss, the way they process trauma is different. Marlin becomes overly cautious and anxious, whereas Lotso transforms into a manipulative figure. Furthermore, Lotso often use violence when his anxiety arises. Haryanti & Murtiningrum (2022) believe that this is because the id succeeded in taking control over the ego. This suggests that although neurotic anxiety is felt within oneself, its impact can be harmful to people around.

It can be concluded that Lotso's id is more dominant while his ego has difficulty adjusting to reality. On the other hand, the superego is not present to control Lotso's morality. Lotso often does not show guilt when hurting other toys. This imbalance, characterized by an overpowering id, a weak ego, and a non-functioning superego, forms the psychological foundations of Lotso's destructive actions in the film. Lotso as an antagonist triggers conflict through manipulation and oppression at Sunnyside and even betrayal of woody, the main protagonist. Similarly, a study by Wayan Rusminiati & Wayan Suastini (2023) stated that impulsivity and angry behavior demonstrated by the id frequently could leads to having conflict with other people. Moreover, Nastiti & Sutandio (2023) in their study of Nina in the film *Black Swan* reinforced the idea that imbalance between the id, ego, and superego can lead to severe internal conflict. Unlike Lotso, who externalizes his conflict through destructive behavior toward others, Nina experiences internal turmoil, reflected in her delusional thinking, self-directed aggression, and obsessive perfectionism. This contrast highlights how an unbalanced personality structure can produce different psychological consequences, shaped by both social environments and personal pressures.

Thus, this research offers a deeper understanding of Lotso's presence in the film using a psychoanalytic approach. It can be concluded that Lotso is not just an antagonist who opposes the protagonist but also a representation of an individual who has difficulty managing psychological conflicts within himself. His influence in the film not only makes the plot intense but also conveys a message about the importance of facing reality and solving problems by considering morality. This study focused on identifying the defense mechanism carried out by Lotso and investigating the causes of this behavior, also explaining how Lotso's behavior creates conflict in the film. Therefore, the focus becomes the limit of this study. However, this becomes an opportunity for future researchers to conduct deeper exploration of the dynamics of the personalities of other characters in the film Toy Story 3 or in other films. Further researchers can also explore various other approaches to enrich the diversity of perspectives on the dynamics of the characters' personalities.

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4. Conclusion

The results of this study conclude that the psychoanalytic approach of Sigmund Freud is able to provide a deep understanding of the motivation of characters in film works. Through this analysis it is known that the conflict that occurs within oneself can influence the decision taken to do something. Based on the psychoanalytic perspective, Lotso is a psychologically complex character who tries to overcome deep conflict. The conflict drives him to carry out various defense mechanisms to protect himself from his fears.

The results of this study indicate that Sigmund Freud's psychoanalytic approach is able to reveal the deep motivations behind the behavior of characters in films, especially Lotso in Toy Story 3. Lotso is depicted as a psychologically complex antagonist character whose actions are influenced by unresolved internal conflicts. This internal conflict drives him to use various defense mechanisms such as denial, displacement, projection, and rationalization in response to the neurotic anxiety he experiences due to the interconnectedness between the id, ego, and superego.

This research highlights how the use of these defense mechanisms enriches the understanding of the psychological depth of antagonists in narrative storytelling. Lotso is not just an antagonist who creates conflict in the plot but also a reflection of an individual who has failed to deal with past trauma. Furthermore, this study covers the gap in previous research that paid less attention to how Lotso manages his conflict through a psychoanalytical approach.

From the results of this study, movie watchers or literary enthusiasts are expected to open up insights that characters in films do not only function as actors in a story but also as representations of complex psychological conditions. Understanding the psychological aspects of characters such as Lotso can increase appreciation of works as meaningful media and reflections of real life. Additionally, this study can be used as a reference for researchers in using a psychological approach to analyze characters in films. The results of this study are expected to provide useful insights and input for further research related to psychoanalysis, especially in the aspect of defense mechanisms.

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