



eISSN 3090-6954 & pISSN 3090-9392

JOURNAL OF LITERATURE REVIEW

Vol. 1, No. 2, 2025

doi.org/10.63822/6q9c0p39

PP. 561-570

Homepage <https://ojs.indopublishing.or.id/index.php/jlr>

The Psychoanalysis in The Hunger Games: The Ballad of Songbirds and Snakes

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Received: 08 05, 2025 | Accepted: 08 14, 2025 | Published: 08 16, 2025

ABSTRACT

This research explores the id, ego, and superego of the main character of the movie The Hunger Games: The Ballad of Songbirds & Snakes. The aim of this research is to explain about the id, ego, and superego of the main character's acts. The researcher applies a qualitative study method, Freud's psychoanalysis approach, and Ekman's basic emotions to identify the main character's id, ego, and superego. The researchers analyzed 11 data from the movie. There are 3 data for id, 5 for ego, and 3 for superego. Based on the research, the main character's id is clearly a fight between his ambitions and moral uncertainty. The ego is revealed when the main character prioritizes his desires over the well-being of others. The superego manifests when he could keep the capitol's authorities running smoothly and orderly. The researcher suggests that the readers could understand about their personal goals and how they connect with their beliefs through this research.

Keywords: *freud, psychoanalysis, Id Ego and Superego, the hunger games*

How to Cite:

Elsye Stanicia Wijaya, & Wahyu Budi. (2025). The Psychoanalysis in The Hunger Games: The Ballad of Songbirds and Snakes. Journal of Literature Review, 1(2), 561-570. <https://doi.org/10.63822/6q9c0p39>

INTRODUCTION

According to Fananie (2001), literature is a work of fiction that is the outcome of inventions based on spontaneous emotional outbursts that are able to communicate the ability of good beauty through linguistic and meaningful features. Ahyar (2019) stated that literature expresses ideas and thoughts via free language, bringing fresh perspectives and enlightenment. Literature was designed to describe human life while also paying close attention to the realm of reality at all times. The resulting writing is supposed to enhance both aesthetic and intellectual enjoyment. Based on the literature description above, the researcher just concentrates on the movie. Literary works may be examined using numerous techniques, one of the main approaches is the psychoanalytic approach. Freud (as cited in Blazer, 2009) argued that the human mind was ruled by a more complete domain of unconscious sexual and violent impulses.

According to Blazer (2009), Freud's theory is concerned with the unconscious and repression, pleasure and reality, sexuality, fundamental issues, and symptoms and treatment. Ardiansyah (2022) outlines psychoanalytic theory, which holds that personality originates from psychological conflicts. This research aims to explore the psychological development of the main character in *The Hunger Games: The Ballad of Songbirds & Snakes*, with a particular focus on the internal conflicts and motivations that shape his actions. The character's transformation, from a troubled and impulsive youth to a calculated and power-driven leader, reveals a deep psychological complexity which can be analyzed. To analyze this development, the researcher employs Freud's theory of personality, which divides the psyche into the id, ego, and superego. Freud's framework is especially relevant for this study because it provides a structured way to understand the dynamic interplay between primal desires, rational thought, and moral conscience.

This research aims to analyze id, ego, and superego of the main character and kind of feelings does the main character have which influence his id, ego, and superego. The researcher develops the following analytical questions:

1. How are the id, ego, and superego of the main character described in *The Hunger Games: The Ballad of Songbirds & Snakes*?
2. What kind of feelings does the main character have which influence his id, ego, and superego?

This research aims to determine the main character's psyche structure in *The Hunger Games: The Ballad of Songbirds and Snakes* utilizing a psychological technique based on Freud's psychoanalysis theories. The theory focuses on the id, ego, and superego. Furthermore, this research only focuses on the main character's personality.

REVIEW OF LITERATURE

Sigmund Freud's Psychoanalysis

The psychological scientist Sigmund Freud is most recognized for his theories on human personality that he developed by analyzing his dreams and reading a wide range of human and scientific books. The foundational information for the development of Freud's theory of personality, or psychoanalytic theory, comes from these encounters (Ardiansyah, 2022).

Freud's psychoanalysis focused on unconscious impulses, biological drives for sex and aggressiveness, and inescapable conflicts in early life. These were regarded as the rulers and shapers of our personality. Freud's beliefs influenced both psychology and culture. He transformed our understanding of human personality and nature (Schultz and Schultz, 2013). Blazer (2009) states that the essential concepts

of Freud's theory include the unconscious and repression, pleasure and reality, sexuality, basic problem, and symptom and cure.

Schultz and Schultz (2013) stated he likened the mind to an iceberg. The conscious mind is only the top of the iceberg that rises above the water. More essential, according to Freud, is the unconscious, which is a greater, invisible element under the surface. This is the center of psychoanalytic theory. Its vast, dark depths are home to the instincts, the wishes and desires that guide our actions. The unconscious contains the primary driving force behind all activities and is the storehouse for forces that we cannot perceive or control. The preconscious sits somewhere between these two levels. The unconscious mind stores memories, perceptions, and concepts that are easily recalled to consciousness.

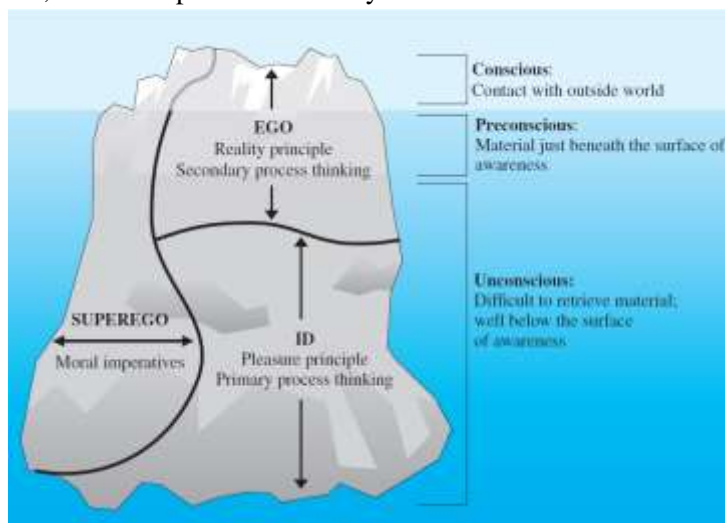


Figure 1. Freud's levels and structures of Personality. (Source from Weiten, Psychology: Themes and Variations, 2E. © 1992 Cengage Learning)

Id

Schultz & Schultz (2013) defines Freud refined the concept of three levels of personality and included three main structures into the anatomy of personality: the id, ego, and superego. The id corresponds to Freud's earlier concept of the unconscious, while the ego and superego also include unconscious parts. The id operates according to what Freud called the pleasure principle; through its concern for tension reduction, the id functions to increase pleasure and avoid suffering (Schultz and Schultz, 2013). According to (Feist & Feist, 2008), the id's function is to bring fulfillment and pleasure that is suitable for its role as a pleasure seeker. Aside from desiring pleasure, Id also unrealistic, illogical, and continuously coming up with crazy ideas. These occur because the id lacks morals and cannot distinguish between good and wrong (Feist & Feist, 2008).

Ego

According to Schultz and Schultz (2013) the ego is the reasoning element of the psyche. The goal is not to deny the id's impulses, but to assist it in achieving the desired tension reduction. The ego prioritizes satisfying the id instincts based on its awareness of reality. It defines socially acceptable times, locations, and items to fulfill id urges. The ego does not stop the id from being satisfied. Instead, it attempts to reroute, postpone, or delay it to accommodate the needs of reality. It is considered to function in line with the reality

principle since it views and manipulates the world in a realistic and practical way.

Superego

According to Schultz and Schultz (2013) The superego pursues moral perfection relentlessly, even to the point of cruelty. The passion, irrationality, and demand on compliance are similar to the id. The goal is to entirely restrict the id's pleasure-seeking desires, including those related to sex and aggressiveness, rather than just postponing them like the ego. Unlike the id and ego, the superego does not emphasize pleasure or the achievement of realistic goals. It wants only moral excellence. The id desires fun, the ego opposes it, and the superego values morality.

METHODS OF RESEARCH

In conducting this research, the research used qualitative research design. Research design involves collecting and evaluating data to gain a greater knowledge of a topic or situation. According to Mackey et al. (2021), research design refers to the process of gathering and interpreting data in order to get a better knowledge of a topic or problem. The research design for this study is literary criticism. Literary criticism is the study, interpretation, or description of specific literary works (Barnet, Burto, & Cain, 2006).

Instruments

The writer researched this thesis from the movie originated from Francis Lawrence's film *The Hunger Games: The Ballad of the Songbirds and Snakes*. The duration of the film is around 2 hours and 38 minutes. Gary Ross directed the 2012 American dystopian action picture *The Hunger Games*, which he also co-wrote with Suzanne Collins and Billy Ray. Collins' 2008 book of the same name served as its inspiration. Based on Suzanne Collins' 2020 book of the same name, *The Hunger Games: The Ballad of Songbirds and Snakes* was directed by Francis Lawrence from a screenplay by Michael Lesslie and Michael Arndt. The main source material for this research consists of of chosen scenes, dialogues, and visual components that contains id, ego, and superego of the main character from the film *The Hunger Games: The Ballad of Songbirds and Snakes* (2023).

Procedures

According to Santosa (2014), there are several methods for collecting data, including document analysis that only concentrates on content analysis, group discussions with a particular theme, interview questionnaire distribution, and observation. Document analysis is the data collection method used in this study. The researcher watches the film and records every instance of linguistic choice. The researcher use a number of techniques to gather data, first is watching and analyzing the film. Next, to make the transcription process easier, download the movie screenplay at www.springfieldspringfield.co.uk. Third, using sampling to choose and gather the discussion as the research's data. After that, verifying the dialogue in the movie and the screenplay. Last, assign codes to each data.

Data Analysis

This data was analyzed using psychoanalysis, a theory developed by linguist Sigmund Freud. For the approach of data analysis, the research would find how id, ego, and superego functioned in the main

character's mind by actions, recognizing the conversations and feelings. The data analysis processes in this research have five phases, First, categorize the categories of characters in each dialogue and narrative to determine the main character's action. Second through dialogue and narration, determine the method by which the id, ego, and superego are described in the story. In the third stage, the results are examined. Converting the findings into sentences is the fourth phase. Making a conclusion is the last stage.

RESULT AND DISCUSSION

The findings of the examination of Coriolanus Snow's id, ego, and superego in the film *The Hunger Games: The Ballad of Songbirds and Snakes* are presented. This chapter will demonstrate how Coriolanus' thinking and actions reflect the three structural psyches of personality: Id, Ego, and Superego. The researchers have tabulated the result on Table 1. There are 11 data found which consist of Id (3 data), Ego (5 data), Superego (3 data).

Table 1. Id, Ego, and Superego of Coriolanus Snow From *The Hunger Games: The Ballad of Songbirds and Snakes* Movie.

No.	Psychoanalysis	Result
1.	Id	3
2.	Ego	5
3.	Superego	3
	Total	11

ID

Datum 1

Coriolanus : "They sent me into the arena tonight, Tigris."
Tigris : "What?"
Coriolanus : "To get Sejanus out"
Tigris : "What happened? Are you okay?"
Coriolanus : "I killed one of the tributes. A boy."
Tigris : "It must have been awful."
Coriolanus : "It was. Then it felt... powerful."
Tigris : "Coryo. I know you want to be like your father but what I remember the most about him was that in his eyes. It was just hate. You don't have to pay the same price just to survive. People can be good. You can be good. You are good. Just believe in that."

(Source: Collins, 2023, *The Hunger Games: The Ballad of Songbirds and Snakes*, 01:10:13 - 01:11:12)

The researcher can conclude that Coriolanus' words and actions represent Id. Killing may be viewed as the expression of the id because it symbolizes the instinctive, primitive desires that prioritize immediate survival and enjoyment over moral concerns. Coriolanus' acts in the arena demonstrate the primacy of the id in times of crisis, highlighting the intricate interaction between instinct and morality in the ways people

act. If his superego took control, he would most certainly feel guilty and face a profound moral struggle, prompting him to examine his acts and their ethical consequences. He will experience sorrow and guilt for murdering the participant due to the dominating superego. He could start to doubt the ethics of his behavior and how it affects other people, which could cause significant character changes. For his emotions, the researcher conclude that his expression shows rage. Details in his facial features reveal that his eyes are wide and his pupils are dilated, indicating higher arousal and concentration on the source of his rage.

Datum 2

Mayfair: “ I think I'm done listening to your explanations. She's not going anywhere. And neither are you. My pa's gonna string y'all up for this.”

Coriolanus : “ Stop!”

Spruce : “She'll get us all hung.”

Lucy Gray : “He's right.”

Billy Taupe : “No, she won't, Spruce. She's all talk, no action.”

Mayfair: “What do you think, Lucy Gray? Am I all talk, no action?

Hey, how'd you enjoy the Capitol, by the way? See y'all at the Hanging Tree.”

Billy Taupe : “No, no! Wait”

(Source: Collins, 2023, *The Hunger Games: The Ballad of Songbirds and Snakes*, 02:00:17 - 02:00:45)

In this scene, Sejanus helps Billy Taupe to escape but he does not comply with the agreement made by Sejanus. Coriolanus then enters the room to ask Sejanus about what happened, but Mayfair, who disagrees with Billy's statements, threatens everyone in the room to report them to her father, who would hang them. Coriolanus' actions in this time are impulsive, Coriolanus' choice to shoot Mayfair is motivated by desperation and a need to maintain control over a chaotic environment. Coriolanus attempts to take control of his circumstances and demonstrate his power in an uncertain environment by removing Mayfair. The id's impact is seen in his readiness to use violence to obtain his aims, indicating a need for instant fulfillment and survival. Since he puts his ambition and survival ahead of moral considerations he did shoot Mayfair. His emotions in this scenario are a combination of emotions, rage and fear. His expression shifts from rage to fear as he realizes Billy Taupe will inform the Mayor that Coriolanus has just shot Mayfair; his facial features suggest that his eyes have widened in astonishment and terror. His furrowed brows convey both concentration and rage.

EGO

Datum 3

Dr. Gaul : “Which one of you actually wrote it?”

Coriolanus : “-Well, there was...”

Clemensia : “-I was inspired by Coriolanus yesterday, of course.”

His little betting idea, but the sponsorships and the gifts in the arena, those were all mine.”

Coriolanus : “Clemmie?”

(Source: Collins, 2023, *The Hunger Games: The Ballad of Songbirds and Snakes*, 00:37:47 -

00:38:02)

The scene tells that Coriolanus wrote a letter to Dr. Gaul outlining his thoughts and ideas on the Games, particularly the tributes and overall direction of the event. However, Clemensia Dovecote claims that the concept was hers but he doesn't directly correct her. This scene emphasizes the themes of ambition and manipulation, as both characters manage their desire for reputation and power. Coriolanus understands that ambition drives people like Clemensia, and he utilizes it to his advantage. The researcher can conclude that Coriolanus puts his goals and desires before of moral considerations, and that his words and actions do not significantly represent the superego. Since he is concentrating on how to utilize the political environment to his advantage, his ego advises him to maintain his composure. Although his acts show a thirst for power and notoriety, they are restrained by a logical awareness of the repercussions of his decisions. He understands that he must continue to exert authority and influence without attracting too much attention to himself. His emotions that shown are rage and disgust towards Clemensia. His detail face shown that he frowned his eyebrow. His rage might rise to competitive conduct, in which people attempt to prove their supremacy. Also, rage might push someone to stand up for themselves, as Coriolanus did. His disgust feeling acts as a protective emotion, assisting persons in avoiding circumstances or people that damage their self-esteem.

Datum 4

Dean Highbottom : "Tell me... was she sad when you left 12? Your little songbird?"
Coriolanus : "I expect it made us both sad."
Dean Highbottom : "My contacts inform me that she's disappeared. That the mayor might have killed her out there. But there's no proof. It's a mystery. And mysteries have a way of driving people mad. Look at you. Heir to the Plinth fortune, nothing in your way."
Coriolanus : "Snow lands on top."
Dean Highbottom : "Yeah."

(Source: Collins, 2023, *The Hunger Games: The Ballad of Songbirds and Snakes*, 02:25:03 - 02:25:42)

In this scene, Coriolanus visits Dean Highbottom and he brutally throws Sejanus' belongings all over Highbottom's desk, exposing a few vials of morphling, an addictive drug that Coriolanus is aware the dean consumes, Sejanus informs Coriolanus that he has a few vials of morphling. After Sejanus' death, Coriolanus discovers the vials while going through his stuff. He's probably plotting something against Highbottom right now.

As we can see, his motivation in this moment is his ambition and desire to secure his future in the Capitol, which is driven by his ego. Coriolanus attempted to poison him because Coriolanus blamed Highbottom of pairing her with a physically weak tributes to be her mentor in the games and sending him to the districts to serve as a Peacekeeper. The emotions on Coriolanus' face is not really expressed in that scene. But it is seen from his eyes which depict rage and revenge towards Dean Highbottom. The emotions that we can conclude are rage and fear. Coriolanus is extremely ambitious in terms of power and control. However, Dean Highbottom undercut Coriolanus, causing him to get rage.

SUPEREGO

Datum 5

Sejanus : “Shouldn't we be asking ourselves whether or not they're right in the first place?”

Dr. Gaul : “You have a problem with my Games?”

Sejanus : “Some of those kids were two years old when the war ended! The oldest of them were only eight! The Capitol is supposed to be everyone's government now. It is supposed to protect all of us. I don't see how making children fight each other to the death is protecting anyone.”

Dr. Gaul : “That sort of sympathy might interfere with your mentoring assignment.”

Dean Highbottom : “Perhaps the Capitol students are ill-suited to be mentoring tributes. Perhaps the Game's time has passed.”

Coriolanus : “Dean Highbottom is wrong. My classmates, too. Maybe Sejanus is onto something here. Maybe we should be viewing those tributes as human beings. I mean, you saw those kids in the zoo, they just... They just wanted to get to know Lucy Gray. If we need people to watch, we should be letting them get closer to the tributes before the Games.”

(Source: Collins, 2023, *The Hunger Games: The Ballad of Songbirds and Snakes*, 00:26:04 - 00:26:58)

The scenario takes place in a classroom at the Academy, where students are learning about the Hunger Games and the Capitol's dominance of the districts. Coriolanus' agreement with Sejanus is a moment of moral reflection and recognition of the humanity of the tributes. This is consistent with the superego's role in directing conduct based on ethical standards and societal norms. Sejanus feels that the tributes, who are forced to compete in the Hunger Games, should be treated as human beings with their own lives, goals, and families. He urges for understanding their humanity rather than viewing them solely as entertainment or instruments for Capitol control.

Coriolanus' superego clashes with his id (the innate desire for power and achievement) and ego. While his id wishes to gain power and uphold the Capitol's status, his superego urges him to realize the humanity of the tributes. This mental battle is critical for understanding Coriolanus' character development throughout the novel. In this scene, Coriolanus' visible emotions are disgust and rage. He agrees with Sejanus' statement that the game system shows dehumanizing and the way the Capitol treats the tributes. Coriolanus also feels rage at the social norms that the capitol has implemented which are very demeaning to the tributes. Coriolanus is disgusted and rage with this treatment.

Datum 6

Coriolanus : “Whatever it is you're doing, you need to stop it.”

Sejanus : “-What are you...”

Coriolanus : “-Don't. I saw you talking to that woman in the jail. If I don't report you now...”

Sejanus : “You don't know anything to report.”

Coriolanus : “They know we're friends, Sejanus. You're gonna get us both killed.”

Sejanus : “You told me I could do something. You told me I could make a difference. There's a group of locals that are getting -out of District 12 for good.”

Coriolanus : “-Don't. Stop talking. -I can't hear this.”

(Source: Collins, 2023, *The Hunger Games: The Ballad of Songbirds and Snakes*, 01:55:35 - 01:56:01)

From the conversation, it shows that Coriolanus does not agree with Sejanus' idea. The dialogue between Coriolanus and Sejanus underlines the narrative's themes of power and control. Coriolanus'

position as a representative of Capitol power contrasts dramatically with Sejanus' wanting for justice and liberty. This dynamic exemplifies the larger fight between oppressors and oppressed, as well as the extent people will go to uphold or oppose authority. Sejanus' compassion contrasts with Coriolanus' loyalty to Capitol authority, emphasizing the intricacies of their personalities as well as the story's larger issues of power and control.

This is an important moment that foreshadows the coming confrontation between individual morality and systematic injustice. His superego drives him, He prioritizes the Capitol's stability and authority over personal interests, demonstrating a desire to maintain order. Coriolanus has ambitions and desires, but he is mostly motivated by a sense of duty and commitment to the Capitol. This internal conflict between his goals and the moral implications of his actions exemplifies the superego's influence on his personality. The emotions shown in this scenario include rage, fear, and disgust. His fear comes from the consequences of rebellion. He understands that if Sejanus causes trouble, he would lose control and his desire for authority and power. Thus Coriolanus' rage grows and he prevents Sejanus from carrying out that act. Disgust is also seen in Coriolanus when he finds out what Sejanus did which was to help the districts and sympathize with them, Coriolanus underestimates him.

CONCLUSION

Coriolanus Snow is the main character of the movie *The Hunger Games: The Ballad of Songbirds & Snakes* which is analyzed by using psychoanalysis theory. In psychoanalytic theory, there are three topological ideas of Freud's that exist within the mind: id, ego, and superego. These three beliefs cause conflicts known as intrapersonal conflict, which occur when Coriolanus desires and ambitions to raise his status and position.

From the result of the analysis, the researchers conclude that there are 3 Id, 5 Ego, and 3 Superego of Coriolanus Snow. Coriolanus' id and ego play an essential role in his act since he sees the Hunger Games as a means of elevating his prestige and power within the Capitol. Throughout the story, he struggles to maintain his sense of humanity while pursuing power. His relationship with Lucy becomes a calculated strategy—he recognizes her talents and personality as tools to gain public favor and enhance his own image. His decisions consistently reflect the influence of his id, ego, and superego. The film provides a rich exploration of the unconscious mind, aligning with Freud's view that literature can serve as a window into human psychology. This knowledge allows readers to explore the novel from a psychological angle, using Coriolanus' experiences and Freud's ideas about the mind, which in turn helps us better grasp the deeper meanings and insights within the story.

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