

The Platform: An Analysis for Psychological Aspect

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Abstract: In literature, people think that the plot is based on how a series of events develop the characters. However, from a psychological lens, each character is embodied by the mind, which significantly influences them. This study looks into how the characters, conflict, and setting affect the main character of Galder Gaztelu-Urrutia's *The Platform* and its psychological aspect. The study interprets the data using a qualitative method of Discourse analysis and anchored by the theories of Psychoanalytic Theory of Personality Development and Formalism Theory. Based on the findings, the supporting characters are archetypes of Sigmund Freud's Psychoanalytic Theory; the id, ego, and superego. In addition, moral dilemma, guilt and conscience, atonement, selfishness, rapaciousness, superiority and inferiority, despair, and adaptive mindset are the psychological aspects of the conflict analysis. Moreover, the setting reveals survival, fear, greed, emotional support, suppression, and redemption as the psychological aspects of the film. Hence, the film has a psychological aspect that influences the main character. This study recommends that the supporting characters may be extracted through the Behaviorist theory, the conflict can be deciphered through man vs. society and man vs. technology, and lastly, symbolism and theme may be integrated to dissect the setting of the film.

Keywords: characters, conflict, platform, psychological, setting.

1. Introduction

In literature, people often think that plot is made through how the characters are developed by a series of circumstances. However, in a profound sense, each character is embodied by the mind that influences the character's leading ideals, principles, morals, and actions. In studying literature, it is essential to consider psychology as a prominent aspect to understand the plot and the varying factors essential in unfolding the story's development.

The multi-awarded 2019 film Galder Gaztelu-Urrutia's *The Platform* or "El Hoyo" in its original Spanish title, is one great example of a sociological thriller that alludes to the social injustices and the class system existing in society. To give a short context of the film, it is a story that revolves around a vertical building called "The Hole," which provides food. Every day, the platforms stop for two minutes for each cell for the two cellmates to consume only the needed ration. However, due to greed and exploitation on top, the food could no longer reach the people below.

Social stratification, the dominant problem in the movie *The Platform*, has been the root of all the emerging problems. This social issue refers to the division of the people in the society into three socioeconomic tiers, the upper class, middle class, and lower class (Köhler).

According to the Karachi, social stratification creates many problems due to the overuse of power and wealth. It undeniably causes a massive amount of stress to the lower or inferior group, who are mainly the people most affected by the unjust rights to power and prestige seen in the movie.

However, upon internalizing the movie, the psychological aspect is perceived. This perspective is part of human nature, mainly concerned with a person's mind or thoughts and emotions, such as the manners presented by the characters as a response to the social stratification experienced in the movie.

Furthermore, this premise comes the interest of the researchers to investigate the psychological aspect of the film and how it influences the main character through its supporting characters, conflict, and setting.

Thus, this literary research investigates the psychological aspect of Galder Gaztelu Urrutia's *The Platform*. Specifically, it looks into; supporting characters, conflict, and setting.

This study is anchored by the main theories of Psychoanalytic Theory of Personality Development by Sigmund Freud and the Formalism Theory by Viktor Shlovsky.

As analyzed by Sibi in his journal entitled *Sigmund Freud and Psychoanalytic Theory*, he recognized the Psychoanalytic as one of the theories that paved the way for further discoveries, understanding, and providing insights into different human personalities as this theory discerns the psyche as organized into three consecutive parts: id, ego, and superego.

The unconscious system, or the id, is considered the system that controls the said pleasure "principle," which is seen as an irrational and solely fantasy-oriented process of thinking.

The second system of the human mind is the ego, where the part of the id will be modified by the rightful influence of the external world. This system is a mediator between the fantasy-oriented id and the external world (Sibi).

The integration of values and morals of society in decision-making is the main function of the superego. This controls the impulses of the id which are mainly forbidden in society and for

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the moralistic goals to be applied rather than the realistic ones (Sibi).

Given this fact, the researchers believe that Sigmund Freud’s Psychoanalytic Theory of Personality Development is perceived as the most relevant to the aims of this study as it emphasizes its place on unconscious perception which is an essential aspect to be used in analyzing the supporting characters.

On the other hand, Formalism Theory is a branch of literary theory that emerged in Russia and Poland during the 1910s. Formalism alludes to a style of inquiry that centers solely on the characteristics and structures of the literary text itself. By signifying a form of text and barring irrelevant information, Formalism presented an idea that it is feasible to track a literary form’s progress and growth as well as the literature (English Summary).

The Formalism Theory is the most suitable theory that can be applied in dissecting the conflict and setting of the movie. Moreover, in studying literature, the formalistic approach is best suited to understand the underlying factors essential in recognizing the psychological aspect of the film.

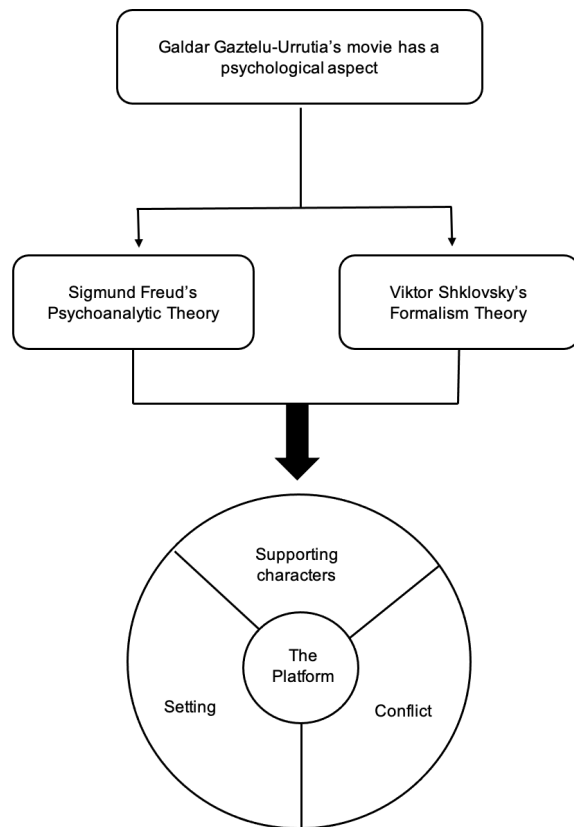


Fig. 1. Schematic presentation of the theoretical background of the study

Furthermore, this study is beneficial to the people in the field of literature and psychology specifically to the literature and psychology students, instructors, and researchers as this helps in analyzing stories and other literary genres in psychological and formalist approaches. Moreover, this research study serves as a reference for future researchers who will study *The Platform* in a different approach.

Hence, the scope of the study is focus on the Galder Gaztelu-Urrutia’s *The Platform*. The movie deeply analyzed and investigated to show the psychological aspect present in the movie. It is treated utilizing discourse analysis particularly with the use of the Psychoanalytic Theory of Personality Development and the Formalism Theory. Thus, the limitations of the study are within the parameters of the sub-problems which are supporting characters, conflict, and setting.

A. Definition of Terms

The following words are being defined operationally to give clarification on the use of these terms in the study.

Conflict is a vital component of this film that arises because of disagreements and opposite beliefs of the characters and other different factors. In this story, the conflicts identified are man vs. self, man vs. man, and man vs. environment.

Personality refers to the attitude, behavior, and the pattern of thoughts that the secondary characters have shown while struggling inside the prison.

Psychological aspects are the factors affecting the cognitive and behavioral patterns of the characters in the film. In this study, the psychological aspect is essential in understanding how and why the supporting characters, the conflict, and the setting are affecting the main character psychologically in the movie.

Setting establishes the mood, discloses the characters, and intensifies the conflict. Ideally, the setting shows how the characters are influenced or affected by the environment which is *The Platform*.

Supporting characters implies to the ones that influence the protagonist and even heighten the conflict. In this study, the supporting characters are studied to identify the effect and influence on the protagonist’s principle.

2. Literature Review

In literature, a character is a fundamental element of fiction that writers use to do the actions and dialogue essential in developing the plot of a story. As the saying by John Donne goes, "No man is an island, no man lives alone," so as the main characters of the story. In an online article titled, Main Character vs. Supporting Characters in Story Development, Chelle Stein claims that the supporting characters are equally as important as the main character. Supporting characters add more depth to the main character’s experiences and give spice to the story as these roles encourage, make detours to the plot and supports the protagonist to learn and see different perspectives in life.

Second of the identified sub-problems is conflict. Jordan’s blog *The 6 Fiction Conflict Types: Man vs. Self, man vs. self – or person vs. self* explains this conflict as a character’s mind or the inner struggle. The succeeding conflict is explains in the blog of Tonya Thompson’s *Decoding the Six Conflicts in Literature (With Examples)*. This conflict is a battle between the protagonist and the antagonist of the story. Lastly, a website by Storyboard That titled *Character vs. Nature/ Man vs. Nature* claims that this conflict is between the protagonist and the environment. As mentioned, conflict plays a vital role in every

story as it creates a significant effect on the characters in terms of thinking and decision-making.

The third identified subproblem is setting. An article by Master Class, How to Describe Setting in Literature, shows how a setting helps attain a great story. The setting of a story provides readers with a feeling of a spot. Incorporating various setting components can assist with making a detailed, clearer picture to readers and help with giving a rich foundation to foster the plot and characters.

Indeed, literature related to the supporting characters, conflict, and the setting is relevant in this study to define these sub-problems through how different authors and perspectives perceive these elements. The readings related to it are equally as essential to signify the relevance of these sub-problems mainly focused on in this research paper.

To support the study, in a journal titled *On the Interaction Between Literature and Psychology*, Daniel Mengistie Yimer states that psychology and literature are two branches of science that dwell in studying the human soul. Timer believes that the two intertwined since psychology studies human cognitive processes and behavior while literature tells a story of the characters through varied personalities in fiction. Literary works are the two common grounds where both meet in the same stream of thought in psychological conditions.

One key component of this study is to understand how films and psychology are related to one another. In an abstract by Murray Smith titled *Engaging Characters: Fiction, Emotion, and the Cinema*, Smith stipulated how human emotions are not well-discussed or examined by literary theories. However, many studies have proven through content analysis that movies have developed characters with various psychological conditions.

In connection, Esref Akmeses's study titled *An Analysis on the film The Platform (2019) in The Context of Thomas Hobbes' Human Philosophy*, shows that the movie draws consideration as a film with a particular philosophical potential with its connection to human's instinct and nature. In connection with the psychological aspect, this idea concludes that the characters' behaviors being displayed are normally connected with human nature. Hence, how people think, feel, and react to the struggles they encounter are associated with what it means to be a human.

The mentioned studies carry relevant information that serves as a guide in the development of the present study. Studies related to the movie *The Platform* and the journals associated with the psychological aspects are vital components that one must delve into to find significance in pursuing this research study.

3. Methodology

This study uses a qualitative method, particularly a discourse analysis approach to scrutinize the objective of the study. Qualitative research contributes to a better understanding of the emotions that drive behavior and the feelings that precede decisions. To better understand the research, Discourse analysis, an interpretative method of analyzing the text is applied. It involves examining the language beyond the

sentence to understand how it works in a social context and uncovers the motivation behind a text to see a problem from a higher perspective. This method uses analysis and interpretation of the examined work and involves a nonnumerical presentation and interpretation of the data.

Moreover, the primary sources of data is the Basque Films, Mr. Miyagi Films, and Plataforma La Película A.I.E directed by Galder Gaztelu - Urrutia and produced by Carlos Juárez, distributed by Festival Films (Spain) and Netflix (International) in 2019, starring Iván Massagué.

In addition, the secondary sources of the study are taken from Google, articles, blogs, articles, published and unpublished studies, and dissertations. Hence, to fully attain the objectives of the study, the researchers follow three phases: Phase 1. Supporting Characters, Phase 2. Conflict, and Phase 3. Setting.

A. Phase 1. Supporting Characters

Phase 1 tackles the supporting characters. The collected data is analyzed through Psycho-analytic Theory. This phase also identifies the personalities of the characters to extract the psychological aspect. Through evaluating the supporting characters, a table is used in this phase to distinctly show the personality and the psychological aspect of the supporting characters.

Supporting Characters	Personality	Psychological Aspect

B. Phase 2. Conflict

It focuses on interpreting and analyzing the conflict. This phase uses the Formalism Theory to extract the implications of the scenes and dialogues that can be utilized in uprooting the psychological aspect of the movie. A table is used in this phase titled conflict analysis.

Conflict	Scene	Dialogue	Implications	Psychological Aspect

C. Phase 3. Setting

It focuses on the setting, which includes a comprehensive assessment of the scenes for the interpretation through the utilization of the Formalism Theory. This phase uses the important things found in the setting and its effect on the psychological aspect of the main character. A table is also used in illustrating the data for setting analysis.

Level	Setting	Psychological Aspect

4. Results and Discussion

This presents the data in order to answer the sub-problems in the study generated through the literary method used.

A. Supporting Characters

The table below presents the elements of the supporting characters and how it affects the main character. Trimagasi is Goreng’s first cellmate at level 48 in the vertical self-management center (VSC) (2:35). Trimagasi is selfish, greedy, and aggressive (26:00). By this means, the analysis of Trimagasi’s personality represents the Id function in the psychoanalytic theory. The dictionary defines selfishness as seeking one’s advantage without thinking of the other’s welfare. It also explains greediness as asking for something beyond its needs. Hence, this analysis is supported by Trimagasi’s statement as quoted in 26:45: Hunger unleashes that madman in us. It is better to eat than be eaten.

Collins Dictionary defines "aggressive" as a quality full of anger and determination resulting in a person to attack others. Trimagasi aggressively eats Goreng’s flesh to satisfy own starvation (32:35). By this, Trimagasi’s behavior influences

Goreng’s mindset as the former eats Imoguiri’s flesh in order to survive (37:05).

Miharu is a mentally ill woman who spent ten months in the pit. Miharu is described as impulsive and this represents the ID personality. According to Bakhshani (2014), impulsive people cannot weigh the repercussions. Miharu takes killing as a way of defending one’s safety (20:40). Miharu’s ignorance of morality has directly been the basis to be tagged as amoral. As Miharu saves Goreng’s life many times, this woman significantly influences Goreng’s decisions such as killing and even eating human flesh, which is never part of the man’s principles.

Imoguiri is the second cellmate of Goreng (39:20). Idealist is one of the leading personalities of Imoguiri as the character hopes for solidarity without knowing the harsh reality inside the VSC (45:13). This thinking of Imoguiri shows faith in people and that uprightness and altruism come out to every individual spontaneously. Imoguiri’s personality is prevalent with the superego - or the portion of the human unconscious which is accountable for our ability to think righteously and morally.

Baharat is Goreng’s third cellmate (1:00:46). Baharat is a

Table 1
Supporting characters analysis

Supporting Characters	Personality	Psychological Aspect
Trimagasi	Selfish and Greedy, Aggressive	id
Miharu	Impulsive, Amoral	id
Imoguiri	Idealistic, altruistic	superego
Baharat	Optimistic, Faithful	ego
Mali	Pure and Innocent	superego

Table 2

Conflict	Scene	Dialogue	Implications	Psychological Aspect
Man vs. Self	56:44 Imoguiri instructs to eat its own flesh.	<i>"Eat... or be eaten."</i> <i>"I want you to feed off my body, Goreng."</i>	Survival Cannibalism	Moral Dilemma
	37:12 Goreng having hallucinations	<i>"No. I was helpless and you showed no mercy."</i>	Remorse & Penitence	Guilt & Conscience
	1:15:20 Miharu being stabbed	<i>"Miharu! Miharu! Miharu!"</i>		
	01:05:47 Goreng allies with Baharat	<i>"Help me go down. We use whatever weapons we can. We get onto the platform and hand out food at every level, just enough to survive."</i>	Redemption	Atonement
Man vs. Man	27:10 Trimagasi holds Goreng captive.	<i>"Before you eat them, you have to purge them for seven to ten days. So there's no need to be scared. Yet."</i>	Greed	Selfishness
	33:12 Goreng stabs Trimagasi	<i>"I want you to know that I hold you responsible. Not the people up above. Not the circumstances. Not even the administration. You"</i>		
	1:13:15 Goreng and Baharat protects the food	<i>"Another couples of levels, and we start handing out food"</i> Baharat said and Goreng agreed.	Survival	Rapacious
	1:12:29 Goreng hits the woman.	<i>"a day without food?... Fuck that"</i>		
Man vs. Environment	1:15:23 Goreng attacks the man who stabbed Miharu.	<i>"Shit... If there's nobody alive, the platform doesn't stop."</i>	Injustice	Superiority and Inferiority
	1:38 Goreng being introduced to the system.	<i>"There are three types of persons: those at the top, those at the bottom, and those who fall."</i>		
	52:50 Imoguiri later agreed with Goreng.	<i>"This isn't a great place for someone who likes books. I've worked for them for 25 years. For eight years, I've sent people to this hell."</i>	Dystopia	Despair
	42:18 Goreng's awareness of reality.	<i>"No, it's not easy here. I'll be glad just to get out alive."</i>	Transformation	Adaptive Mind-set

religious man who speaks with the words of faith. One distinct quality of Baharat is optimism as the character says:

You're fine. Be optimistic.

The dictionary defines optimistic as having a positive outlook on life despite current hardships. In the psychoanalytic lens, the ego is the best representation of the character. Baharat has the quality to sort one's thoughts on what is morally righteous but at the same time is also ready to hurt people when the time calls for survival.

The Platform finally stops at level 333 where Goreng and Baharat find a child hiding under the bed (1:21:54). The child's purity and innocence despite the struggle experience signify as superego. The child integrates the values and morals of society in making a decision, controls the Id (contradictory to Trimagasi and Miharu's impulsive actions), and persuades the ego to apply moralistic goals (encourages Baharat's positivity).

The psychological aspect found in the supporting characters are archetypes of Sigmund Freud's Psychoanalytic Theory; the id, ego, and superego, thus, each supporting character has psychological effects to Goreng, as the main character of the film.

B. Conflict

The table below presents the conflict of the main character and how it affects his psychological aspect.

The struggle of man vs. self or Goreng to himself is one of the leading conflicts throughout the film. Cannibalism is one of the significant inner struggles that arises in Goreng.

Eat... or be eaten.

This struggle has led to Goreng's moral dilemma, a psychological circumstance when two available choices and obligations do not result in any moral outcomes (Crowder and Turvey). Moreover, the same dilemma also happened when Goreng had Imogiri instructed to eat the woman's cadaver (56:44):

I want you to feed off my body, Goreng

Thus, this caused Goreng to remorse and penitence. Goreng may have survived the cannibalistic attempt of Trimagasi; however, the man can never escape the remorse and penitence that comes after it. This event is a byproduct of Goreng's guilt and conscience, which manifests through unconscious hallucinations. Moreover, in the study of Breggin, P. R. (2015) in the journal titled, "Understanding and helping people with hallucinations based on the theory of negative legacy emotions," it states that hallucinations share many qualities with guilt, shame, and anxiety. Another scene that depicts Goreng's remorse and penitence is when Goreng witnessed Miharu being stabbed countless times (1:15:20):

Miharu! Miharu! Miharu!

This scenario has urged Goreng to rescue but fails. This causes Goreng to feel guilt and desperation. In results, Goreng's eagerness to change the system in the cell indicates the search for redemption. The dictionary defines redemption as an "act of saving or being saved from sin, error, or evil." For Goreng, the sense of redemption is to attain atonement. In one of the scenes in 01:05:47, Goreng suddenly whispers to Baharat:

Help me go down. We use whatever weapons we can. We get onto the platform and hand out food at every level, just enough to survive.

Goreng believes that the proper atonement of one's own sin is the catalyst to stop the platform's operations and send a message to the administration. The second conflict is man vs. man. Trimagasi holds Goreng captive (27:10):

Before you eat them, you have to purge them for seven to ten days. So, there's no need to be scared. Yet.

Thus, Trimagasi shows violence to Goreng out of the older man's instinct for survival.

I want you to know that I hold you responsible. Not the people up above. Not the circumstances. Not even the administration. You.

Throughout the scene, greed is the evident characteristic shown by Trimagasi through prioritizing one's sake and this signifies selfishness as a characteristic. According to Crocker, people are selfish in benefiting an individual's sake.

The second time the conflict arose is the confrontation between Goreng, Baharat, and an inmate (1:12:29)

A day without food? Fuck that

The woman swears on Goreng. The woman then grabs the food from the platform, which forces Goreng to hit the woman with the metal pipe and eventually dies.

Another couple of levels, and we start handing out food.

Baharat utters before the third conflict arises. This is when the men on the 48th level attack Goreng and Baharat while both men are protecting the food (1:13:15). With courage and remorselessness, Goreng and Baharat hit one of the men with the weapons. Afterwards, both men heard Miharu's voice asking for help, without hesitation, Goreng and Baharat attacked the men (1:15:23). However, both men then jumped to the platform as it ascended down.

Shit... If there's nobody alive, the platform doesn't stop.

The classified confrontation shows a phase of survival that results in rapaciousness, as a psychological aspect. Lastly, the identified conflict in the story is man vs. environment. It involves conflict between Goreng associated with the VSC and its system. When Trimagasi introduces Goreng to the system's operation in prison (1:38). The older man explains to Goreng:

There are three types of persons: those at the top, those at the bottom, and those who fall.

Hence, this scene unveils the injustice implication that the people from above are privileged to enjoy the foods beyond what is needed, but the people from the lower levels are the ones suffering from overindulgence. This affects the psychological aspect as it results in the superior mind-set of the people above and inferiority mentality of the people in lower levels. According to Dr. Dan Brennan (2021), superiority is a mental-attitude comparing an individual's abilities better than others. Yet, this mindset corresponds to an awful attitude in treating other people. On the other hand, Nuna Alberts (2020) defines inferiority as a state of mind lacking motivation in dealing with goals in life influenced by society. Thus, in the movie, this mentality exists because of the injustice inside the prisons.

Moreover, the second scene spotted is when Imogiri eyewitnesses the ruthless actions and operations that appeared

Table 3
Setting analysis

Level	Setting	Psychological Aspect
0	food Preparation Area	Survival
48	book and samurai	Fear
171	knife, book, beds, and bedsheets	Survival
33	dog, book	Survival and Emotional Support
202	piece of broken glass, ripped pages of book, Imoguiriri's corpse	Survival and Suppression
6	rope, metal pipes	Survival
333	lowest level, the child	Redemption

in the prison:

This isn't a great place for someone who likes books. I've worked for them for 25 years. For eight years, I've sent people to this hell

Hence, this scene signifies a dystopian theme. The Master Class (2021), defines dystopia as a society where great suffering and dehumanization are present because of injustice. Goreng and Imoguiriri hopelessness results in despair as a psychological aspect. The goal of modifying the system is now entirely out of sight.

Furthermore, the last scene is Goreng's understanding of the reality in the VSC. The involvement of Goreng has transformed the man's mentality and personality to survive (42:18).

No, it is not easy here. I will be glad to get out alive.

Thus, as an implication of this scene, transformation is seen. The Dictionary defines transformation as a dramatic change of form, especially in a behavioral pattern. Regardless of the developments, Goreng's aim is to survive only. While dealing with battle, Goreng flourished a psychological aspect as the man's way in enduring reality: and it is being adaptive. According to the APA Dictionary of Psychology (2022), adaptive mentality and behavior enable a person to regulate and adjust their personality to the environment that they live in. Goreng is adaptive by coping with the demands in prison to survive while the man lasts.

A moral dilemma, guilt, conscience, atonement, selfishness, rapaciousness, superiority and inferiority, despair, and adaptive mindset are the psychological conflicts experienced by the film's main character.

C. Setting

The table 3 presents the setting of the movie and how it affects the main character's psychological aspect. Moreover, the levels are based on the chronological order of events that transpired in the film.

The first setting introduced is Level 0 or the food preparation area. Level 0 is the most essential among all the levels as it carries and consists of the vital necessity of every human: food. It is a substance that incorporates vital nutrients to provide growth and essential processes for humans. Thus, this setting affects the survival processes of Goreng as the man signifies food to survival.

Upon entering the VSC, Goreng is in level 48 with Trimagasi. This level comprises two beds, one sink, and a mirror. Alongside is Goreng's book and Trimagasi's samurai knife. Trimagasi is accompanied by this object for a year. However, Goreng concludes that Trimagasi's samurai plus knife is utilized in killing former cellmates to survive. Goreng

thinking the circumstances makes the man in fear. Olivia Guy Evans explains fear as a natural emotion a person feels upon experiencing danger.

After a month, both men are assigned to level 171. Trimagasi knew this level is a worse cell. The knife in level 171 plays a huge part in the psychological factor of the characters as it signifies that the person who possesses the object would have the upper hand, leaving the other person as the oppressed. As Trimagasi attempts to get a slab from Goreng's flesh, Miharu arrives just in time, banging Trimagasi using the knife. Miharu then approaches the weak Goreng and feeds the man with Trimagasi's corpse. It is indeed an obscene scene of cannibalism but in order for Goreng to survive, the man do not resist to eat the flesh.

Goreng wakes up at level 33 with a new floormate, Imoguiriri along with Ramesses II, the sausage dog; the three could eat enough food to survive. As much as food is needed to survive, materials can also be essential for emotional support that is not much focused on but is one of the needed things for survival. The book of Goreng and the dog of Imoguiriri serve as emotional support. The dog helps Imoguiriri with the woman's suffering and keeps her calm, while the book Goreng keeps the man sane at times of difficulty.

Level 202 is where drastic changes begin and Goreng is left with Imoguiriri's corpse. Goreng devoured Imoguiriri's flesh for weeks just so the man could survive. Not only did Goreng have to endure being alone in the low level, an empty room made Goreng lose sanity, and to cope with it, the man grabbed a piece of broken glass from the open platform and used it to count the remaining days left on the lower level. The broken glass also shows how Goreng tried to suppress the cannibalistic behavior and the man's resistance to eating Imoguiriri's flesh.

In the following month, Goreng awakens in Level 6 with Baharat. The man decided to climb to the top using rope as a way of setting free. However, the Nazis destroy the plan of both men. So, Baharat and Goreng decide to go down to change the system even if it entails danger. Both men grab the metal pipes from the bed frame for weapons. Baharat and Goreng then decide to descend 50 stories and begin distributing food only from the 51st floor. Driven by the eagerness to change reality, Goreng and Baharat bravely showed determination in order to survive.

Lastly, level 333, the bottom part of the pit. This level plays a significant part in the film as Goreng and Baharat have discovered a child living at this deepest level. Goreng sent the child to the topmost level to deliver the message which is the reality inside the pit to the Administration. Goreng doing this is not driven by guilt and conscience but from the sense of redemption Goreng gained after succeeding the mission.

The setting reveals survival, fear, greed, emotional support, suppression, and redemption as the psychological aspects experienced by Goreng in the film.

5. Summary of Findings, Conclusion, and Recommendation

This chapter summarizes the findings in response to the study's sub-problems, leading to a conclusion based on the results. Fundamental and vital recommendations to the study's beneficiaries are offered in light of the findings and conclusion.

A. Findings

Based on the gathered and interpreted data, the fundamental findings are as follows:

1. The psychological aspect found in the supporting characters are archetypes of Sigmund Freud's Psychoanalytic Theory; the id, ego, and superego, thus, each supporting character has psychological effects to Goreng, as the main character of the film.
2. Moral dilemma, guilt and conscience, atonement, selfishness, rapaciousness, superiority and inferiority, despair, adaptive mind-set, are the psychological conflicts experienced by the main character of the film.
3. The setting reveals survival, fear, greed, emotional support, suppression, and redemption as the psychological aspects experienced by Goreng in the film.

B. Conclusion

Based on the findings, Galdar Gaztelu-Urrutia's *The Platform* has an underlying message concerning the psychological aspect that influences the main character of the film.

C. Recommendation

Based on the findings, the following recommendations are hereby offered:

1. The supporting characters may be extracted through

the Behaviorist theory.

2. A thorough analysis of the external conflicts may be used to decipher the *man vs. society* and *man vs. technology* of *The Platform*.
3. Symbolism and theme may be integrated to dissect the setting of the film.

D. Further Recommendation

The following topics are guides for future literary researchers for future analysis and study.

1. *The Wolf of Wall Street: A Study of the Main Character's Psychological Patterns*
2. A Comparative Study of the *A Quiet Place* and *Parasite* Movies
3. *Broken Marriage Vow* and *The World of the Married: A Structural Analysis of Differences*
4. Cultural Analysis of Kevin Kwan's *Crazy Rich Asians*
5. Gender Exploration of the Characters of Alice Oseman's *Heartstopper*

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