

# Inner Conflict of the Character in the Movie Ngeri-Ngeri Sedap by Bene Dion

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**Abstract** The movie "Ngeri-Ngeri Sedap" presents various inner conflicts faced by the Batak community, covering the complexity of life, including cultural values, traditions, and norms adopted, as well as various challenges faced in modern life. The movie is very related to the life of modern Indonesian society today. This research aims to describe the forms of inner conflict experienced by the characters contained in the movie Ngeri-Ngeri Sedap by Bene Dion. This research uses a qualitative descriptive method with a literary psychology approach. Primary data is obtained from the dialog, expressions, and gestures of the characters in the film, especially those that reflect the inner conflict under study. Data collection was done through film observation, text analysis, and dialog recording. Data analysis used a qualitative descriptive approach with the application of Sigmund Freud's Literary Psychology Theory to identify inner conflicts. The results found 86 inner conflicts in the movie "Ngeri-Ngeri Sedap", with 28 conflicts related to Id, 30 related to ego, and 28 related to superego. The most inner conflicts are raised by Mr. Domu's character, which is 46.

**Keywords:** Ngeri-Ngeri Sedap Movie, Inner Conflict, Literary Psychology, Sigmund Freud, Batak Tradition

## 1. Introduction

(Febrilian et al. 2022) also stated that literary works have the potential to be inspired by various sources, including social problems arising from interactions between individuals in society. In literary works, authors can describe and convey their views on these social problems, as well as express aspirations and criticism of existing social conditions, with movies as one example. Shaping character education can be done by introducing literary works from various regions to the millennial generation (Apriliyana et al., 2022). Every literary work always offers moral values that can relate to the noble traits of humanity, and fight for human rights and dignity (Yusuf et.al, 2021) Movies provide opportunities for viewers to capture the implied messages in the story that can be connected to the surrounding social reality. According to Octastefani (2019) According to Octastefani (2019), movies can reflect the culture of a nation and can influence the culture of that country. Experts also reveal that many films raise true stories in society, so that the ideological messages contained in the film are able to change the mindset of the audience. Film is one of the works of art that can be used to convey information through messages in a way that can be said to be unique. Film is one form of audio-visual mass media that is widely recognized by the public (Elang et.al, 2023). Movies are built using various signs, which are then interpreted into meanings that can influence the mindset of the audience. Movies have a positive impact on society, if the film conveys messages that build education, struggle, history, social values Nurul et al. (2021) According to Asri (2020) According to Asri (2020), films utilize audio visuals and movement to convey their messages. An interesting storyline makes the movie more able to influence the audience's interest and increase their imagination and emotional power. With the help of technology and the power of art, movies are not only entertaining, but also persuasive facts and education (Rizza at el, 2022).

Indonesia is one of the countries that has a diverse culture. Indonesian culture is unique according to each region where they live. (Putri & Ahsin, 2021). The development of the film industry in Indonesia has experienced rapid and significant growth, and currently, Indonesian cinema has succeeded in showing its ability to create films that are more in line with Indonesian cultural values. (Kurniawati, 2022). In the world of literature, conflict is considered very important to support the course of a story because it provides an interesting dynamic for readers or viewers and is one of the key elements in enriching the plot of the story (Dwi et al, 2022). (Saputri, 2021). However, the process of creating harmony

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in this diversity is not always easy. Culture is all types of human activities and their patterned results, both perceived and unperceived. As a product, culture includes values, beliefs, norms, symbols, and ideologies, while as a way of life, culture is in the form of human relationships and human attitudes or behaviors in establishing relationships with others. (Shofiyaturosyidah et al, 2021). Sometimes, cultural differences can leading to conflict in the community. Therefore, it is important for individuals to have the skills to manage conflict effectively, so that they can overcome differences and tensions that arise and promote peaceful and sustainable problem solving.

Differences in perception between parents and their children can create ongoing conflict. In fact, Setiawan et al. (2024) explained that conflict can also occur on a smaller scale, such as within the scope of family and friendship. The movie *Ngeri-nger Sedap* by Bene Dion is one of the Indonesian films that has inner conflict. The movie "Ngeri-nger Sedap" tells the story of a pair of parents who really miss their children who live far from their families. In everyday life, communication and interaction are the causes of inner conflict.

a speech act which in this domain is related to the movie (Farah et al., 2022). Although this Batak family looks happy from the outside, there is actually disharmony inside because their children are reluctant to return and visit their hometown. Mr. Domu and Mak Domu, the parents, then devise a plan to get their children to come home. However, one day, a secret lie within the family is revealed, which causes inner conflict in the characters and leads to the divorce between Pak Domu and Mak Domu. Pak Domu's stubbornness in demanding his children's way of life in the film reflects patterns of behavior passed down through culture and tradition. Culture involves values, norms, and ways of life that are accepted by society. (Saslinasti, 2021). In this context, Mr. Domu may believe that maintaining tradition and prioritizing how others perceive his family are important aspects of maintaining his family's identity and survival.

Based on the description of the problems above, research on inner conflict in the movie "Ngeri-Ngeri Sedap" by Bene Dion is important because it is relevant to everyday life in Indonesia. The movie depicts an internal conflict in a Batak family, where the younger generation rejects the traditional customs and expectations of the parents. The difference in views between parents and their children results in deep conflict, even to the point of threatening a real divorce. This research aims to delve deeper into the characters' inner conflicts revealed in the context of the movie, providing deeper insights into social and cultural dynamics relevant to the times. By understanding the conflict in this movie, it is hoped that it can provide a better understanding of the complexity of the social and cultural life of Indonesian society and provide insights for peaceful solutions and conflict resolution in society.

Some articles argued that conflict is inevitable and exists at various levels in society, including on a broad scale such as in the social structure of countries and organizations, and also on a smaller scale such as within families and friendships. Thus, conflict remains an inherent aspect of human life. Inner conflict is a conflict that occurs within a character or is commonly referred to as a conflict of the soul because it involves a character's internal battle to determine and resolve a problem or situation he faces. (Fachrudin, 2020). It was explained that inner conflict is a conflict that exists within a person who experiences emotions such as, desires, conflicting demands. Inner conflict will continue to arise in the human subconscious and often disturb the individual's peace of mind, even though the individual does not realize it. This kind of psychological condition is generally experienced by individuals who face personal problems and have difficulty solving their problems. Saputri. et al (2021) explained that this is because every human being has his own character and nature, as well as the nature of humans as social creatures, so the interaction between these characters often results in intersection or conflict. Character is said to be the quality or mental or moral strength that is a special personality that drives and drives and distinguishes individuals from one another. (Nugraheni & Ahsin, 2020). This shows that in social life, differences in character and traits between individuals can cause friction or tension in interpersonal relationships. Therefore, it is important to have the skills to manage conflict and build harmonious relationships with others.

The psychological approach is an approach that stems from the assumption that literary works are always about human life events. Literary psychology is the analysis of texts by considering the relevance and role of psychological studies. By focusing on the characters, inner conflicts that may contradict psychological theories can be analyzed. In this relationship, researchers must find symptoms that are hidden or deliberately hidden by the author, namely by utilizing psychological theories that are considered relevant. Literary psychology aims to understand the psychological aspects contained in literary works. Saputri. et al (2021) explained that literary psychology research has an important role in understanding literature because of several advantages it has. First, literary psychology is important for investigating aspects of characterization in more depth. Second, this approach provides feedback to researchers about the characterization problems developed in literary works. And finally, this kind of research is very helpful in analyzing literary works that present psychological issues, thus opening up a wider horizon of understanding of the messages and meanings hidden in literary works. Psychological science explains that character is the beliefs and habits that can indicate a person's behavior (Ardila et al. 2022). Literary psychology research is conducted in two ways. First, through understanding psychological theories and then analyzing a literary work. Second, by first determining a literary work as the object of research, then determining the psychological theories that are considered relevant to conduct the analysis. So, literary psychology is a literary study that views work as the psychological activity of authors who will use their creativity, taste, and creativity in creating works. Likewise, readers in responding to the work will also not be separated from their respective psyches.

Saputra & Fanani (2020) explained that psychoanalysis is a scope of the study area of literary psychology, and the person who first introduced the study model was Sigmund Freud. This theory focuses on analyzing literary works based on the human subconscious. Freud believed that literary works are reflections of the unconscious drives and conflicts of authors and readers. Freud divided the personality structure in humans into three components, namely:

a. Id

Nurjam'an (2023) explains that Freud took the term "Id" from the Book of It (Das Buch vom Es in German) by Georg Groddeck, a pioneer of early psychosomatic medicine. The term "Id" comes from Latin, which translates to "it" in English and "Es" in the original German. The Id represents the primary thought process in the human mind, which includes the most primitive impulses, such as basic needs that must be satisfied. The Id is governed by primitive drives such as sexuality and aggression that arise from the human body. In Freud's psychoanalytic theory, the Id is the unconscious part of the personality responsible for instinctual drives that are uncontrolled and unaffected by morality or reality.

b. Ego

Nurjam'an (2023) explains that the ego according to Freud is a part of the id that has been modified by the direct influence of the outside world. The term "ego" comes from Latin which means "I", while Freud uses the word "Ich" in its original German. In Freud's view, the ego functions as an intermediary between the id, superego, and the outside world to balance primitive drives, morality, and reality. The ego must be able to manage the delayed gratification of urges and impulses from the id until a socially acceptable situation or way is found to satisfy those urges. Since the id tends to want satisfaction without regard for morality, the ego must create conditions that are acceptable to the superego. To protect itself from unacceptable id urges, the ego uses defense mechanisms such as repression, reaction formation, projection, regression, denial, rationalization, and sublimation. Such defense mechanisms are used whenever the internal drive threatens to create anxiety or when there is a danger of the original unacceptable drive reappearing.

c. Superego

Nurjam'an (2023) explains that Freud's superego (überich in German) is a representation of our conscience that is influenced by social norms and goes against the primitive urges of the id by promoting moral and ethical thinking. The term "superego" consists of the Latin word "super" or the German "über" meaning "above" or "higher", and "ego" or "ich". Thus, the superego can be defined as "above the ego" or "higher power" in the mind, where conscience and moral norms reside. For religious individuals, the superego may be thought of as the part of man where God resides. Superego conflicts with the urges of the id which are often incompatible with social norms. This happens either because of the need to delay gratification until reality allows (ego function), or because of prohibitions imposed by others, especially parents, and the social environment. The superego contains the summary of these norms and prohibitions. There are two aspects to the superego: conscience and ego ideal. Both function as positive and negative, and act as moral guides in individual behavior.

## 2. Structure of References

There are previous studies that discuss the inner conflict of the main character such as research conducted by Dewi (2022) with the title *Literary Psychology Study in the Movie "Sabar Ini Ujian"* Karya Anggy Umbara. This study aims to describe the inner conflict, factors causing inner conflict, resolution of inner conflict, as well as the suitability of the results of the analysis of the film "Sabar Ini Ujian" by Anggy Umbara with literature teaching materials in high school. This research uses a qualitative descriptive research method. The results of this study show that (1) there is an inner conflict in the movie "Sabar ini Ujian" which consists of Type 1 Conflicts including near-close, far-far, and near-far conflicts, Type 2 Conflicts, and Type 3 Conflicts. Furthermore, there are two factors that cause inner conflict, namely the mismatch between thoughts and beliefs in the heart and the mismatch between expectations and roles. (3) Inner conflict resolution uses four styles, namely *Integrating Style*, *Avoiding Style*, *Dominating Style*, and *Compromising Style*. (4) The results of the analysis of the film "Sabar ini Ujian" by Anggy Umbara are suitable to be used as literature teaching materials in high school in class XI semester 2 with Basic Competencies 3.18 Identifying the storyline, act by act, and conflict in the drama read or watched.

Relevant research belongs to Juita (2021) entitled *Analysis of the Personality and Inner Conflict of the Main Character in the Short Film Dí Dá* by Ryan Tan. This research discusses the personality and inner conflict of the main character in the short film Dí Dá by Ryan Tan. This research uses a qualitative descriptive method with a literature study based on Sigmund Freud's psychoanalysis theory with the personality structure of id, ego, and superego. The results obtained from this research are that the main character has a selfish personality, feels himself unlucky, and is full of regret. The inner conflict experienced by the character is reflected in the lyrics of the song he wrote, which contains how he initially felt unlucky and regretful about what he did to his mother.

Research that has been conducted by Prihastiwi (2022) with the title *Inner Conflict Analysis of the Main Character in the Film Liam Dan Laila* Karya Arief Malinmudo *Literary Psychology Approach*. This study aims to describe the inner conflict of the main character in the movie Liam and Laila by Arief Malinmudo. By using the Kurt Lewin approach and a review of literary psychology developed by Sigmund Freud, namely: Id, Ego, Superego. This research is qualitative descriptive research. This research method is to use the type of documentation research where research is carried out by collecting data from various literatures studied not only books, but also in the form of documentation materials, magazines, journals, websites, films. The similarity between this research and the research that the author made is the

theory used, namely Sigmund Freud's literary psychology. Meanwhile, the difference lies in the variables and subjects studied.

Research that has been conducted by Hayati (2021) with the title Inner Conflict of the Main Character of the Film Moga Bunda Disayang Allah directed by Jose Poernomo: A Literary Psychology Analysis. This research aims to describe the psychological picture of the main character (Karang) in the film Moga Bunda Disayang Allah directed by Jose Poernomo. The data source in this research is the 90-minute movie Moga Bunda Disayang Allah directed by Jose Poernomo produced by Soraya Intercine Film. Indonesian drama film released on August 2, 2013. The result of this research is that it can answer the research statement, namely there are aspects of inner conflict found in the main character (Karang) consisting of (the concept of guilt, pent-up guilt, self-punishment, shame, sadness, hatred and love) in the film Moga Bunda Disayang Allah directed by Jose Poernomo.

### 3. Research Methodology

This research uses a qualitative descriptive approach method. This research was conducted by collecting qualitative data such as interviews, observations, and documentation where the data was then analyzed to produce in-depth and contextual findings. The descriptive qualitative approach allows researchers to explore the phenomenon of inner conflict in the movie "Ngeri-Ngeri Sedap" by Bene Dion in depth and detail.

This research uses primary data in the form of scene dialog, expressions, and gestures of characters in the film "Ngeri-Ngeri Sedap" by Bene Dion, especially in sentences that reflect the conflict to be investigated and secondary data can come from various media such as journals, books, reports, databases, or other official documents. The data collection techniques used in this research are literature study, film observation, text analysis and dialog data collection. The data analysis technique used in this research is qualitative descriptive analysis. Inner conflict analysis uses Sigmund Freud's Literary Psychology Theory to find and analyze the inner conflicts that occur in the characters in the film. There are 3 indicators used to analyze inner conflict, namely id, ego, and superego.

Data validity in this study was carried out using the technique of extended observation. This technique was chosen to ensure the accuracy and credibility of the film transcripts that had been made with the dialogues in the film scenes. In addition, the researcher can see and hear the movie scene directly, so that it can more easily identify errors in the transcript.

### 4. Result and Discussion

The inner conflict of the characters in the film "Ngeri-Ngeri Sedap" was analyzed using Sigmund Freud's Literary Psychology Theory which includes three indicators, namely id (impulsive impulse), ego (mediator between id and reality), and superego (internalization of moral rules and values received from the social environment).

#### a. The Inner Conflict of the Characters in the Movie "Ngeri-Ngeri Sedap"

In the movie "Ngeri-Ngeri Sedap" by Bene Dion, there are several inner conflicts experienced by the characters. Based on Sigmund Freud's Literary Psychology theory, the characters experience various inner conflicts. The following are the results of the types of inner conflicts according to Sigmund Freud:

##### 1) Id

*"Hebattt. Memang lae kita ini jago kalau mendidik anak"*  
(Dion, 2022)

The quote shows that Mr. Domu is proud of Hotman, who has become a successful lawyer and has proven that the education given by his parents was not in vain. Hotman's success is proof that Mr. Domu has also succeeded in educating his son well. This is in line with Pak Domu's Id, which is the drive to feel proud and recognized as a successful parent.

*"Bapak ga suka kau jau pelawak mang"*  
*"Kata bapakmu kalo kau melawan terus, ga boleh kau pulang!"*  
(Dion, 2022)

The above quote shows that Mr. Domu is driven by the desire (id) to control Gabe's life and shape it according to his wishes. He wants Gabe to follow in Hotman's footsteps, becoming a successful and respectable professional. Mr. Domu may feel that Gabe's choice as a comedian is an affront to traditional values and jeopardizes the family's reputation. This view is in line with Mr. Domu's traditional values, where parents have a major role in determining the future of their children. This is in line with the opinion of Sari et al. (2022) which states that parents have a major influence on children's education. As figures who are present from the beginning of a child's life, parents become influential models in shaping children's mindsets, emotions and behavior. The way parents interact, communicate, and nurture also affects children's attitudes and behavior. Therefore, the role of parents should not only focus on providing formal education to children, but also on shaping their overall character and personality.

*"Akh, kalian ini dengar gosip. Ngga mungkin lah. Domu itu anak pertama, dia bertanggung jawab sama keluarga. Jadi kawin sama batak lah."*  
(Dion, 2022)

In the snippet of dialogue above, Pak Domu shows a strong desire to maintain tradition and preserve Batak culture by emphasizing the importance of Domu, his first child, to marry a Batak person. This reflects the drive of Mr. Domu's Id, which is driven by the desire to have offspring who maintain the family's cultural heritage and traditions. He wants his grandchildren to inherit the Batak values and traditions that have been passed down for generations. This desire is a manifestation of Pak Domu's Id, which is the part of his personality that seeks pleasure and self-fulfillment. Pak Domu's attitude reflects patterns of behavior inherited through cultural heritage and tradition. Such cultural heritage involves values, standards of behavior, and norms that are accepted by society in general (Saslinasti et al., 2021). In this context, Mr. Domu may consider that maintaining traditions and giving primacy to others' views of his family are important elements of his family's identity and survival.

*"Kenapa Harus sih mak? Mau batak mau sunda kan sama sama manusia mak?"*  
(Dion, 2022)

In the above dialogue excerpt, Domu expresses her basic drive to ignore cultural differences and emphasize our similarities as human beings. She questions why culture is an obstacle in relationships, demonstrating an attitude driven by the instinctual drive of the Id, which focuses on self-gratification and immediate wish fulfillment without taking into account consequences or moral considerations.

*"Ngga ada beresnya mak, aku ada usaha mak. Aku juga yang harus jaga kan pak pomo?"*  
(Dion, 2022)

In the excerpt, Sahat expresses his desire to help Pak Pomo, an elder who has no children and wife without considering the promises he has made to his parents. He wants to help Pak Pomo in his daily life and run his business. His attitude is driven more by the desire to help Pak Pomo, without thinking about his obligations or responsibilities towards his family. This reflects an aspect of the Id, which is an instinctive drive or personal desire unaffected by moral or social considerations.

*"Iyaa, dia yang mengurus mamak domu dan aku. Untung dia kerja pns di kecamatan, jadi ngga perlu dia merantau."*  
(Dion, 2022)

In the dialogue excerpt, Pak Domu shows a sense of relief or satisfaction that his son Sarma does not need to migrate because he has a permanent job as a civil servant in the sub-district. This corresponds to the basic desire to reduce inconvenience or hassle, which reflects the drive of the Id.

*"Eh mak mak mak, gandeng aku cepat"*  
*"Apa kau?"*  
*"Gandeng aku cepat, penting ini!"*  
(Dion, 2022)

In the snippet of dialogue, Pak Domu shows a strong urge to look intimate and harmonious in front of the Pastor and gain recognition and respect from the community without paying attention to Mak Domu's responses or questions. Pak Domu's behavior can be explained through the concept of internal or psychological conflict described by Sabila (2022). In this context, the conflicts that occur appear to be internal or inner problems faced by Mr. Domu. For example, the internal conflict includes the conflict between Pak Domu's natural drive (Id) to fulfill his desires immediately, without considering greater considerations or consequences, with Pak Domu's Ego consciousness which realizes that his relationship with Mak Domu is not always fine and is worried that the Pastor will find out about this fact. Thus, the dialog shows how internal conflict becomes part of the psychological dynamics of individuals, influencing the way they perceive and respond to situations in their lives.

*"Seberapa besarnya pesta ini. Berapa banyak pun uangnya yang kau kasih, kalau pahoppu pahoppu itu ngga datang, sia-sianya! Nama pestanya aja sulang-sulang pahoppu, pahoppu ku itu ya mereka"*  
(Dion, 2022)

In the excerpt, Mr. Domu shows an impulsive and emotional reaction to the need to ensure the attendance of all guests at his traditional feast. He is more concerned with the desired end result, which is the success of the feast, rather than taking into account the consequences or further considerations, reflecting the drive of his id. The truth is that Mr. Domu is disappointed with his children's lack of enthusiasm for the party, as well as his desire to demonstrate his assertiveness and control as the head of the family (Id). Mr. Domu wants to make sure the party goes according to his wishes.

*"Sia-sia pak? Ngga ada yang sia-sia pak. Aku kan jadi pintar. Cuma anak yang pintar yang berani ngelawan bapaknya, apalagi bapaknya yang kolot."*  
(Dion, 2022)

In the snippet of dialog above, Gabe expresses his desire to pursue his dreams and shows a brave and rebellious attitude towards his father. Gabe wants to be a comedian and pursues his dream. He feels he has the talent and passion to entertain others. He wants to make others laugh and feel happy. This reflects an instinctive drive or personal desire that arises from within him, which is characteristic of the Id.

*"Ngga balik ke sini dia lae? Kan kalau kita orang batak, biasanya anak terakhir ngga merantau. Di kampungnya ngurus orang tuanya."*  
(Dion, 2022)

In the snippet of dialogue above, Mr. Lapo 1 expresses the view that the last child should not migrate and should stay in the village to take care of the parents. Pak Domu, although aware of this, still allows Sahat to migrate because there are still matters to be taken care of. This reflects Mr. Domu's inner drive to base his decision on current needs and affairs, without considering social norms or family traditions that might influence the choice.

## 2) Superego

*"Cuma sementara itu. Si Gabe itu mau jadi hakim atau jaksa. Bentar lagi juga berhenti dia"*  
(Dion, 2022)

The above quote shows that on the other hand, Mr. Domu feels disappointed with Gabe who chose to become a comedian. He feels that Gabe is not reaching his full potential and is not following in Hotman's footsteps even though he is also a law graduate. This goes against Mr. Domu's Superego, which is the sense of responsibility to provide the best education for his son and the hope that Gabe will follow in Hotman's successful footsteps. Mr. Domu has high hopes for his children and wants them to follow in his footsteps. Mr. Domu wants to see Gabe succeed in the way he wants to, which is to become a judge or prosecutor. He feels that being a comedian is not the right choice for Gabe and does not match his expectations. Mr. Domu's disappointment with Gabe can be seen in his reaction when he sees Gabe on TV. He doesn't like seeing Gabe and asks Mr. Lapo 2 to change the channel.

*"Denger-denger mau kawin dia sama orang sunda"*  
*"Akh, kalian ini dengar gosip. Ngga mungkin lah. Domu itu anak pertama, dia bertanggung jawab sama keluarga. Jadi kawin sama batak lah."*  
(Dion, 2022)

In the snippet of dialogue above, Pak Domu shows a strong emphasis on family responsibility and the importance of maintaining Batak customary traditions. Despite pressure from his friends to ignore the customs and choose a partner from outside the Batak culture, Mr. Domu insists that it is important for Domu to marry a Batak person to maintain the continuity of the family's cultural heritage and traditions. This sense of responsibility is a manifestation of Pak Domu's Superego, which is a part of his personality internalized from social norms and values. His desire to have a Batak grandchild is driven by Id and Superego, while his desire for Domu to choose his own partner is driven by Ego.

Mr. Domu felt depressed and frustrated because he could not decide which choice was best. This inner conflict has an impact on Mr. Domu's relationship with Domu. Mr. Domu may become *overprotective* and pressure Domu to follow his wishes. This makes Domu feel constrained and not free to express herself. This conflict may cause tension and a rift in their relationship.

*"Kau itu anak pertama mang, kau yang melanjutkan marga, kau yang melanjutkan adat. Kayak mana kau mau bertanggung jawab kalau istrimu nanti ngga ngerti adat mang..."*  
(Dion, 2022)

In the snippet of dialog above, Mak Domu reminds Domu of his responsibility as the first son in maintaining family traditions and customs. This reflects Domu's inner voice reminding her of the moral and social demands of her superego,

which emphasizes the importance of adhering to social norms and family traditions. Domu wants to make her parents happy and does not want to disappoint them. This sense of responsibility is a manifestation of Domu's superego, which is an internalized part of his personality from social norms and values. His desire to marry Neny is driven by Id, while his desire to honor Batak customs and his parents' expectations is driven by Ego and Superego. Domu feels depressed and frustrated because he cannot decide which option is best. This is in line with the opinion of Marlinton (2021) who emphasizes the importance of tradition as a guide in people's lives. In this context, tradition plays an important role in shaping the attitudes and behaviors of community members, as experienced by Domu who feels pressured between wanting to make her parents happy and fulfill traditional expectations, but also feels driven by personal desires (Id). Domu's internal conflict reflects the dynamics between individual needs and social demands reflected in tradition theory, where tradition is not only part of a community's culture, but also a moral and social guide that influences individual behavior.

Domu's inner conflict has an impact on her relationship with her parents. Domu feels depressed and frustrated that her parents do not accept Neny. This can cause tension and a rift in their relationship. Domu's inner conflict is an example of how love, duty and tradition can clash in an individual's life. This conflict can be resolved with open communication, mutual understanding and compromise.

*"Ngga balik ke sini dia lae? Kan kalau kita orang batak, biasanya anak terakhir ngga merantau. Di kampungnya ngurus orang tuanya"*

*"Si Sahat pun janji mau pulang, tapi masih ada urusannya di Yogya. Pulang dia nanti kalau urusannya sudah beres"*

(Dion, 2022)

In this snippet of dialogue, Pak Domu responded by explaining that Sahat had promised to come home, but still had business to do. This response reflects Pak Domu's sense of responsibility and concern for his family and tradition, as well as his awareness of the obligation of the last child in the family to take care of his parents back home. This sense of responsibility is a manifestation of Pak Domu's superego, which is a part of his personality internalized from social norms and values. He wants Sahat to make him happy, but he also wants Sahat to follow his heart. This reflects the superego aspect that prioritizes social and moral obligations in decision-making. Her desire for Sahat to return to her hometown is driven by Id and Superego, while her desire for Sahat to choose her own path is driven by Ego.

*"Kan kita harus ke rumah inang, makanya kau jangan ke lapo."*

*Aku pun malu jemput-jemput, macam guru SD"*

(Dion, 2022)

In the snippet of dialogue above, Mak Domu emphasizes social norms and the shame of not respecting these traditions or norms. The superego part of Pak Domu is reflected in Mak Domu's response to Pak Domu's desire to socialize at the lapo. Mak Domu understands the importance of maintaining politeness and respecting social norms, such as visiting family or inang homes, rather than going to lapo to socialize with friends. This reflects the views and values that Mr Domu has internalized from his social environment, which encourages him to adhere to existing traditions and norms, thus controlling his desire to have fun at lapo. Thus, this section shows the influence of Pak Domu's superego in influencing his behavior and decisions, which are based on consideration of social norms and moral demands.

*"Seberapa besarnya pesta ini. Berapa banyak pun uangnya yang kau kasih, kalau pahoppu pahoppu itu ngga datang, sia-sianya! Nama pestanya aja sulang-sulang pahoppu, pahoppu ku itu ya mereka"*

*"Tenang lah mak, ku pastikan mereka semua datang"*

(Dion, 2022)

In the excerpt, Pak Domu shows adherence to traditional values and his responsibility as the host in organizing the traditional feast expected by the family, which reflects the superego aspect that directs actions according to social norms and family expectations. Pak Domu's superego encourages him to maintain tradition, respect Opung Domu's wishes, and maintain family harmony. This becomes an important factor in his inner conflict, where he has to balance between disappointment in his children and the hope of organizing the perfect traditional feast.

This inner conflict arises because of the conflict between Id and Ego. The Id encourages Mr. Domu to show his disappointment and assertiveness towards the children, while the Ego reminds him of the negative consequences of such actions. The Superego, on the other hand, encourages him to focus on his responsibilities and solve the problem in a harmonious way. Mr. Domu's inner conflict is an example of how individual desires, family needs and traditions can clash in an individual's life. This conflict can be resolved with open communication, mutual understanding, and compromise.

*"Kok gara-gara aku? Memangnya aku yang salah?"*

*"Jadi menurutmu kau ngga salah?"*

*"Salah apa? Aku Cuma mau yang terbaik buat keluarga ini"*

*"Iya ya ya kau selalu benar"*

*"Jadi kau setuju domu kawin sama sunda, si gabe terus ngelawak kayak gitu, sahat yang seharusnya tinggal di sini ngurus orang tuanya. Malah ntah siapa yang diurus di sana. Setuju kau itu??"*

*"Ya nggak setuju"*

(Dion, 2022)

In the dialogue excerpt above, Mak Domu shows concern for the welfare of her children and suggests that Pak Domu find a peaceful way to resolve the conflict. His anger when Mak Domu blames him shows his ego defense to protect his image as the perfect head of the family. Pak Domu also evaluates his actions with moral considerations towards the good of the family and a sense of responsibility as a father, showing the influence of the superego in his mind.

Overall, Mr. Domu is caught in a tug of war between his Id, Ego and Superego. His desire to show power and control clashes with his realization of his mistakes and his longing for a better relationship with his children. This inner conflict becomes a major obstacle in his quest to rebuild a harmonious relationship with his family.

*"Tapi kalau ketahuan, kau yang tanggungjawab. Aku ngga ikutan. (Pak domu mengangguk)"*

(Dion, 2022)

In the snippet of dialogue above, Mak Domu tries to show Pak Domu that pretending to be divorced is immoral and against family values. She emphasizes that if the act is exposed, Pak Domu will be responsible for the consequences. This reflects Pak Domu's internalized conscience and moral norms, which are characteristics of the Superego. Although Pak Domu wants to solve the problem in a quick and easy way, he eventually agrees to Mak Domu's argument, showing that his moral considerations play an important role in his decision-making.

Mr. Domu's story shows how Id, Ego, and Superego clash within humans, creating moral dilemmas and pushing individuals to make decisive choices. Mr. Domu's inner conflicts reflect the struggles of many parents in their attempts to resolve family issues and build harmonious relationships with their children.

*"Senang ngeliat kalian ini, sudah tua masih mesra, ngga salah ku pilih keluarga kalian.*

*Jadi contoh untuk jemaat-jemaat gereja"*

(Dion, 2022)

In the excerpt, the pastor compliments Mr. Domu and Mak Domu on their harmonious relationship, describing them as a good example to the church congregation. Mr. Domu's response of feeling proud of this recognition shows that he pays attention to social norms and values that are considered good in society, reflecting the superego aspect of himself. Mr. Domu's superego encourages him to maintain his family image and set a good example to the church congregation.

This inner conflict can be resolved if Pak Domu is able to accept the fact that his relationship with Mak Domu has ups and downs and does not need to pretend in front of others. He also needs to communicate openly with Mak Domu about his feelings and try to resolve the problems in their relationship. Mr. Domu's inner conflict is an example of how the desire for respect, the reality of life, and the need for communication can clash in an individual's life. This conflict can be resolved with self-acceptance, open communication, and mutual solutions.

*"Rak popo, seng penting kamu pulang. Orang tua mu butuh kamu kok. Urip iku uruk"*

*"Artine opo pak?"*

*"Urip iku hidup, uruk artinya menyala atau bercahaya. Hidup itu harus bisa memberikan cahaya kepada orang lain. dan yang penting dimana pun kamu, kamu harus bisa bermanfaat"*

(Dion, 2022)

In the snippet of dialogue above, Sahat receives advice from Pak Pomo about the importance of a life that benefits others and provides light in life. This shows Sahat's understanding of moral values and social responsibility, which is a characteristic of the superego. Sahat's superego encourages her to focus on traditional values. She feels she must honor her parents and follow family traditions. Her belief that she must repay her parents also encourages her to go home and help them.

Sahat's inner conflict arises because of the conflict between Id and Ego. The Id encourages her to pursue her dreams, while the Ego reminds her of her responsibility to her family. The Superego, on the other hand, encourages her to focus on traditional values and repay her parents.

### 3) Ego

*"Gantilah gantilah itu, malu aku" (Bapak Lapo 2 terkejut)*

*"Mantap loh bang, jadi pelawak dia!"*



*"Si Gabe sama kan kayak si Hotman lae, Jurusan hukum?"*  
*"Iyaa"*  
(Dion, 2022)

The above quote shows that Mr. Domu has an awareness of Gabe's talent and passion as a comedian (Ego). Mr. Domu's awareness further complicates his inner conflict. He wants to support Gabe's talent, but on the other hand he also wants Gabe to follow in Hotman's footsteps which he considers more promising. This inner conflict makes Mr. Domu feel depressed and frustrated. This dialogue also shows how Mr. Domu feels pressured to show a perfect family image. He wants everyone to see that he has managed to educate his children well, but on the other hand he also wants Gabe to be happy with his life choice.

*"Berhenti kayak mana si mak? Bukan angkotlah aku yang bisa disuruh-suruh berhenti kayak gitu."*  
(Dion, 2022)

In the snippet of dialog above, Gabe shows an attitude that reflects an awareness of his own needs and desires, but in a context that still pays attention to social norms or existing rules. He shows an attitude that is quite independent and has respect for himself, while still considering the prevailing norms. This reflects the function of the ego in his personality, which acts as a mediator between the basic drives of the Id and the reality and moral requirements of the superego. Gabe's inner conflict is an example of how individual desires can clash with family expectations. This conflict can be resolved with open communication and mutual understanding between child and parent.

*"Ya terserah bapak lah kalau itu. Asal bapak tau aja, kami sudah bayar gedung"*  
(Dion, 2022)

In the snippet of dialog above, Domu shows a more restrained and rational attitude. Although he expresses his desire to marry boru sunda, he also affirms that the decision has been considered by making the building payment, showing that he wants to balance his desire with the situation at hand. This reflects the ego function that tries to balance personal desires with reality and social norms.

*"Denger-denger mau kawin dia sama orang sunda"*  
*"Akh, kalian ini dengar gosip. Ngga mungkin lah. Domu itu anak pertama, dia bertanggung jawab sama keluarga. Jadi kawin sama batak lah."*  
(Dion, 2022)

On the other hand, Mr. Domu is aware that Domu has the right to choose her own partner. He understands that Domu is a free individual and has the right to determine her own happiness. In the dialogue excerpt of Data 10, Pak Domu shows a more moderate and realistic attitude. He rejects the gossip about Domu's marriage to a Sundanese with the argument that as the first son, Domu has a responsibility to the family and an obligation to maintain Batak traditions. This reflects the function of the ego in his personality, which acts as a mediator between the base urges of the id and the reality and moral requirements of the superego.

*"Tapi kayak mana lagi mak?"*  
(Dion, 2022)

In the excerpt, Sahat tries to consider various aspects of the situation and expresses his confusion. She tries to find a solution that fulfills her personal desires, but also pays attention to her obligations and responsibilities to her parents. Her attitude reflects an attempt to find a balance between desire and moral or social considerations, which is characteristic of the ego function.

*"Tapikan kau udah janji sama kami mang, lulus kuliah kau pulang. Kau itu anak terakhir loh mang"*  
(Dion, 2022)

In the excerpt, Mak Domu reminds Sahat of the promise he made to his parents to return home after graduating from college. This command reflects an inner voice that pays attention to norms, values, and responsibilities towards the family, which are characteristics of the superego. Mak Domu emphasizes the importance of fulfilling promises and carrying out obligations as the last child in the family.

*"Ya itu, ngatur-ngatur pilihan orang kayak gitu. Lucu mak bikin ketawa. Ha.ha.ha."*  
*"Kata bapakmu kalo kau melawan terus, ga boleh kau pulang!"*

*"Tuh kan lucu kali kan. Macam anak kecil diancam-ancam. Jangan-jangan nih mak, bakat ngelawak aku turun dari bapak."*  
(Dion, 2022)

In the snippet of dialogue, Mr. Domu tries to affirm his decision to Gabe through Mak Domu who is on the phone, but Gabe shows a firm attitude and insinuates Mr. Domu, which causes Mr. Domu to feel upset and take action by snatching the phone from his wife. This shows that Pak Domu realizes that Gabe has the right to choose his own path, however, in a tense situation, he maintains his authority as a father, which reflects an ego attitude.

*"Minta maaf lah kau"*  
*"Ah sudah gila kau. Kalau aku minta maaf berarti aku setuju dengan mereka"*  
*"Akh jadi mau kayak mana?"*  
*"Kau harus buat mereka pulang datang ke pesta opungnya, biar ngga malu kita"*  
(Dion, 2022)

In this excerpt, Mr. Domu tries to balance the desire to maintain his self-esteem with the need to resolve the conflict with his children. He shows a readiness to apologize as a form of compromise, but also emphasizes the importance of resolving the issue by respecting the interests of the family.

*"Kok malah orang tua ngemis ke anak, dimana harga diri?"*  
*"Kalau kau gengsi, biar aku yang berangkat sendiri"*  
(Dion, 2022)

In the excerpt, Mak Domu suggests that they visit their children to persuade them to come home, but Pak Domu feels that this makes him look like a parent begging his children, which goes against his pride. Mak Domu offers to go alone as a solution to Mr. Domu's embarrassment or prestige. Pak Domu's inner conflict is manifested in his dialogue with Mak Domu. Pak Domu refuses to apologize to his children because his ego doesn't want to show weakness. He wants Mak Domu to be the one to apologize, showing his attempt to avoid responsibility for his mistakes. Pak Domu's refusal to go to Java to see his children reflects his fear of facing the consequences of his mistakes and his hesitation to show humility.

*"Amang boru itu pasangannya nang boru. Kalau tulang baru pasangannya nang tulang"*  
(Dion, 2022)

In the dialogue above, Pak Domu tries to explain the traditional Batak concept of a suitable partner, showing that he has an understanding of Batak customs and asserting his identity and beliefs regarding the way marriage should be conducted. This action reflects Pak Domu's attempt to uphold family honor and tradition, which is an aspect of ego, aimed at maintaining self-image and cultural identity. This is also related to the concept expressed by Kurniawati et al. (2022) which highlights how culture has the ability to limit and liberate individuals, as well as differentiate and unite them. By understanding the human way of life, including associated beliefs and attitudes, individuals like Mr. Domu can strengthen their cultural identity through their actions and views.

Based on the results of the analysis above, this study obtained the results of the analysis of the inner conflict aspects of the characters in the film "Ngeri-Ngeri Sedap" as many as 86 inner conflicts consisting of 28 Id, 30 ego and 28 superegos, as shown in Table 4.1 below.

**Table 1 - Summary of inner conflict aspect analysis results.**

No.	Aspects of Inner Conflict	Total
1	Id	28
2	Ego	30
3	Superego	28

Table 1 shows that the aspect of inner conflict most experienced by the characters in the movie "Ngeri-Ngeri Sedap" is the Ego, which is 30 conflicts, while Id and superego with the same number of 28 inner conflicts.

## 5. Conslusions and Recommendations

Based on the results of the analysis, it can be concluded that the forms of inner conflict experienced by the characters in Ngeri-Ngeri Sedap movie include Id, ego, and superego. From the analysis, it is found that there are a total of 86 inner conflicts which are divided into 28 inner conflicts related to Id, 30 inner conflicts related to ego, and 28 inner conflicts related to superego. This is due to the complexity of Mr. Domu's character and his significant role in carrying out various story conflicts in the NNS film. Pak Domu's character has a more complex background, motivations, and internal struggles, which allow him to face more inner conflicts than other characters in the story.

This research can be used as a suggestion to understand cultural diversity and increase awareness of the moral values contained therein and encourage open dialogue about inner conflicts and cultural values displayed in conflicts to strengthen tolerance and togetherness in society. For educators, this movie can be used as teaching material in the Indonesian language learning process to improve students' language skills and train their critical thinking skills. In addition, for further research, it is recommended to combine several aspects of research to explore the impact of using the movie "Ngeri-Ngeri Sedap". Studies could explore how this movie helps people, especially teenagers, in resolving conflicts peacefully.

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## Conflict of Interest

The authors declare no conflicts of interest.

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