



Inner Conflict and Personality Structure of the Characters in the Film 1 kakak 7 keponakan: A Psychoanalytic Study of Sigmund Freud

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Abstract

This study aims to unravel the inner conflict and personality structure of the character Moko in the film 1 Kakak 7 Keponakan (1 Brother 7 Nephews). This research is motivated by the limited number of family film studies that examine the psychological conflicts of characters using Sigmund Freud's psychoanalytic approach, as previous research has focused more on moral values and social messages. The method used is descriptive qualitative analysis with a literary psychology approach based on the concepts of the id, ego, and superego. The research data comes from dialogue, scenes, and actions of the characters, particularly the main character Moko, which were collected using the similar and katat technique, then analyzed descriptively. The results show that the character's inner conflict arises from the conflict between personal desires, moral demands, and family obligations. The question is whether egotism and superego are reflected in decisions of self-sacrifice, the emphasis on personal interests, and the emergence of a sense of responsibility and empathy in the face of social and family pressures. These findings indicate that the interaction of the id, ego, and superego plays a significant role in shaping the attitudes and actions of characters and contributes to an understanding of the representation of psychological conflict and personality dynamics in family-themed films.

1. Introduction

Films not only function as entertainment media, but also as cultural products that represent human social and psychological realities (Wahyuningsih, 2019). Through narrative, dialogue, and visuals, films are able to present the complexity of the characters' inner lives, especially the psychological conflicts that arise due to social pressures and family relationships (Agustina Assem, 2025). In the context of modern society, family-themed films are still relevant because they reflect issues of responsibility, sacrifice, and interpersonal relationships that are close to the audience's experience (Nasution, 2025). Therefore, family films become an important space to examine the dynamics of character personalities in depth, especially the inner conflicts that arise due to the demands of social and family roles (Retnoningtias et al., 2024).

One Indonesian film that depicts complex family psychological conflict is *1 Kakak 7 Keponakan* (1 Brother, 7 Nephews). This film depicts characters who are faced with the burden of family responsibilities, social pressures, and personal needs simultaneously, resulting in intense inner struggles. Family relationships in the film are built through layers of conflict intertwined between individual interests, moral demands, and social norms, which makes the psychological dynamics of the characters seem realistic and close to the lives of Indonesian society (Purwati et al., 2026). However, studies of this film still tend to highlight aspects of moral values and general social messages, while in-depth analysis of the inner conflicts and personality structures of the characters is still relatively limited (Ariyani et al., 2026).

Several previous studies have utilized Sigmund Freud's psychoanalytic approach to examine the inner conflict of characters in films and literary works. Research that examines the representation of the meaning of the internal conflict of the character Kaluna in the film *Home Sweet Loan* shows that the character's internal conflict arises in response to the pressures of social reality and role demands, thus forming a complex psychological dynamic in the storyline (Nasution, 2025). The study emphasizes that internal conflict not only functions as a narrative driver, but also as a reflection of the character's inner struggle in facing life choices and personal values.

In line with this research, another study that examines the personality structure of characters in the short story collection *Langit Biru Kanaya* also utilizes Freud's psychoanalytic framework to reveal the character's inner mechanism, although the analysis is still descriptive and limited to one object of the work (E. Y. S. Putri & Widagdo, 2025). The similarity of these studies lies in the use of Freud's psychoanalytic theory as a tool for analyzing the character's inner conflict, while the difference is that this study attempts to examine inner conflict as a continuous psychological negotiation process through the integration of dialogue, character actions, and the narrative context of the film as a whole.

This research is based on Sigmund Freud's psychoanalytic theory, which divides personality structure into three aspects: the id, ego, and superego (Fikri et al., 2023). The id is understood as an impulsive instinctive drive, while the ego acts as a rational mediator between the id's drive and reality (Freud, 2024), while the superego represents moral values and social norms internalized within the individual (Kartanegara et al., 2025). In literary and film studies, Freud's psychoanalytic theory is considered relevant because it is able to explain the dynamics of a character's internal conflict that arises due to the conflict between personal desires, moral demands, and social reality simultaneously (Wahyudi et al., 2026). Therefore, Freud's psychoanalytic framework is used in this study to systematically read the character's inner struggle (Hikmah & Mardiyah, 2022).

Based on this context, understanding the inner conflict of the Moko character in the film *1 Kakak 7 Keponakan* is important, considering that psychoanalytic studies of Indonesian films are still limited. The inner conflict experienced by the character is not only personal, but also formed through interactions with family dynamics and complex social pressures, thus influencing their attitudes and decision-making (Faradiba & Ahmadi, 2025). Therefore, this study aims to describe the forms of the character's inner conflict and analyze the structure of his personality through the concepts of id, ego, and superego. This study is expected to contribute to the development of literary psychology studies, especially the application of Freud's psychoanalysis in the study of Indonesian films with the theme of family and character sacrifice (Ahmadi, 2019).

2. Method

This study uses a descriptive qualitative approach based on Sigmund Freud's psychoanalytic theory, which encompasses the concepts of the id, ego, and superego. The descriptive qualitative approach was chosen because this study aims to deeply understand and describe the inner conflicts and personality structures of the characters in the film as complex and contextual psychological phenomena. Qualitative research emphasizes the holistic interpretation of phenomena through descriptive data in the form of words, visuals, and carefully observed behavior (Sumilih et al., 2025).

The object of this research is the inner conflict and personality structure of the main character, Moko, in the film *1 Kakak 7 Keponakan*, officially released in 2024, with a running time of approximately 131 minutes. This research firmly positions the study as a single character analysis, so that other characters such as Nina, Maurin, and supporting characters are analyzed only to the extent that they function as triggers or contexts for the emergence of Moko's inner conflict.

The research data sources consist of primary and secondary data (Uyun & Yoseanto, 2022). The primary data is the film *1 Kakak 7 Keponakan*, which contains verbal and visual elements, including dialogue, monologues, facial expressions, gestures, and character actions that represent inner conflict. The film was watched

in its entirety three times to gain a comprehensive understanding, with the analysis focusing on key scenes that display Moko's psychological dilemma. Secondary data were obtained from books and scientific articles discussing Sigmund Freud's psychoanalytic theory, literary psychology, film studies, and qualitative research methodology as the conceptual and methodological basis of the research.

The data collection technique was carried out through the observing and noting technique, namely by watching the film repeatedly and in depth, then systematically recording the dialogues, scenes, and behavior of the characters that are relevant to the inner conflict and manifestations of the id, ego, and superego. The selection of dialogues and scenes is based on Freud's theoretical indicators of psychoanalysis, namely instinctive drives (id), rational decision-making mechanisms (ego), and moral considerations and social values (superego). The scenes analyzed are scenes that explicitly or implicitly show Moko's inner conflict, especially in situations of decision-making and conflicts of family responsibilities.

To maintain data validity, this study applied triangulation of sources and techniques by combining analysis of dialogue, actions, and visual expressions of characters. Furthermore, detailed data recording was carried out as an audit trail so that the analysis process could be traced back. Validation of data meaning was also carried out through limited discussions with colleagues to review the data classification into id, ego, and superego categories to minimize researcher subjectivity. Interrater reliability was maintained through re-examination of the data and consistent application of psychoanalytic category indicators in the coding process.

Data analysis was conducted using qualitative descriptive analysis techniques with the Miles and Huberman interactive analysis model, which includes the stages of data reduction, data presentation, and drawing conclusions (Qomaruddin & Sa'diyah, 2024). Data reduction was carried out by selecting data relevant to the character's inner conflict and personality structure. Data presentation was carried out by classifying the findings into id, ego, and superego categories based on predetermined theoretical indicators. Conclusions were drawn through an in-depth interpretation of the meaning of Moko's inner conflict based on Sigmund Freud's psychoanalytic perspective.

Ethical considerations in this study were conducted by using official film sources and responsibly citing bibliographic references. This study did not directly involve human subjects and therefore did not require specific ethical approval. The methodological limitations of this study lie in the interpretive nature of the qualitative analysis, which is highly dependent on the researcher's perspective. Therefore, the results are not intended to be generalized, but rather to provide an in-depth understanding of the dynamics of character personalities within the context of the film's narrative.

3. Result

Based on the analysis of the film *1 Kakak 7 Keponakan*, the inner conflict experienced by the character Moko appears as a form of complex psychological tension due to the clash between personal drives, the demands of reality, and the pressure of moral values in the family environment. Moko as the main central character is depicted as being in a psychologically unbalanced position because he has to shoulder the collective responsibility of the family that exceeds his personal capacity.

This condition triggers the dynamics of the personality structure involving the id, ego, and superego intensely and continuously. This analysis aims to reveal the psychological dynamics of the character Moko in depth, showing how their decisions and behavior are influenced by internal conflicts between personal needs, family responsibilities, and moral pressure from the surrounding environment, thus contributing to the study of Freud's psychoanalysis in Indonesian film studies (M. Y. A. Putri et al., 2025).

Personality Structure

This study focuses on the personality structure of Moko, the central character in the film "*1 Kakak 7 Keponakan*." Moko is portrayed as someone who must shoulder significant responsibility for his family, placing him in a position that requires him to sacrifice personal interests to meet moral and social demands. This situation gives rise to complex psychological dynamics within Moko, particularly when his personal desires clash with his obligations as the family's breadwinner. Therefore, the analysis of Moko's personality structure is conducted using Sigmund Freud's psychoanalytic theory, which encompasses the Id, Ego, and Superego, to understand the character's inner conflicts and decision-making processes.

Character Personality Structure Based on the Id

Based on Sigmund Freud's psychoanalytic theory, the id is an instinctive drive that arises spontaneously and operates without regard to social norms. Suwandhi (2023) states that the id is the initial source of human emotional drives (Suwandhi & Raharjo, 2024). According to Freud, the id encompasses the survival instinct (Eros) and ego defense mechanisms, which influence an individual's response to stress. In the film *1 Kakak 7 Keponakan* (*1 Brother 7 Nephews*), the id drive in the main character, Moko, is evident when he feels exhausted and stressed by family responsibilities, leading to a desire for personal peace. This condition indicates that the id is the initial trigger for Moko's inner conflict.

Survival Instinct

(Anggeria et al., 2023) explains that the survival instinct is driven by the fulfillment of human needs, such as food, drink, sexuality, education, and work. Life energy uses energy in the form of libido (Anggeria et al., 2023). This is experienced by the main character, Moko, as illustrated in the following quotes.

Data 1

Miss Osa : "Hey, Mo, what are you up to?"

Moko : "Just sleeping, Ima, what are you up to?"

Miss Osa : "I'm just like usual, cleaning up." "Hey, Ima, how are you? Are you well?" "How are the other children? Nina, woko, ano?"

The sound of a baby crying.

Moko : "Are they healthy?"

Miss Osa : "How are you?"

Moko : "Okay, okay, okay."

From this dialogue, it can be concluded that Moko's survival instinct is evident through his calming demeanor and his concealment of his true condition by replying that he and the children are fine. This action is intended to ensure that Ms. Osa doesn't worry about Moko's well-being, allowing him to maintain stable family relationships and maintain a sense of security for others.

Ego Defense Mechanisms

Ego defense mechanisms are psychological strategies used by the ego to protect individuals from anxiety caused by conflicts between the id, superego, and the demands of reality. These mechanisms operate unconsciously by reducing emotional tension so that individuals can continue to function psychologically without experiencing excessive stress (Mahyuddin et al., 2025).

Data 2

Mr. Sam : "The design you made doesn't match my request. I can cancel it. I asked you to build a smaller cottage space. When can you do that?"

Moko : "No, sir."

Mr. Sam : "When can you do that?"

Moko : "No, sir. If you want to change it, then change the vision, sir. Don't make it a family resort. When families go on vacation, they just want to be together..."

In Data 2, the ego defense mechanism demonstrated by Moko is rationalization. This is evident in Moko's refusal, accompanied by logical reasons regarding the purpose of the family vacation, which serves to justify his decision and reduce ego anxiety due to pressure from his superiors.

Data 3

Moko : "Well, that's enough.... work, don't listen to Eka's words, Nina has never once troubled Moko, or anyone else."

Nina : "Does Moko want to be bullied by his younger siblings? Okay, Moko, just go, get out, work, have your own life, we're the only ones responsible for our own lives, we don't need to worry about anyone else."

The dialogue above can be described as rationalization because the character justifies his attitudes and choices with logical reasons to deal with the pressures and conflicts that arise. This reasoning is used by the ego as a way to reduce anxiety caused by the conflict between personal interests and social responsibilities, so that the decisions made appear reasonable and rationally acceptable. Personality Structure.

Characters Based on the Ego

According to Freud (2024), the ego in film functions as a personality structure that bridges the character's instinctive drives (id) with moral demands and social norms (superego), thus appearing through rational decisions, action strategies, and the character's ability to adapt to the social realities they face (Freud, 2024). In film representations, the ego is often manifested through the character's dialogue and actions, which demonstrate a logical deliberation process when facing internal conflict and environmental pressures (Hasanah & Hikam, 2025), as illustrated in the following quotes.

Data 4

Moko : "Rin, if it were me, you would already have four children, and you wouldn't be able to."

Maurin : "Yes, I'm fine, Mo, I'm fine."

Moko : "I can't, you don't understand my situation here."

Maurin : "Okay, tell me, Mo." You never told me

Moko : "I want to tell you, but I can't, Rin. There's no time. How can we work together? There's still so much you can achieve in your life, Rin, but none of it will happen if you're with me."

In Data 4, conflict arises from a clash between the emotional drive to maintain the relationship and a rational awareness of the limitations of their living conditions. The character realizes that the situation they are facing has the potential to hinder their partner's future, thus creating inner tension. This conflict is considered internal because it occurs within the character as the ego attempts to balance personal feelings with the demands of reality and moral responsibility.

Data 5

Moko : "Sir, it's not that I don't want to help, sir. But I'm also taking care of my nieces and nephews here."

Mr. Nanang : "Please, Moko."

Moko : "I'm sorry, I can't help."

Mr. Nanang : "Please, Moko."

In this dialogue, conflict arises from the conflict between empathy and the desire to help and the responsibility to the family, which must be prioritized. Pressure from others intensifies the inner tension experienced. This conflict is considered internal because it occurs within the character as the ego tries to balance external social demands with personal obligations that cannot be abandoned.

Data 6

Moko : "But, when it comes to sacrifice, I've also sacrificed, even giving up my studies."

Eka : "I'm sure I like him that way. You see him dancing and playing guitar every morning, that's what he wants. If you send him to college, he won't be long. Not to mention Ano. Woko, Nina, and Ima are your nieces, and I'm your niece."

Moko : "Ano is Atmo's niece, so I'm mine too."

This dialogue demonstrates a conflict that arises from differing views on obligations and forms of sacrifice within the family. Moko's ego plays a role in mediating the emotional urge to defend his niece with rational considerations of justice and familial responsibility.

Data 7

Mr. Eka : "Hello, Mo."

Moko : "Yes, why, sir?"

Mr. Eka : "This, the water pump broke at home."

Moko : "Oh, how did that happen?"

Mr. Eka : "It's been three days, huh? Someone already fixed it earlier, but they used your money first. It's okay."

Moko : "I'll replace it now."

Mr. Eka : "Oh, no need."

Moko : "Don't be like that, sir. I'll just replace it."

Mr. Eka : "Okay."

This dialogue demonstrates a conflict that arises from a sense of responsibility and a moral urge not to inconvenience others. Moko feels the need to cover the repair costs out of obligation and a sense of unease, even though the other party has expressed no objection. This conflict is considered internal, as it occurs within Moko as his ego tries to balance empathy, social responsibility, and awareness of his role in the family. His ego drives Moko to make a rational decision by covering the costs to maintain relationships and values of responsibility.

Personality Structure of Characters Based on the Superego

According to Sigmund Freud, the superego is the part of the personality that functions as a moral watchdog, regulating individual behavior based on values of right and wrong internalized by parents and society. The superego suppresses id impulses by inducing guilt when individuals act inconsistently with moral standards (Freud, *The Ego and the Id*).

Similarly, (Tome et al., 2025) state that the superego acts as an inner voice that controls human behavior to conform to social norms (Tome et al., 2025), often giving rise to inner conflict in the form of guilt and regret when personal desires conflict with moral demands.

Data 8

Moko : "I'm sorry," "Because I didn't go to college, you went alone."

Maurin : "If I were you, Mo," "I would have done the same thing."

Moko : "Poor you, Rin."

Maurin : "Do you feel sorry for yourself?" "You're thinking about me instead."

The sound of a baby crying

Woko : "Sis, excuse me. Ima keeps crying, Sis."

This scene demonstrates the dominance of Moko's guilt-based superego, which is evident through excessive apologies and empathy for others as a form of internal punishment. The pressure of social responsibility reinforces the superego's function. As a result, Moko tends to engage in repeated self-denial and sacrifice, as personal needs are continually put aside.

Data 9

Moko : "Why does it feel strange, Rin? Thinking about having my own life feels wrong."

Maurin : "It's not strange, Mo, yes. I understand how it feels. I know how it feels when I think about myself. Why do I feel guilty? When you suddenly become a father, the father of children, and then you don't go to college, and you spend your time with your children, I really hated myself. It was because I felt like your priority was us, but now it's been replaced by the children. I really hated every thought of that. I felt evil, selfish, and then you, we broke up."

This dialogue demonstrates the workings of the normative superego, which gives rise to feelings of guilt when the character begins to think about personal interests. This moral impulse functions as an internal control that assesses personal desires as deviations from the role they have been playing. As a result, the character tends to suppress self-needs and becomes trapped in a repetitive pattern of sacrifice, as personal identity is continually trumped by moral demands and social responsibility.

Forms of Inner Conflict Occurring in Characters

Based on the analysis, the researcher identified the forms of inner conflict experienced by the main character in the film "1 Kakak dan 7 Nephews" through quotes reflecting Moko's psychological struggle. This inner conflict arises from an internal conflict between personal drives, social or familial responsibilities, and the moral norms the character believes in. This psychological struggle is evident when Moko must suppress his own desires to fulfill his obligations to his children and those around him, balance his feelings with realistic considerations, and confront guilt over the impact of his actions on others. The forms of inner conflict in the film "1 Kakak dan 7 Nephews" are as follows:

Table 1. Forms of Inner Conflict in the Film 1 kakak 7 keponakan

No.	Forms of Inner Conflict	Information
1.	"I'm sorry, because I didn't go to college, you had to go alone.	In the film, the main character, Moko, feels guilty towards Maurin because their plans to pursue a master's degree together could not materialize. This was due to the deaths of Moko's older siblings, Agnes and Atmo, leaving Moko to take on the responsibility of caring for his four nieces.
2.	"Sir, please give me one more chance. I promise I won't do it again.	Moko felt he had made a mistake when he was supposed to be working, and his youngest niece, Ima, had a high fever, so he chose not to go to work. This decision created an internal conflict within Moko, as he recognized his obligations as a worker, but also couldn't ignore his responsibilities and concerns as his niece's caregiver.
3.	"There is still a lot you can achieve in your life, Rin, but none of that will happen if you are with me."	The main character, "Moko," feels unworthy and incapable of making Maurin happy due to the heavy burden of responsibility she carries, namely caring for her nieces and nephews. This realization creates a deep inner conflict, leading Moko to choose to send Maurin away from his life. This decision is driven by the belief that Maurin's future would be uncertain without him, especially given Moko's limited and stressful circumstances at the time.
4.	"Sir, it's not that I don't want to help, but here I also take care of my four nephews."	Moko's inner conflict then emerged in a dilemma after his two older siblings passed away. While he was shouldering the enormous

		responsibility of caring for his four nieces, Mr. Nanang (his piano tutor) came and asked for his only daughter, Gadis, to be entrusted to Moko for a month. This request put Moko in a deep inner struggle, because on the one hand he felt burdened by the existing responsibilities, but on the other hand he was also driven by empathy and a moral obligation to help Mr. Nanang.
5.	"Is this really the way, the way to have my own life?" and "Why does it feel strange, Rin, to think I can have my own life?"	These words reflect her desire for a private life without the burden of a heavy burden on her shoulders, but this desire instead creates anxiety and guilt. Moko is torn between her desire for freedom and personal happiness and the awareness of her immense responsibility to her nieces and nephews, making the idea of "living alone" feel both foreign and suffocating to her.
6.	"But sis, when it comes to sacrifice, Woko also sacrificed, sis, to the point of giving up his studies."	In this quote, Moko feels resentful when Mas Eka badmouths his nephew, Woko, claiming he isn't serious about school and isn't graduating on time. This creates an internal conflict within Moko, as he feels misunderstood, while simultaneously realizing that his own circumstances and responsibilities influence his nephew's choices and future.
Source taken from the film 1 kakak 7 keponakan		

4. Discussion

Based on the research findings, the inner conflict experienced by the character Moko in the film 1 Kakak 7 Keponakan (1 Brother, 7 Nephews) not only serves as a driving force for the plot, but also represents a profound and ongoing psychological struggle. This conflict arises as a result of the clash between personal desires, the demands of social reality, and the pressures of moral values deeply internalized within the character.

This finding aligns with previous research utilizing Freud's psychoanalytic approach in film and literature studies, which suggests that a character's internal conflict often arises from an imbalance between inner drives and the demands of social roles. However, this study demonstrates a fundamental difference, as Moko's inner conflict is not dominated by economic issues or individual ambition, but rather by moral anxiety and guilt stemming from familial responsibilities.

Unlike previous studies that emphasized external or structural conflict, this study confirms that Moko's inner conflict is internal and normative. The superego operates predominantly through the internalization of values of sacrifice, empathy, and moral obligation, so that any drive to fulfill personal interests is perceived as selfish. This condition causes the character's ego to work continuously to mediate the id's drive for peace and freedom with the demands of the superego, which emphasizes total devotion to the family. Thus, the inner conflict does not stop at a single event, but rather occurs as a recurring process of psychological negotiation.

These findings provide a theoretical contribution to the study of film psychoanalysis, particularly in the context of Indonesian family films. This research demonstrates that the personality structure in films does not always place the id as the primary source of conflict, but rather displays the dominance of the ego and superego at work intensely. Freud's psychoanalysis in this study serves not only as a tool for classifying personality structures but also as a framework for understanding how inner conflict is shaped by the moral values and social norms prevalent in a particular culture. In other words, Freud's theory helps interpret the character's inner conflict as a psychological process influenced by the social and cultural context, rather than solely the individual's instinctive drives.

In the context of Indonesian culture, Moko's inner conflict represents the value of family collectivity, which places collective interests above personal interests. Moko's character reflects the role of a child or family member positioned as the primary caretaker after the loss of a parent, a role common in Indonesian family structures. The guilt that emerges when Moko begins to reflect on her personal life demonstrates how this cultural value has been internalized into a strong superego. The desire to "own one's own life" is not understood as an individual right, but rather as a violation of the family's norm of sacrifice. Therefore, the inner conflict experienced by the character is not only a personal psychological problem, but also a reflection of the cultural pressures that bind individuals in the

collective family system.

The theoretical implications of this study indicate that Freud's psychoanalytic study remains relevant and adaptable for reading contemporary Indonesian films, particularly those with family themes. This research broadens the understanding that inner conflict in films does not always lead to the gratification of desires, but often leads to self-denial and repeated sacrifice. Practically, these findings can serve as a reflection for society and family education regarding the psychological impact of excessive demands for responsibility, particularly on individuals who must assume adult roles prematurely.

However, this study has limitations, primarily because it focused on only one film and one main character, so the results are not intended to be generalized. Furthermore, the analysis is interpretive and relies on the researcher's perspective, although validation efforts have been made through peer discussions. This study also did not include the audience's perspective, so the meaning of inner conflict is entirely inferred from the film's text. Therefore, future research is recommended to examine more family-themed films, combine a psychoanalytic approach with audience reception studies, or employ a cultural approach to broaden understanding of the representation of inner conflict in Indonesian cinema.

5. Conclusion

This research focuses on the inner conflict and personality structure of the main character, Moko, in the film "1 Kakak 7 Keponakan," using Sigmund Freud's psychoanalytic analysis. Moko was chosen as the primary object of research based on the complexity of the inner struggle he experiences throughout the story. Moko is depicted as an individual faced with the demands of significant family responsibilities, resulting in a conflict between his personal desires and the social obligations he must fulfill.

Moko's inner conflict is analyzed through the personality structures of the id, ego, and superego. Moko's id drive is evident in his desire for a private life and the freedom to determine his future, including his education and personal relationships. However, this drive often clashes with social realities, forcing him to suppress his self-interest for the sake of others. This situation creates psychological tension that recurs throughout his life.

The role of the ego in Moko appears to be a mediator between the id's drive and the demands of the superego. The ego operates when Moko attempts to make rational decisions to survive difficult situations, even though these decisions often harm him. Meanwhile, the superego is reflected through a strong sense of responsibility, empathy, and guilt as she considers her own self-interest. These moral values and social norms are what drive Moko to sacrifice her own desires for the well-being of those around her.

Thus, this film presents the internal conflict of the main character, Moko, as a complex and realistic form of psychological struggle. An analysis of Moko's

personality structure shows that this inner conflict not only drives the plot but also depicts the psychological dynamics of an individual caught between personal desires and moral demands. Focusing on the main character, Moko, allows this study to uncover deeper meanings regarding sacrifice, responsibility, and psychological pressure in human life.

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