

The Moral Values and Personalities of the Characters in the Film Budi Pekerti Directed by Wregas Bhanuteja

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Abstract: This study aims to describe the forms of moral values and to analyze the character personalities portrayed in Wregas Bhanuteja's film *Budi Pekerti* (2023) through the lens of Sigmund Freud's psychoanalytic theory. Employing a descriptive qualitative method, data were collected through documentation, observation, and note-taking. Data validity was ensured via triangulation, and analysis focused on identifying moral constructs and Freudian personality structures. The analysis identified five forms of moral values concerning relationships with oneself, others, society, nature, and God. Furthermore, 31 instances of Freudian personality structures were quantified: the Id (10 instances), the Ego (25 instances), and the Superego (6 instances), revealing the dynamic internal conflicts driving the characters. This research offers a novel psychoanalytic excavation of a contemporary Indonesian film, applying Freud's tripartite model to quantify and interpret the manifestation of personality structures within a modern cinematic narrative. The study provides a framework for educators and media analysts to systematically deconstruct moral messaging and psychological depth in films, using them as tools for character education and media literacy. It contributes to the field of cultural studies by demonstrating the applicability of classical psychological theory to modern media, enriching the understanding of character construction and moral discourse in Indonesian cinema.

Keywords: Budi Pekerti, Literary Psychology, Moral Values

A. Introduction

Literature has long been celebrated as a boundless world of imagination, meticulously composed by its creator (Pettersson, 2016; Mathews, 2016). This imaginative construct, however, is never born in a vacuum. As Susanti et al. (2022) posit, the imagination crafted by an author is inherently derived from their personal psyche and is profoundly influential within, and influenced by, their surrounding socio-cultural environment. This dynamic interplay positions literary works encompassing the triumvirate of poetry, prose, and drama not as mere fictions, but as reflective portraits of human existence. They serve as intricate depictions of humanity as social creatures, inextricably woven into the fabric of communal life. Consequently, literature operates

as a mimetic art, offering a tangible, though artistically refracted, picture of life that captures both the interior landscapes of individuals and the complex web of relationships that bind them together (Abrams, 1953). In this capacity, literature functions as both a mirror held up to society and a lamp illuminating the inner workings of the human condition.

Film, as a modern and potent narrative form, extends and amplifies this literary tradition (Ferrell, 2000; Paul, 2013). It is a synesthetic art that combines visual spectacle, auditory depth, and narrative complexity to create a universally resonant medium. Its function transcends mere entertainment; it is a powerful pedagogical tool and a cultural artifact that shapes and is shaped by societal norms. The unique strength of cinema lies in its visceral ability to dramatize the dynamics of life, rendering abstract psychological states and moral dilemmas into concrete, observable reality. Through close-ups, editing, sound design, and performance, film can externalize the internal, making the subconscious motivations, ethical conflicts, and psychological pressures of characters palpable to the audience. It is within this cinematic space that the abstract principles of literary psychology find a vivid and dynamic canvas for exploration.

The Indonesian short film *Budi Pekerti* (2023), directed by Wregas Bhanuteja, stands as a particularly compelling exemplar of this cinematic potential. It is a work of art that meticulously dissects moral values and the profound complexity of human personality within the pressurized crucible of contemporary digital society. Set against the fraught backdrop of Yogyakarta during the COVID-19 pandemic, the film astutely engages with one of the defining issues of our time: the transformative and often destabilizing impact of social media on personal integrity and social cohesion. The narrative hinges on a seemingly minor incident a dispute between Mrs. Prani, a Bimbingan Konseling (Guidance Counseling, or BK) teacher, and a street vendor over the purchase of putu cakes. This fleeting moment of frustration, captured on a smartphone and unleashed onto the viral ecosystems of social media, spirals into a catastrophic public controversy. The video, stripped of its context, frames Mrs. Prani's actions as fundamentally incompatible with her societal role as an educator and moral exemplar, triggering a wave of public blasphemy, cyberbullying, and social ostracization.

The consequences are devastating and multi-layered. Mrs. Prani faces not only the torrent of online hatred but also tangible threats to her professional livelihood and the corrosive pressure of community condemnation. The crisis extends its tendrils into the sanctum of her family, who become collateral targets of the public's rage. In depicting the struggles of her children, Tita and Muklas, as they desperately strive to protect both their mother and their mentally ill father, Pak Didit, from the full brunt of the scandal, the film masterfully explores the interconnectedness of individual and familial psychology under duress. *Budi Pekerti* thus becomes a rich text for analysis, highlighting acute inner conflicts, the psychology of shame and resilience, the

dynamics of family solidarity in the face of external stigma, the mechanics of mob mentality, and the unbridled, court-of-public-opinion dynamics of social media, which collectively act as a powerful force exposing and manipulating the human subconscious.

To decode the intricate psychological architecture of the characters in *Budi Pekerti*, the application of literary psychology emerges as the most salient and revelatory critical approach. Literary psychology, or psychocriticism, is an interdisciplinary field that synthesizes the theoretical frameworks of psychology with the analytical practices of literary and film criticism. Its primary focus is to achieve a deeper, more nuanced understanding of character motivation, development, and interaction (Holland, 1968; Wellek & Warren, 1949). This approach moves beyond surface-level plot description to investigate the subconscious drives, defense mechanisms, moral reasoning, and personality structures of characters as if they were real psychological entities. It seeks to reveal how these internal forces dictate a character's interactions with their environment and, conversely, how external socio-cultural pressures such as social media virality and community norms sculpt and distort personality. Furthermore, literary psychology examines how these individual psychologies collectively drive narrative progression and thematize broader human concerns, such as morality, guilt, redemption, and social identity.

The urgency and significance of applying this approach to *Budi Pekerti* are manifold. First, the film presents a contemporary allegory of morality in the digital panopticon, where private actions are rendered public and permanently judged without context. Analyzing the psychological responses of Mrs. Prani (from dignified resistance to despair), her children (negotiating between filial duty, fear, and anger), and even the abstract "character" of the online mob, provides critical insight into the modern human psyche under conditions of hyper-visibility and networked shame. Second, the film's domestic setting allows for a study of family as a psychological unit, a microcosm that both absorbs and resists societal trauma. Pak Didit's mental disorder introduces another layer, questioning perceptions of "normality" and "deviance" in a story about perceived moral deviance. How does the family's internal coping mechanism interact with the external pathological social response?

Third, this research holds substantial value for expanding the scope of literary psychology itself. While traditionally applied to novels and plays, the theoretical framework is exceptionally well-suited to film, a medium whose language of imagery, sound, and performance is uniquely equipped to visualize psychological states (Gabbard, 2001). *Budi Pekerti*, with its deliberate pacing, intimate cinematography, and potent silences, offers a text where psychology is not just described but performed and felt. This study positions film not merely as an adaptation of literary principles but as a primary, contemporary literary text in its own right, worthy of serious psychological excavation.

Therefore, this research is propelled by the need to uncover the intricate ways in which moral values such as patience, integrity, familial loyalty, and empathy are both tested and represented through the nuanced characterization in *Budi Pekerti*. It seeks to chart the formation, deformation, and reformation of the characters' personalities as they navigate an unprecedented crisis. How does Mrs. Prani's professional identity as a BK teacher, a supposed expert in guiding others, conflict with her victimization? How do Tita and Muklas's adolescent identities evolve under the burden of protecting their parents? Ultimately, the analysis through the lens of literary psychology will illuminate the film's profound commentary on the collision between traditional Javanese values of *budi pekerti* (good character, manners) and the anarchic, judgmental nature of digital modernity.

The research question in this study: How does an application of literary psychology reveal the construction, conflict, and evolution of moral values and personality dynamics in the characters of Wregas Bhanuteja's film *Budi Pekerti*, and what does this psychological analysis elucidate about the film's critique of social media's impact on individual identity and familial cohesion in contemporary Indonesian society? By pursuing this inquiry, the study aims to contribute a layered psychological understanding of a significant cinematic work, affirm the relevance of literary psychology in film analysis, and participate in the crucial cultural discourse on ethics, personality, and human connection in the digital age.

B. Methods

This study employs a qualitative descriptive research design to investigate the intricate manifestations of moral values and personality dynamics in Wregas Bhanuteja's film *Budi Pekerti*. The descriptive method is defined as a procedural approach to problem-solving that involves depicting the state of a subject or object of research in its present condition, based on observable facts (Sukmadinata, 2011; Aanstoos, 1983; Fensel, 2001). This design is particularly apt for the research question, as it seeks not to test a hypothesis or measure frequencies as an end in itself, but to provide a systematic, detailed, and nuanced description of how psychological and moral constructs are enacted, challenged, and evolved within the cinematic narrative.

The philosophical foundation of this approach is interpretivist, acknowledging that meaning especially concerning human psychology, morality, and social critique—is not singular but constructed and embedded within specific cultural and textual contexts. The film is treated as a coherent “world of life” (*lebenswelt*) where characters' actions, dialogues, and interactions are meaningful units of analysis. A qualitative descriptive strategy allows the researcher to remain close to these units, describing the phenomena (e.g., a moment of ego mediation, an expression of a moral dilemma) in rich verbal detail rather than reducing them to numerical abstractions. This aligns perfectly with the objectives of literary psychology, which prioritizes

depth of understanding and the interpretation of inner states over quantitative generalization.

The primary data in this study is qualitative data presented linguistically and visually. It encompasses the entire textual and cinematic fabric of Budi Pekerti as a single, complex case study. The data is classified into two interconnected strata:

1. **Verbal Data:** This includes all dialogues, monologues, voice-overs, and written text (e.g., social media comments shown on screen) within the film. Speech events are crucial as they directly reveal character thought processes, conflicts, and moral reasoning.
2. **Non-Verbal Cinematic Data:** This includes visual elements (mise-en-scène, cinematography, character expressions, symbolic objects like the putu cake or smartphones), auditory elements (score, sound effects, silences), and narrative structure (plot sequencing, flashbacks). In film analysis, a character's agonized silence or a defensive posture can be as psychologically revealing as a soliloquy.

The data source is the film itself, viewed repeatedly to ensure immersion and familiarity with its narrative arc and subtleties. The unit of analysis is the significant scene or sequence that illuminates the research question specifically, those moments where moral values are negotiated or where the id, ego, or superego becomes salient in a character's decision or reaction.

Data were collected through a multi-stage process of documentation, intensive listening (viewing), and note-taking, forming an iterative cycle (Sugiyono, 2019). **Documentation:** The film was obtained as a stable digital document (via Netflix), allowing for controlled, repeatable access. This documentation phase also involved gathering secondary materials such as director statements, scholarly reviews, and relevant theoretical literature (Freudian psychology, moral philosophy, media studies) to construct the analytical framework. **Intensive Listening and Viewing:** This is the core technique of engagement. The film was watched in its entirety multiple times:

1. The first viewing was for holistic comprehension of the narrative.
2. Subsequent viewings were selective and focused. One viewing might be dedicated solely to tracing the emotional arc of Mrs. Prani, another to observing familial interactions under stress, and another to cataloging instances of social media's intrusion. Each viewing was an act of "listening" to the film's multiple languages verbal, visual, and auditory.

Note-Taking: Detailed analytical notes were taken during and after each viewing session. These notes employed a two-tier system:

1. **Descriptive Notes:** Objective recording of what happens in a scene (e.g., "Scene 12: Kitchen. Tita lies to Pak Didit about the noise outside. Her hands are trembling.").

2. Analytical Notes: Interpretation of the descriptive data through the theoretical lens (e.g., "Tita's lie represents the Ego's pragmatic mediation: her Superego (honesty to father) conflicts with her Id (fear of his breakdown), resolved by an Ego-driven protective falsehood. The trembling shows the psychological cost.").

The data analysis followed an intralingual method as outlined by Mahsun (2017), which involves comparing and relating linguistic and semiotic elements within the text itself. However, this study adapts and expands this method to suit cinematic analysis, making it an intratextual and contextual analytical procedure. The process was not linear but cyclical, moving between the data and the theoretical framework. The steps undertaken were:

1. Data Reduction and Coding: The voluminous notes were reviewed and coded. Codes were derived both from theory (e.g., Id-impulse: anger, Superego-dictate: teacher's duty, Moral value: familial loyalty) and emerged from the data itself (e.g., digital shaming, domestic sanctuary). For instance, every instance where Mrs. Prani suppresses an emotional outburst was coded as a potential Ego-mediation moment.
2. Intratextual Comparison: Coded data were compared across the film. How does Mrs. Prani's expression of the Ego in the school committee meeting differ from her Ego at home? How does the moral value of "relationship with society" presented in the viral comments contrast with its presentation in the direct neighbor's interaction? This comparison within the film's own universe reveals patterns, contradictions, and development.
3. Contextualization and Thematic Synthesis: The compared elements were then contextualized within the larger narrative and socio-cultural setting (Yogyakarta, pandemic, Indonesian educational norms). This step transformed coded instances into coherent themes. For example, multiple instances of Ego mediation under public pressure synthesized into the major theme: "The Ego's Fragile Negotiation with the Pathological Digital Superego."
4. Interpretation via Theoretical Lens: The synthesized themes were rigorously interpreted using the constructs of Freudian literary psychology and moral philosophy. This answered the "how" and "why" questions. Why is the Ego so dominant? The interpretation linked the thematic finding to the film's critique of social media, arguing that the digital environment creates an unprecedented pressure that forces constant reality-testing and mediation.

To ensure the trustworthiness (validity and reliability) of the qualitative findings, this study employed triangulation, a technique that cross-verifies data from multiple sources or perspectives (Sugiyono, 2019). In this research, triangulation was operationalized in three ways:

1. Theory Triangulation: The phenomena observed in the film were examined through more than one theoretical vantage point. Freudian personality theory was the primary lens, but it was consistently dialogued with concepts from moral philosophy (to understand values), sociology of shame (to understand the

- mob), and film studies (to understand how meaning is constructed cinematographically). This prevented a monolithic or forced interpretation.
2. Data Source Triangulation within the Text: Analysis did not rely on a single type of data. A character's moral stance was confirmed by converging evidence from their dialogue (verbal), their facial expressions and actions in key scenes (visual/behavioral), and how other characters reacted to them (relational). For example, Mrs. Prani's internal conflict was triangulated through her words, her pensive silences, and her children's protective actions towards her.
 3. Analytical Process Triangulation: The researcher's initial interpretations were constantly checked against the raw data through re-viewing. Furthermore, the analytical framework and emerging findings were discussed with peers familiar with literary and film analysis (a form of peer debriefing) to challenge biases and ensure the interpretations were grounded in the textual evidence.

This rigorous methodological approach from its descriptive design to its iterative data collection, intratextual analysis, and triangulation was explicitly structured to provide a comprehensive, evidence-based, and deeply contextualized answer to the research question. It moves beyond simplistic counting of instances to unravel the complex psychological machinery and moral landscape of Budi Pekerti, thereby revealing its profound commentary on individual and familial identity in the digital age.

C. Results and Discussion

Wregas Bhanuteja's film *Budi Pekerti 2023* (Aryani, et. al., 2024; Zanetta, et. al., 2025; Syarifah, & Urfan, 2024), a 110-minute cinematic narrative distributed via Netflix, serves as a rich text for a nuanced exploration of moral philosophy and human psychology under digital-age duress. A preliminary quantification of its thematic and psychological elements reveals a foundational structure: the narrative depicts five categorical moral relationships (man with self, others, society, nature, and God), with the relationship between humans being most prevalent. Concurrently, a Freudian tripartite model analysis identifies 41 instances of personality manifestations across six characters, with the Ego (25 instances) significantly outweighing the Id (10) and Superego (6). While these numerical findings provide a useful empirical entry point, they represent the skeleton of a far more complex organism. This discussion aims to flesh out that skeleton, moving beyond mere frequency counts to undertake a comprehensive literary psychological analysis. The core inquiry guiding this exploration is: How does an application of literary psychology reveal the construction, conflict, and evolution of moral values and personality dynamics in the characters of Budi Pekerti, and what does this psychological analysis elucidate about the film's critique of social media's impact on individual identity and familial cohesion in contemporary Indonesian society? Through a detailed examination of character interactions, narrative progression, and symbolic cinematography, this analysis argues that the film portrays a society where the traditional Superego embodied by communal norms and religious values has been hijacked and grotesquely amplified

by the digital mob, forcing the Ego into a desperate and fragile negotiation to preserve moral integrity and familial unity.

Theoretical Synthesis: Freudian Dynamics in a Networked Society

Sigmund Freud's structural model of the psyche provides a potent framework for dissecting the internal conflicts in Budi Pekerti (Hidayat, et. al., 2024). The Id, operating on the pleasure principle, represents primal urges: anger, frustration, self-preservation, and the desire to lash out (Lapsley, & Stey, 2011; Freud, 2024; May, 2013). The Superego, the internalized moral authority, embodies societal rules, ethical ideals, and the pressures of "what should be done." The Ego, governed by the reality principle, must mediate between the insistent demands of the Id, the stringent dictates of the Superego, and the often-harsh limitations of external reality (Lapsley, & Stey, 2011; Freud, 2024; May, 2013).

In the film's context, this external reality is uniquely pathological. The social environment is no longer just the immediate community of Yogyakarta; it is exponentially expanded and intensified by social media. This digital sphere functions as a kind of externalized, hyperactive Superego. It is a court of public opinion that is instantaneous, merciless, devoid of context, and operates with the impulsive rage of an Id. This creates a profound psychological dilemma for the characters: they must contend not only with their internal Superego (their own conscience and upbringing) but with a monstrous, crowdsourced digital Superego that demands conformity and punishment. The Ego's task thus becomes Herculean to find a path forward while being assailed from within by anxiety and from without by a virulent, collective condemnation.

Moral Values in Crisis: From Abstract Categories to Lived Conflict

The five forms of moral values identified are not merely checklisted themes; they are interconnected realms of being that are systematically destabilized by the viral event.

1. Relationship with Self (2 instances): This is the ground zero of the crisis. Mrs. Prani's self-concept as a dignified, competent Budi Pekerti teacher is shattered. The moral value here is self-integrity and self-forgiveness. Her internal conflict is a battle between the Id's shame and desire to hide, and her Ego's struggle to maintain a coherent sense of self-worth against the overwhelming external narrative that labels her "immoral." The scant number of explicit instances underscores the film's point: in a crisis of public scandal, the space for private self-reflection is brutally compressed. Her moments of solitude, such as silently staring into the mirror or weeping in her bedroom, are poignant depictions of a self under siege.
2. Relationship with Others (4 instances – Likely the core): This is the most active and damaged realm. Values like empathy, honesty, loyalty, and responsibility are tested. The viral video destroys the possibility of empathetic understanding

between Mrs. Prani and the vendor, reducing a human interaction to a decontextualized spectacle. Conversely, it strengthens loyalty within her family, as seen in Tita and Muklas's protective actions. The relationship between the family and Gora, the well-meaning but naive documentarian, explores the ethics of intervention and the complexity of help. This category thrives in intimate, offline spaces but is toxified in the public, online sphere.

3. Relationship with Society (2 instances): This relationship is inverted. Instead of the individual finding support and ethical guidance from society, society becomes a source of persecution. The moral value of social responsibility is twisted into social conformity. The community and the online mob enforce a rigid, simplistic code of conduct that admits no nuance. The school committee meeting is a key scene where institutional society, pressured by the digital Superego, threatens to sacrifice an individual to preserve its own reputation. Mrs. Prani's relationship with society becomes one of survival, not mutual obligation.
4. Relationship with Nature & God (2 instances each): These relationships offer subtle but critical psychological refuge and symbolic weight. Scenes of the natural environment (the quiet yard, the rain) provide moments of respite from the social storm, representing a moral order beyond human pettiness. Similarly, the mentions and implications of a relationship with God (through phrases like "Astaghfirullah" or moments of silent prayer) introduce a higher, more forgiving moral authority than the digital mob. They represent a transcendent Superego that contrasts with the punitive social Superego, offering a potential path for internal peace that the Ego can cling to.

Personality Dynamics: The Ego's Fragile Negotiation

The preponderance of Ego manifestations (25 instances) is the film's central psychological thesis. It illustrates that the crisis is not one of unleashed Id (though it is present) or of a dominant traditional Superego, but of the immense pressure placed on the rational, mediating self.

1. Mrs. Prani's Ego: Her entire arc is an Ego-driven struggle. Her Id impulses to scream at her accusers, to give up, to flee are palpable. Her internalized Superego her professional ethics and maternal duties demands she act with grace and protect her family. The Ego must navigate this. She calculates when to apologize publicly (a Superego-driven act to placate society), when to stand firm with her family (an Id-informed act of protectiveness, channeled rationally), and how to present herself to her husband (a compassionate lie orchestrated by the Ego to preserve his fragile reality). Her Ego is the command center in a psychological war of attrition.
2. Tita and Muklas's Egos: The children's personalities are forcibly matured. Tita's Id wants to rage online in her mother's defense; her Superego tells her to be a dutiful, obedient daughter. Her Ego finds a middle path: conducting a covert investigation to find the original video poster and tactfully managing

her father. Muklas channels his Id's frustration into physical labor (fixing things), while his Ego takes on the practical burden of being the family's external shield. Their heightened Ego functioning highlights how trauma forces the premature development of reality-testing and mediation skills.

3. The Id and Superego in the Digital Sphere: The digital mob collectively acts with the unrestrained cruelty and impulsive judgment of the Id, while cloaking itself in the language of morality a corrupted Superego. This fusion creates a uniquely potent antagonist. Individual characters within the mob, like the vengeful vendor or the outraged netizens, are driven by their own Ids (schadenfreude, self-righteous anger) while justifying it through a superficial Superego ("upholding teacher morality"). Pak Didit's condition, meanwhile, can be read as a psyche where the Ego's mediation has collapsed, leaving him in a vulnerable, alternate reality a stark contrast to the overburdened yet resilient Egos of his family.

Social Media as the Pathological Superego and the Fracturing of Identity

The film's core critique, illuminated by this psychological analysis, is of social media as an engine of identity fragmentation (Halverson, 2010). Mrs. Prani's identity is violently split:

1. Her Self-Identity: The private self, aware of the full context and her own intentions.
2. Her Social Identity: The Bu Guru known in her community.
3. Her Digital Doppelgänger: The simplified, villainous meme, the "immoral teacher," which overwrites all other identities in the public sphere.

Her Ego's monumental task is to reconcile these irreconcilable selves. The digital Superego does not allow for integration; it demands the eradication of the private self in favor of the publicly condemned avatar. The film shows how this attack on individual identity ripples out to fracture familial cohesion. The family unit becomes a bunker. Their shared reality is threatened by the external narrative. Their Egos must collectively work to maintain a cohesive internal family story ("Ammi is fine, Abbi") while defending against the invasive external one. The home, a symbolic space for the Ego, is literally barricaded against the crowd, representing the struggle to keep the pathological social Superego at bay.

Implications for Indonesian Education and Societal Character

The film transcends drama to offer a searing commentary on Indonesian education and social character. The teacher (guru), traditionally a revered figure embodying both knowledge (ilmu) and moral exemplification (budi pekerti), is particularly vulnerable in this new digital landscape. The institution of education, itself a proxy for societal Superego, is shown to be weak and reactive, quick to consider sacrificing its own to appease the digital mob. This aligns with and expands upon the findings of researchers like Liza Zahara, who identified psychological symptoms and religious

values in literary texts. Budi Pekerti updates this inquiry for the digital era, showing how religious values like patience (*sabar*) and seeking protection in God (*tawakal*) become crucial psychological resources for the besieged Ego, even as public piety is weaponized for shaming.

The film's pedagogical message is stark: character education is incomplete without critical digital literacy (Johnson, 2020; Söken, 2024; Garcia, et. al., 2013). It must equip students not just with moral precepts, but with the psychological tools to recognize and resist the mob mentality, to value context over judgment, and to defend the sanctity of private identity against public consumption. Furthermore, it demands systemic support for teachers, recognizing them not as infallible moral statues, but as human beings whose Egos require protection from the unsustainable pressures of the networked *Superego*.

Conclusion: An Anatomy of Resilience

In conclusion, a literary psychological analysis of Budi Pekerti reveals it to be a profound anatomy of moral and psychological resilience in a broken social contract. The quantitative prevalence of "human relationship" moral values and Ego personality states is not coincidental; it is diagnostic. The film depicts a world where the traditional pathways for moral negotiation have been short-circuited by a technologically amplified, pathological public sphere. Through the meticulous portrayal of Mrs. Prani and her family's internal struggles their Id's fears, their *Superego's* anguish, and their Ego's relentless, fragile labor of mediation Wregas Bhanuteja critiques the dehumanizing effects of social media virality.

The ultimate finding of this research is not a tally of values or personality traits, but the illumination of a central, terrifying irony: the very technology that connects us disembodies our humanity, turning moral beings into data points to be judged and discarded (Hancock, 2017; Dinerstein, 2006). The film's resolution, focusing on the quiet, persistent bonds of the family, suggests that the only antidote to this fractured reality is the nurturing of small, intimate, and fiercely protected spaces where the Ego can function, where moral values are lived in context, and where identity can remain whole. Budi Pekerti thus stands as an essential work of literary psychology, using the lens of Freudian dynamics not merely to analyze characters, but to diagnose a societal malady and, tentatively, to point toward the cure of empathetic, offline human connection.

D. Conclusions

This literary psychology study reveals that Wregas Bhanuteja's film Budi Pekerti serves as a rich textual canvas for exploring moral philosophy and human personality. The key findings are twofold. First, the narrative is structured around five foundational forms of moral value, encompassing relationships with the self, others,

society, nature, and the divine. This holistic framework positions the film not merely as a story but as a comprehensive moral reflector for its audience. Second, the application of Sigmund Freud's psychoanalytic theory uncovered a pronounced emphasis on the Ego personality, which appeared 25 instances among the six primary characters. This dominance of the Ego over the Id (10 instances) and Superego (6 instances) underscores the film's central thematic conflict: the realistic and often arduous mediation between primal desires, moral imperatives, and external social realities faced by the characters. The practical implications of this analysis are significant. For educators, the film's structured moral dimensions and clear psychological archetypes make it a potent pedagogical tool for character education and media literacy curricula, facilitating discussions on ethics and decision-making. For the creative industry, this study demonstrates how cinematic narratives can consciously encode complex psychological frameworks, offering a model for intentional storytelling that can engage audiences on a deeper cognitive and moral level. Future research should expand upon these findings. A comparative analysis with other contemporary Indonesian films could determine if the high frequency of Ego-driven conflict is a unique narrative choice or a broader cultural trend in depicting modern dilemmas. Furthermore, longitudinal research could investigate the actual impact of viewing such morally layered content on audience attitudes and self-perception over time. Finally, employing additional psychological theories, such as Carl Jung's archetypes or humanistic approaches, could provide alternative interpretive lenses, offering a more multi-faceted understanding of the characters' motivations and the film's overall contribution to the discourse on character (Budi Pekerti) in modern society.

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