

## **M'S ID, EGO, AND SUPEREGO IN FILM HOW TO MAKE MILLIONS BEFORE GRANDMA DIES**

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### **ABSTRACT**

*This research explores the psychological conflict experienced by the main character, M, in the Thai film *How to Make Millions Before Grandma Dies* (2024). This study uses Sigmund Freud's psychoanalytic theory, specifically the concepts of id, ego, and superego, to analyze M's inner transformation. At the beginning of the story, M is driven by a personal desire to inherit from his grandmother. However, as time goes by, he experiences emotional changes that make him face an inner conflict between his ambition and his growing moral awareness, as well as an increasingly strong emotional bond. The cultural value of filial piety in Thai society plays an important role in this process, as it helps shape M's moral awareness and the development of his superego structure. Using qualitative descriptive methods, this study identifies how M's psychological conflict is reflected through his actions, expressions, and developing relationship with his grandmother. The results show that the character's internal conflict undergoes a transition from id to the ego, followed by superego, which is influenced by cultural values. This research contributes to a deeper understanding of character development in Southeast Asian cinema by combining Freud's psychoanalytic theory with the local moral framework of filial piety values.*

**Keywords:** *Freud id, ego, superego, filial piety, Thai culture*

### **INTRODUCTION**

In today's fast-paced and demanding world, many individuals often struggle with difficult personal decisions and emotional dilemmas. According to Masyhur et al. (2023), inner conflict is a psychological condition that arises when a person experiences conflict within themselves, such as between conflicting values, desires, or identities. This situation is often triggered by the interaction of various internal and external factors in an individual's life. One common cause of inner conflict is disharmony between personal needs and believed values. This type of conflict can cause psychological stress and is often felt by many people. Typically, inner conflict occurs when a person is faced with two or more conflicting choices, where each choice has important consequences, but not all of them can be met at once.

To better understand these inner conflicts, Sigmund Freud's psychoanalytic theory offers a relevant and insightful framework through dividing the human psyche into three parts: the id, the ego, and the superego. According to Feist, Feist, and Roberts (2018), the id is the source of instinctive drives and seeks immediate gratification based on personal desires. The superego serves as a moral compass, representing societal norms and internalized values. Meanwhile, the ego operates as a rational mediator that tries to balance the demands of the id and the constraints of the superego within the boundaries of reality. When these three components conflict, individuals often experience psychological tensions such as guilt, anxiety, or confusion in decision-making.

This theoretical lens is particularly useful for analyzing characters in the film who experience emotional and moral struggles as a result of their subconscious desires and external expectations. One such expectation is shaped by the cultural value of filial piety, which plays a significant role in Thai society. Filial piety emphasizes respect, loyalty, and devotion to parents and elders, often requiring individuals to put the needs of the family above personal interests. According to Yeh and Bedford (2003), filial piety is not only a social norm but also a psychological framework that influences how individuals think and behave in many Asian cultures. In this context, the internal conflict faced by young people often arises when their desires clash with family expectations.

This psychoanalytic approach and filial piety in Thailand are particularly relevant when applied to films that depict internal emotional struggles in Thai culture. One such film is *How to Make Millions Before Grandma Dies* (2024), which tells the story of M, a young man who cares for his dying grandmother with the ulterior motive of claiming her inheritance. As time passes, M faces a deep emotional conflict between his greed and his growing feelings of guilt, sincerity, and love. According to Westen (2002), psychological conflict occurs when different parts of the mind, such as desires, morals, and reality, compete for control, often leading to anxiety and emotional struggle. In M's case, the id drives his selfish desires, the ego is the realistic and logical part, and the superego brings moral pressure. This dynamic makes the film a potent subject for analyzing id, ego, and superego, as it reflects unconscious motivations and personal transformation.

Based on this dynamic, this research aims to analyze the psychological conflict experienced by M in the film *How to Make Millions Before Grandma Dies* using Sigmund Freud's psychoanalytic theory, focusing on the interaction between the id, ego, and superego. According to McLeod (2019), Freud's model provides a valuable framework for understanding how internal psychological structures influence behavior, especially in situations involving conflict and personal growth. By examining how unconscious desires and moral dilemmas shape M's emotional development, this study highlights the internal transformation. The previous studies have focused on characters with extreme psychological conditions or Western settings. This study uniquely analyzes the latest film, 2024, which highlights how the Thai culture of filial piety shapes the superego structure. Its novelty lies in examining M's transformation from manipulative intent to genuine empathy in a traditional family structure, using Freud's psychoanalytic theory.

This research focuses on analyzing the psychological conflict experienced by the character, M in the film *How to Make Millions Before Grandma Dies* (2024) through the lens of Sigmund Freud's psychoanalytic theory, particularly emphasizing the roles of the id, ego, and superego. The study aims to identify how these three components interact within M's psyche as he navigates his internal struggle between selfish motives and emerging moral consciousness. The analysis is limited to the development of M's character arc throughout the film, specifically focusing on his behavioral changes and emotional responses concerning his unconscious desires and moral dilemmas.

In addition, the research explores how the cultural value of filial piety in Thai society contributes to shaping M's superego. The study does not cover a general analysis of Thai culture or psychoanalysis in cinema broadly, but is instead confined to this specific film and character. Other characters, plotlines, or cinematic elements such as cinematography, dialogue style, or

narrative structure are only considered when they directly influence or reflect M's psychological development. This focused scope allows for an in-depth understanding of how Freudian theory applies within a culturally specific context.

## **LITERATURE REVIEW**

Several previous studies have applied Freud's psychoanalytic theory to analyze characters in films, especially to explore the psychological conflict experienced by individuals as they deal with inner tension and moral dilemmas. These studies serve as references and foundational comparisons for analyzing the character of M in *How to Make Millions Before Grandma Dies* (2024).

First, Kicki Herdayanti and Robby Satria (2021), research entitled "Psychological Conflict Of The Main Character Reflected in *Lady Bird* Movie." The method was qualitative descriptive to explore the psychological conflict between ego, id, and superego through the attitude and utterances of the main character. The difference in this study highlights the main character in the film *Lady Bird*, who shows a dominant tendency towards the id. The conflicts shown are lighter and more realistic, related to the phase of searching for identity and free will in adolescence. The character is more driven by personal desires without considering social norms or consequences. As a result, this research found 6 aspects of the id that are directly related to the main character, 2 aspects of the ego, and 2 aspects of the superego. It concludes that the main character in this film was more controlled by her id, where she was a form of personality that a person carries when she was born. The Id on *Ladybird* showed how she fulfilled a wish she deserved, and felt that she enjoyed it more without realizing it.

Second, Rizki Anandi, Vera Magria, and Dedi Efendi (2022), research entitled "Psychoanalysis of The Main Character in *The Joker* Movie." The method was qualitative descriptive to explore psychoanalysis and kind of character of the main character in the *Joker* movie by Todd Phillips, this movie tells the story of a person with a psychological disorder who lives with his mother, he is a good boy and always takes care of his mother, works for his mother until finally he turns into a murderer because he is often bullied by people around him. The differences, this study discuss the main character in the *Joker* film, who experiences severe social and psychological pressure to the point of turning into a criminal. The id becomes the dominant part of his personality due to the mistreatment of his surroundings. The psychological conflict in this film is very complex and is shown in extreme forms through mental disorders and violence. The result of this research found in this movie there is the id, ego, and superego. Then, from the 20 data points found in the movie, the id is the most prominent personality appearing in this movie. There are 7 data points of the id, 5 data points of the ego, and 2 data points of the superego. Then it is also found 6 data kind of character of the main character there are flat character that appear in the beginning of the movie, round character that appear in the middle of the movie, protagonist that appear in the beginning of the movie, antagonist that change in the middle of the movie, and dynamic character, from the kind of characters above the round character is the dominant appear from the others, because the characterization of Arthur is always changing.

Third, Luthfiah Nur Rokhmah (2023), research entitled “Psychological Problem Of The Main Character In Shutter Island Movie: Psychoanalysis Approach.” The method was qualitative to explore the psychological aspects of Sigmund Freud's psychoanalysis of the main character in the film Shutter Island, starring Leonardo DiCaprio as Edward ‘Teddy’ Daniels. The difference in this study focuses on the character Teddy in the film Shutter Island, who experiences inner conflict due to unresolved past trauma. The main character experiences delusions and rejection of reality, resulting in an imbalance between the id, ego, and superego. The psychological conflict shown is deeper and more complicated because it involves the subconscious and traumatic experiences. The result of this research is psychoanalytic data was found on the main character with 5 id data, 3 ego data, 6 superego data, with Id as part of psychoanalysis which dominates the main character's personality caused by unresolved subconscious conflicts by always trying to ignore and reject reality by fulfilling the will of the id which is contrary to the state of reality.

Fourth, Jessika Febiola Pangaribuan and Hot Saut Halomoan (2022), research entitled “The Analysis of the Main Character's Mental Depression in 'A Girl Like Her Film' Directed by Amy S. Weber Using Freud's Psychoanalytic Theory.” The method was qualitative to explore the main character's mental depression in “A Girl Like Her,” directed by Amy S. Weber in 2015. This film raises the issue of depression. The main character, Jessica Burns, was a victim of bullying, and it makes her to commit suicide because of depression. This research uses the theory of Defense Mechanisms in Psychoanalysis by Sigmund Freud (1936) to find out the behavior of the character. The difference in this study is that it uses Freud's theory of defense mechanisms, not just the concept of the id, ego, and superego. The character Jessica experiences severe depression due to bullying and shows various defense mechanisms such as repression, projection, and denial. This study emphasizes the relationship between psychological defense and a person's mental state. As a result, this research shows that there are six defense mechanisms related to the film: repression, denial, projection, displacement, regression, and sublimation, which show that the behavior can lead to depression.

Fifth, Tubagus Satriyadi (2013), a study entitled "An Analysis of Personality Disorder of The Main Character in Frankie & Alice." The method used is descriptive qualitative to explore the psychological problems of Frankie as the main character in the film Frankie & Alice. This study analyzes the character Frankie, who suffers from dissociative identity disorder as a form of self-protection from past trauma. The character has multiple personalities, each of which functions to deal with guilt and anxiety. The difference of this study presents a very complex and unique psychological dynamic because it discusses personality disorders in depth. The results of the analysis show that Frankie, as the main character, is a loving family figure, but he has weaknesses because of his personality disorder. The problems he experiences are due to traumatic experiences that make him feel highly anxious. To protect himself from these traumatic experiences, he uses dissociative identity disorder, which is part of dissociation as a defense mechanism that creates two other personalities (multiple personalities), namely Alice and Genius, which have different functions. The first personality function is to protect oneself from feelings of guilt, to become a better person. While the second personality functions as a helper.

Although many previous studies have used Freud's psychoanalytic theory to analyze the psychological conflicts of the main characters in the film, most of these studies only focus on the internal dynamics of the characters (id, ego, superego) without considering in depth the cultural factors that contribute to the formation of the moral structure and inner conflicts of the characters. In addition, these studies are generally set in Western culture or focus on extreme conditions such as trauma and mental disorders, so there are not many that explore the influence of Asian cultural values, especially filial piety, in the Thai context. Therefore, this study presents a novelty by combining Freud's psychoanalytic theory and the cultural value of filial piety to analyze the psychological conflict of the character M in the film *How to Make Millions Before Grandma Dies*. This approach provides a richer contextual perspective on the character's inner transformation, while also showing how local cultural factors contribute to the dynamics of the id, ego, and superego in the character's emotional journey.

## **RESEARCH METHODS**

This study employs a qualitative descriptive research design to analyze the psychological conflict of the character M in the film *"How to Make Millions Before Grandma Dies"* (2024). A qualitative approach is suitable for exploring M's inner experiences, behaviors, and emotional development as seen through his actions and dialogue. According to Creswell (2014), qualitative research helps researchers understand the meaning behind human experiences in social or cultural contexts. This method is applied to interpret M's psychological journey using Sigmund Freud's theory of the id, ego, and superego.

The main goal is to explore Freud's perspective on id, ego, and superego appear in M's character and how Thai cultural values, especially filial piety, influence his moral development. Instead of measuring data, this study interprets scenes and character changes to reveal inner conflict and transformation. Film analysis and psychoanalytic theory are combined to examine how M's actions reflect deeper emotional and ethical struggles, offering insight into how culture and psychology interact in shaping a person's behavior.

The data source in this research is the film *How to Make Millions Before Grandma Dies* (2024) directed by Pat Boonnitipat. This film is a family drama from Thailand produced by GDH 559 studio in collaboration with Netflix. The film, which is approximately 119 minutes long, uses Thai as the main language in all its dialogues. The main focus of this film is the character M, a young man who initially has a hidden intention to take care of his grandmother, Amah, in order to get an inheritance. However, over time, he experiences significant emotional and moral transformations due to his increasingly close relationship with Amah and the influence of the strong cultural value of filial piety or *bun khun* in Thai society.

This film features several important characters besides M, namely Amah (M's grandmother) played by Usha Seamkhum, Mui played by Tontawan Tantivejakul, Noon played by Ploy Sornarin, and M's parents played by Sahajak Boonthanakit and Napassorn Weerayutvilai respectively. The story begins when M learns of Amah's declining health and sees an opportunity to inherit by pretending to be a dutiful grandson. However, after spending days with Amah, he begins to feel a deep inner conflict between selfish desires and feelings of genuine affection.

In this research, data were collected through direct observation of the film, by observing important scenes, dialogues, facial expressions, body language, and actions of the character M. All of these elements were analyzed using Sigmund Freud's psychoanalytic theory, especially the concepts of id, ego, and superego, and associated with the cultural values of filial piety in Thai society. The film is a rich source of data to illustrate how internal psychological conflict can be influenced by the personality structure and cultural values internalized by the individual.

The data in this study are qualitative and sourced from the film *How to Make Millions Before Grandma Dies* (2024). The data consist of selected scenes, dialogues, character behaviors, and visual elements that reflect the internal psychological conflict of the main character, M. This includes verbal expressions such as dialogues and monologues, as well as non-verbal such as facial expressions, body language, and important actions that reveal the emotional tension and inner struggle of the character. In addition, contextual elements such as setting, family dynamics, and cultural references are also considered as part of the data, especially those that reflect the influence of filial piety in Thailand.

The data collection technique in this study uses the documentary observation method, namely by observing in depth the film *How to Make Millions Before Grandma Dies* (2024) as the main source. The data collection process is carried out through several important stages.

1. Watched the film repeatedly to identify significant scenes, meaningful dialogues, character expressions, and actions that reflected the psychological conflict experienced by the main character, M.
2. Taking detailed notes and taking screenshots of key moments that reflect elements of the id, ego, and superego, as well as scenes that depict cultural influences such as filial piety in Thai society.
3. Data were collected through the steps of selecting scenes that display emotional and moral dilemmas, grouping the data based on Freud's psychoanalytic concepts and relevant cultural values, and interpreting the data based on the psychological development of character M throughout the storyline. Through this technique, researchers can explore both verbal (such as dialogue and monologue) and non-verbal (such as facial expressions, body language, and actions) elements to understand the deeper meaning of character M's behavior and transformation.

In addition to primary data from the film, researchers also use secondary sources such as theory books, journal articles, and previous research results to strengthen the theoretical framework and support understanding of the Thai cultural context analyzed in the film.

The data analysis technique in this research is content analysis. This technique is used to interpret the psychological conflict of the main character, M, in the film *How to Make Millions Before Grandma Dies* (2024). The researcher carefully observed and examined the scenes, dialogues, character expressions, and selected actions that represent the inner struggle experienced by M. These elements were then analyzed using Sigmund Freud's psychoanalytic theory, focusing on the dynamic interaction between the id, ego, and superego.

Content analysis in this study involves identifying recurring patterns, themes, and symbols that reflect M's internal conflicts and moral dilemmas. Each data, both verbal and non-

verbal, is interpreted concerning the psychological concepts put forward by Freud. Furthermore, the influence of Thai cultural values, especially filial piety, is also examined to understand how social and family expectations contribute to M's psychological development and the formation of his superego.

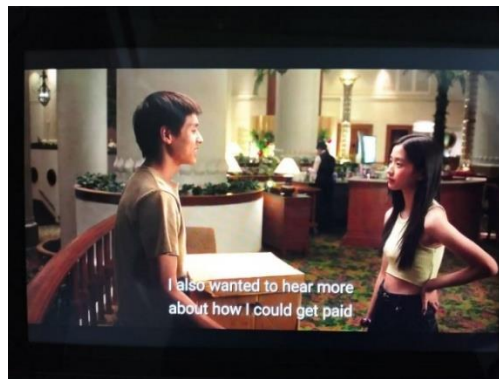
All of these components are interpreted using Freud's psychoanalytic theory that focuses on the id, ego, and superego as well as the perspective of the culture of filial piety in Thailand. By analyzing the explicit and implicit expressions of conflict in the character of M, the data provide insight into how personal desires clash with moral and social expectations, and how these conflicts affect the character's psychological transformation throughout the film.

## **RESULTS AND DISCUSSION**

### **M's Psychological Conflict: Id, Ego, and Superego**

#### **The Id in M**

The id is the most primitive part of the human personality, containing instinctive drives, desires, and basic instincts. The id operates on the pleasure principle, which seeks instant gratification without thinking about reality or consequences. Here are the results of id on M in the film *How to Make Millions Before Grandma Dies*.



Picture 1 (The scene when M asks his cousin to teach him how to make a lot of money by taking care of the elderly)

In this scene, M eagerly asks his cousin for advice on how to make a lot of money by taking care of elderly family members because his desire for quick financial gain overrides any moral considerations.

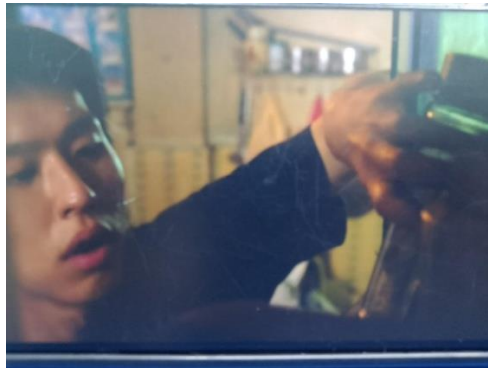


Picture 2 (The scene when M volunteers to take care of Amah after learning about her illness, with a hidden agenda in mind)

In this scene, M volunteers to take care of his grandmother, Amah, after learning that she is seriously ill. However, his decision is not entirely sincere, he is driven by a hidden agenda to get his grandmother's inheritance.

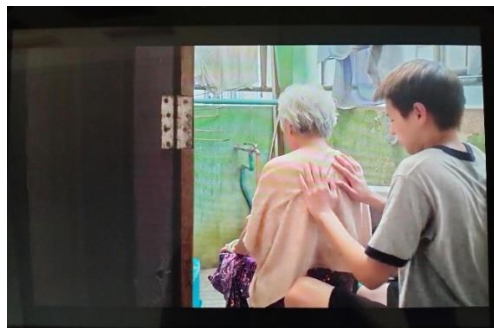
### **The Emergence of Ego**

The ego is the part of the personality that functions as a mediator between the Id and reality. The ego operates on the reality principle, meaning it tries to fulfill the Id's desires in a realistic and socially acceptable way. The following scene depicts M's ego.



Picture 3 (the scene when M puts Amah's money and feels curious about the contents)

In this scene, M sees Amah's money box and looks at it with temptation. Although curious, he restrains himself, showing his ego that is starting to balance his desires with the reality of possible consequences.



Picture 4 (The scene where M helps Amah in the bathroom shows a mix of awkwardness and concern)

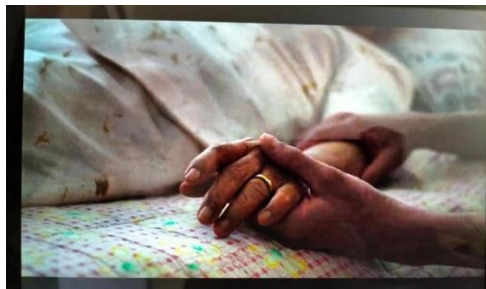
In this scene, M nervously helps Amah take a bath, a task that requires physical closeness and patience. At first, he seems hesitant and awkward, but instead of shying away, he continues



to help carefully so that Amah feels comfortable. This shows that M begins to act not out of pretense, but out of a concern that grows from direct experience.

### **The Rise of the Superego**

The superego is the part of the personality that represents the conscience, moral values, and social norms learned from parents and society. The superego encourages a person to act ethically and ideally. The following scene illustrates the emergence of the superego.



Picture 5 (The scene where M sits quietly beside Amah's bed, who is very weak, and just holds her hand without saying a word)

In this scene, Amah looks very weak, almost unable to speak. M sits beside her bed, holding her hand and looking at her with a sad and regretful expression. There is no long dialogue in this scene, but M's facial expression and body language show a significant inner change. He no longer talks about inheritance, money, or what he can get. Instead, he just wants to accompany Amah in her last moments.

### **Culture of filial piety in Thailand**

Filial piety in Thailand refers to the deep-rooted cultural value of showing respect, obedience, and care for parents, grandparents, and elders. Influenced by Buddhism and traditional Asian values, the concept emphasizes gratitude toward family, especially the older generation, for their sacrifices and guidance. Children are expected to repay their parents and elders through acts of service, emotional support, and many cases, financial assistance. In Thai society, caring for elderly parents or grandparents is viewed not only as a duty but also as a virtue that reflects moral integrity and social harmony. Here are scenes that depict the culture of filial piety.



Picture 6 (M accompanies Amah to the market and carries her belongings)

M accompanies Amah to walk to the traditional market. He carries Amah's shopping and makes sure Amah doesn't get tired during the trip. The meaning of filial piety in this scene is accompanying and helping parents in daily activities, especially activities that involve travel or energy, which is a real form of *bun khun*. M's increasing sensitivity to Amah's physical needs shows that he is starting to live the values of devotion with actions, not just words.



Picture 7 (M Accompanies Amah Selling at the Market)

In one of the key moments in the middle of the film, M begins to regularly accompany Amah when she sells at a traditional market. He helps Amah prepare her wares, carry her goods, and interact with customers. M seems awkward at first, but over time, he begins to be more alert and pays attention to Amah's needs in detail.

In Thai culture (and many other Asian cultures), helping parents with daily chores, especially heavy work such as trading, is considered a form of devotion and responsibility for children or grandchildren. M shows that he not only cares for Amah at home, but is also willing to be involved in outside activities that are important to Amah, which reflects respect for her dignity and independence.



Picture 8 (M accompanying amah to worship at the temple)

The scene where M patiently accompanies Amah to the temple. He helps Amah climb the stairs, prepares incense, and sits quietly listening to Amah's prayers. M shows patience and sincerity, even though he may not personally understand or believe in the religious ritual.

M's action in accompanying Amah to worship is a form of respect for the spiritual and cultural traditions of elders. In Thai tradition, helping parents in religious activities such as visiting temples is considered one of the highest forms of devotion. A dutiful child not only serves physically, but also accompanies spiritually. M, who was initially not religious, finally understands that the values that are important to Amah, including religion, need to be respected, even though they may be different from his values.

A pivotal moment that reflects the influence of filial piety is when M chooses to remain by Amah's side, even as her health deteriorates. He is no longer motivated by inheritance, but by the desire to honor and comfort her in her final days. This marks a complete transformation in M's character: from a selfish young man to a devoted grandson, shaped by inner psychological growth and cultural values.

## **Discussion**

The film *How to Make Millions Before Grandma Dies* is a cinematic work that not only presents a touching and emotional story but is also full of deep psychological and cultural meanings. The simple yet meaningful story, as well as the strong and realistic character depictions, make this film very relevant to be studied through a literary psychology approach. One of the most interesting characters to analyze is the main character, M, a young man who experiences significant personality changes as the story progresses.

Concerning the purpose of this study, which is to reveal the psychological conflict experienced by the character M through Sigmund Freud's psychoanalytic approach, this discussion section will review in more depth the findings that have been presented in the previous sub-chapter. The focus of the discussion will be directed at the dynamics between the id, ego, and superego that form the internal conflict within M. In addition, this discussion will also link how the cultural value of filial piety or *bun khun* in the context of Thai society plays a role as an external factor that also influences the psychological development of the character M and becomes an important element in the resolution of the conflict he experiences.

Thus, this discussion not only attempts to explain the inner dynamics of the character M based on Freud's personality structure, but also shows how culture and social experiences can

influence a person's psychological structure, bringing about a change from an egoistic person to a more mature, caring, and moral person. The following section will describe in more depth how Freud's three personality structures, namely the id, ego, and superego, work and interact in M, and how the cultural value of filial piety strengthens his personality transformation.

### **Description of M's Psychological Conflict: Id, Ego, and Superego**

#### **Id Dominance in the Early Journey of M**

In the early stages, M is very much controlled by his id. Freud described the id as the most basic and primitive part of the human personality, which operates on the pleasure principle. The id does not consider reality, logic, or social norms, it only drives individuals to fulfill personal desires instantly.

This is reflected in M's actions when he was first interested in caring for Amah, not because of love or concern, but because of the information that Amah was seriously ill and had a large inheritance. He then asked his cousin how to get money quickly by caring for the elderly (picture 1). M's completely egoistic desire shows that the id is still very dominant in his personality. He does not think about Amah's feelings or the ethics of his actions; all that matters is the end result in the form of financial gain.

The id drive is also very visible in (picture 2), when M voluntarily offers to take care of Amah after learning that her grandmother is seriously ill. At first glance, M's actions appear to be a form of concern or compassion, but in reality, the decision is motivated by a hidden intention: he wants to get an inheritance from Amah. In this case, his decision is not based on moral values or compassion, but is driven by an egoistic desire to gain personal gain.

M's behavior in taking advantage of Amah's condition also shows uncontrolled id drives. He consciously took advantage of Amah's illness to gain a position as a "devoted" grandson, even though his main motivation was inheritance. This action also reflects how the id can drive someone to manipulate situations to fulfill personal interests, without considering the emotional and social impacts.

#### **The Development of the Ego as a Mediator of Reality**

The ego appears as a mediator between the id and reality. In Freud's theory, the ego functions to mediate between the impulsive demands of the id and the objective reality of the outside world. The ego operates based on the reality principle, which seeks to satisfy the desires of the id in a way that is reasonable and socially acceptable.

In the film, M's ego development begins to be seen when he begins to show a more careful attitude and considers his actions. An example is when he sees Amah's money box (picture 3). He is tempted to open it, but does not. This act of restraint reflects that the ego is starting to be active, weighing the desire for money with the risk of being caught and the guilt that might arise.

In addition, when he had to help Amah take a bath (picture 4), there was a conflict between his discomfort and his desire to continue to "play a good role". M chose to continue to help Amah, even though with a hesitant and awkward expression. M's ego here worked hard to balance the id's urge to back down (because of disgust, laziness, or shame), with the social and logical pressure

that he had to appear as a dutiful grandson so that his goal of obtaining an inheritance could be achieved.

However, it is important to note that while M's ego initially serves only as a tool to realistically fulfill the id's desires, it gradually matures. He begins to open up to the emotional reality that Amah is not just a "tool" for making money, but someone who brings a profound inner experience.

### **Superego Activation and Moral Transformation M**

The superego is the part of the personality that is formed by the internalization of moral and ethical values from the family, society, and culture. The superego functions as a moral controller that reminds individuals of the values of right and wrong. When the superego is active, a person will feel guilty if they do something that is contrary to these moral values.

In this film, M's superego begins to become active along with his closeness to Amah and his awareness of Amah's suffering. One of the most touching moments is when M sits beside Amah, who is very weak (picture 5). He just holds Amah's hand in silence, looking at her with a sad gaze. In this scene, M no longer brings up inheritance or money. He just wants to accompany Amah in her last moments. This is an emotional turning point where M's superego really takes over, showing that he has gone through a process of deep inner reflection and rediscovered his true moral values.

The guilt that arose because of his initial selfish motivation, as well as the affection that grew sincerely from day to day, made M truly change into a more caring and emotionally mature person. He was no longer controlled by desire, but by empathy, concern, and the values of virtue that had probably been buried within him.

### **The Role of Filial Piety Culture in the Development of the Superego M**

The process of internalizing values in M's superego is inseparable from the influence of Thai culture, which upholds filial piety or *bun khun*. This culture emphasizes the importance of being devoted to parents and elders as a form of gratitude for the sacrifices and love that have been given. In Thai society, children or grandchildren who care for their parents are considered noble, and such behavior is highly valued socially and spiritually.

M, who initially did not understand this value, began to feel it slowly. When he accompanied Amah to the market and helped her trade (picture 6 and 7), and accompanied Amah to the temple (picture 8), he began to experience the meaning of devotion himself. He not only helped physically, but also began to understand that these actions were a form of respect for Amah's life, her values, and her dignity as a human being. He also learned that spiritual values, such as praying and following Amah's religious rituals, were part of this deep respect, even though M himself was not religious.

It is this culture of filial piety that helps strengthen M's superego by instilling the moral meaning of filial piety. If at first he only pretends to gain benefits, in the end, he truly lives by the values of *bun khun* itself. M's superego is formed not only from individual norms but from social

norms and collective culture that he absorbs through real emotional experiences and interpersonal relationships.

## **CONCLUSION**

This study analyzes the psychological conflict experienced by the main character, M, in the film *How to Make Millions Before Grandma Dies* (2024) using Sigmund Freud's psychoanalytic theory, especially the structural model of the soul: id, ego, and superego. This study also examines how Thai cultural values, especially filial piety (*bun khun*), influence M's internal development and moral transformation.

The results show that M initially acts under the dominance of the id, as seen in his selfish desire to care for his dying grandmother solely to obtain her inheritance. At this stage, M is driven by personal satisfaction and shows minimal moral awareness. However, as the story progresses, the ego begins to emerge, mediating between his desires and the reality of his situation. M begins to consider the consequences of his actions and begins to behave more rationally and responsively, although still influenced by his original motives.

Over time, through direct experience in caring for and emotional relationships with Amah, M's superego gradually develops. He begins to feel guilt and pity, shifting from selfishness to genuine concern. This transformation is greatly supported by the influence of the Thai culture of filial piety, which plays a key role in shaping M's moral consciousness. The cultural expectations and values surrounding filial piety are internalized by M, ultimately guiding his ethical growth and emotional maturity.

In conclusion, M's character journey reflects the dynamic interaction between the id, ego, and superego, as theorized by Freud, and shows how cultural values such as filial piety can significantly influence the formation of moral identity. From a psychological and cultural perspective, the film powerfully depicts the process of resolving inner conflicts and the character's transformation from manipulation to sincerity, from greed to empathy.

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