

## The Inner Conflict of Iccang as the Main Character in the Uang Panai Tradition: An Analysis of the Film *Uang Panai 2*

Nurmadina<sup>1</sup>, Muhammad Tufik Al-Makmun<sup>2</sup>, Asti Kurniawati<sup>3</sup>

<sup>1</sup> Universitas Sebelas Maret, Indonesia; nurmadina962@gmail.com

<sup>2</sup> Universitas Sebelas Maret, Indonesia; muhammadtaufiq@staff.uns.ac.id

<sup>3</sup> Universitas Sebelas Maret, Indonesia; astikurniawati@staff.uns.ac.id

Received: 25/06/2026

Revised: 16/07/2026

Accepted: 28/07/2026

### Abstract

This study examines the socio-economic issues surrounding the *Uang Panai* (customary marriage payment) tradition in Makassar, as depicted in the film *Uang Panai 2*. The tradition requires the groom's side to provide a substantial sum of money regardless of economic circumstances, thereby placing a burden on lower-middle-class families. This situation triggers an internal conflict for the protagonist, Iccang, who serves as the breadwinner in the relationship. The study aims to analyze Iccang's internal conflict through the dynamics of the Id, Ego, and Superego, drawing on Sigmund Freud's psychoanalytic theory. A qualitative descriptive method is employed, utilizing the film *Uang Panai 2* as the data source. Data were gathered through repeated observations of scenes and dialogue that reflected the character's internal struggle. The findings reveal that Iccang's conflict stems from his desire to marry his girlfriend, a doctor from a wealthy family. The Id drives him to pursue the marriage, the Ego makes him aware of his financial limitations, and the Superego reflects his consciousness of *siri*—a concept of honor and self-worth in Bugis-Makassar culture. The clash among these three personality aspects generates anxiety, ultimately prompting Iccang to re-evaluate the meaning of *siri* and personal dignity within Bugis-Makassar culture.

### Kata kunci

Inner Conflict; Freudian Psychoanalysis; Uang Panai

### Corresponding Author

Nurmadina

Universitas Sebelas Maret, Indonesia; nurmadina962@gmail.com

## 1. INTRODUCTION

The Uang Panai marriage tradition is a long-standing cultural practice among the Bugis-Makassar community, in which the prospective groom is expected to provide a substantial amount of money as part of the marriage process, regardless of his financial condition (Azis & Arifin, 2023). Historically, this tradition served as a symbol of respect and appreciation for women (Mustafa & Syahrani, 2020). However, it has gradually shifted into a means of demonstrating social status, with the amount of uang panai often reflecting a family's social standing and prestige. (Ahmad & Andaryuni, 2025)



The inability of men to meet the high uang panai requirement may negatively affect their sense of self-respect (Rafli & Syukur, 2024). This is not only because a man's dignity is often associated with his financial capability (Puspita, 2019), but also because the Bugis-Makassar community upholds the cultural value of *siri*, which represents honor and self-respect. Within this cultural context, losing one's *siri* is regarded as a serious loss of personal dignity and is considered deeply disgraceful (Nurdiansyah et al., 2023). Consequently, men in relationships with Bugis women are expected to fulfill cultural expectations by providing uang panai that reflects the woman's social status (Yansa et al., 2019). This cultural reality is also portrayed in the film *Uang Panai 2*.

The representation of the Uang Panai tradition in the Bugis-Makassar community through the film *Uang Panai 2* demonstrates that films serve not only as entertainment (Prasetya, 2022) but also as cultural artifacts that document social realities (Kamei, 2019). As a reflection of contemporary Bugis-Makassar society (Indarwati et al., 2024), *Uang Panai 2* portrays the socioeconomic challenges faced by men in modern society, where a woman's social status often determines the amount of uang panai expected in accordance with cultural traditions (Rinaldi et al., 2022). In modern society, the social status expected in the uang panai tradition has evolved alongside economic changes, placing greater financial responsibility on men as providers. (Ahmad et al., 2025)

Men with limited financial resources in the modern era often experience increasing pressure as the economic demands of the uang panai tradition continue to grow (Aminudin et al., 2025). This pressure arises because the tradition directly reflects the economic realities faced by individuals and families within society (Hidayat & Wellem, 2025). When men are unable to fulfill the high uang panai requirement, which is regarded as their responsibility, they may experience a loss of dignity, particularly when their marriage proposal is rejected. At the same time, the tradition places women in a position of honor by linking the value of uang panai to their social status. Therefore, *Uang Panai 2* portrays the experiences of contemporary young men who are caught between changing economic realities and the demands of cultural tradition.

Released in 2024, *Uang Panai 2*, directed by Ihda Nur, is available on Netflix and runs 1 hour and 46 minutes. The film presents a compelling research topic because it reflects the social realities of the Bugis-Makassar community through the story of Iccang, a young man who wishes to propose to his girlfriend, a successful doctor from a wealthy family. In the contemporary Bugis Makassar community, a woman's social and economic status is often associated with a high requirement for uang panai. This tradition places considerable pressure on men, as their worth and masculinity are often judged by their ability to provide a substantial amount of uang panai. (Gustawinata et al., 2021)

According to Kadir et al. (2021), the inability to meet this cultural expectation can have significant psychological effects on men. As a man from a lower-income background, Iccang is burdened by financial limitations while facing a tradition that demands substantial economic resources. This difficult situation gives rise to a complex emotional struggle, leading to the inner conflict he experiences as he strives to fulfill the uang panai required to marry his girlfriend. His emotional conflict begins when Icha asks him to propose before she completes her specialist medical training. Realizing that the uang panai expected for Icha would be exceptionally high, Iccang becomes aware of the significant financial burden he must bear. The situation becomes even more challenging because Icha's family believes that her future husband should possess a social and economic standing comparable to hers as a medical doctor, namely someone who is financially established and comes from an upper-class background. According to Sajidah & Manda (2024), this expectation arises because the amount of uang panai is widely regarded as reflecting both the man's and the woman's social status.

While facing the demands of cultural tradition amid financial hardship, Iccang experiences a profound dilemma that affects his psychological well-being. He finds himself torn between his determination to fight for the woman he loves and the cultural expectations that require him to demonstrate sufficient financial capability. This psychological conflict arises from the tension between Iccang's Ego and Superego. On the one hand, he has a strong desire to marry Icha. On the other hand, his limited financial resources make it difficult to fulfill the cultural expectation of providing uang panai that reflects her social status.

This internal struggle gradually leads him to recognize the importance of *siri*, a cultural value that shapes his moral judgment. As part of the Superego, *siri* represents the internalization of cultural norms and customary values that regard honor and self-respect as moral principles guiding men's behavior. Therefore, Iccang's psychological conflict is not merely a struggle among the components of his personality, but also a conflict between the Ego, which responds to economic reality, and the Superego, which is shaped by the internalization of *siri* as a fundamental cultural value. This study aims to analyze the inner conflict experienced by the main character, Iccang, based on Freud's concepts of the Id, Ego, and Superego.

Previous research on Uang Panai has been conducted by Maharani et al. (2025) in their study titled "Representation of Family Conflict in the Film Uang Panai Maha(r)l 2." Their findings identified forced marriage arrangements, cultural pressure, and differences in perspectives between generations as the main sources of conflict. The study also highlighted that family involvement in determining a woman's marriage partner, together with cultural traditions that associate uang panai with a woman's social status, contributes significantly to these conflicts.

Building on these findings, the present study focuses on the psychological condition of men. While previous studies primarily examined family conflict and cultural traditions, this research explores the experiences of men who bear the consequences of these cultural expectations within romantic relationships. Specifically, it seeks to understand how family-defined standards and social expectations shape the psychological experiences of men in their role as providers.

## **2. METHODS**

This study employed a qualitative research design using Sigmund Freud's psychoanalytic approach. According to Amanda & Albina (2025), qualitative research is an approach that seeks to understand natural phenomena and the meanings associated with them. The data source for this study was the film *Uang Panai 2*. The data consisted of dialogues reflecting Iccang's inner conflict, which were analyzed using Freud's concepts of the Id, Ego, and Superego.

Data were collected by repeatedly watching the film, applying the observation method, and identifying and recording the timestamps of dialogues relevant to the research. The collected data were then analyzed using a coding technique based on Sigmund Freud's personality structure by classifying the dialogues into the categories of the Id, Ego, and Superego according to predetermined indicators.

Dialogues were classified as the Id when they reflected instinctive drives or desires aimed at satisfying personal wishes without considering the consequences. Dialogues were categorized as the Ego when they demonstrated rational thinking in response to reality by seeking practical solutions to the problems encountered. Meanwhile, dialogues were classified as the Superego when they reflected adherence to moral values and cultural norms, particularly the principle of *siri*.

The research workflow is presented to provide a clear understanding of the process, ensure data credibility, minimize potential errors, and support the achievement of the research objectives. The process began with identifying relevant dialogues from the film *Uang Panai 2*, followed by selecting data that were relevant to the research objectives. The selected data were then examined to ensure their suitability for analysis. To enhance the trustworthiness of the findings, source triangulation was conducted to verify the validity of the data before drawing conclusions.

The overall research workflow is illustrated in the following figure

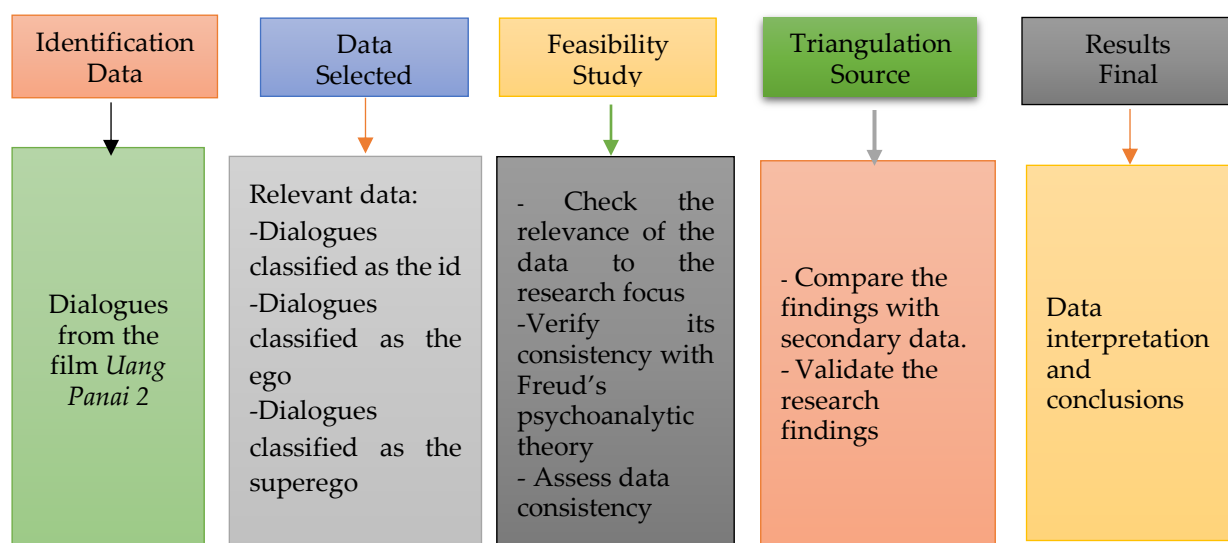


Figure 1. Research Workflow

### 3. FINDINGS AND DISCUSSION

Iccang has been in a relationship with Icha for seven years. Their relationship appears harmonious until Icha asks him to propose before she completes her specialist medical training. Although Icha never pressures him, Iccang, a man who considers himself mature enough for marriage, is determined to propose to her. However, his determination is accompanied by a growing sense of dilemma because of the uang panai tradition. In the Bugis-Makassar community, uang panai is a compulsory marriage requirement that the prospective groom must fulfill before the marriage can proceed. Although it differs from the mahr (dowry) in purpose and cultural significance, both are considered essential requirements in the Bugis-Makassar marriage tradition.

For men from lower-income backgrounds, uang panai often becomes a significant financial burden, creating stress because they are expected to provide an amount that reflects the woman's social status (Faisal, 2020). A man's suitability as a prospective husband is frequently judged by his economic capability, particularly when the woman comes from a higher social class (Gantarang, 2022). In contemporary Bugis-Makassar society, the uang panai tradition has also become a means of demonstrating social prestige. (Chaesty & Muttaqin, 2022)

This situation is reflected in the relationship between Iccang and Icha. As a medical doctor from a wealthy family, Icha occupies a higher social and economic position than Iccang. Consequently, her parents, particularly her mother, disapprove of their relationship because they strongly uphold the uang panai tradition and believe that Icha's future husband should have a social status comparable to hers. This is evident in the dialogue at 01:22:21, where Icha's mother states that a suitable husband should be

someone with a profession equivalent to hers or a company executive. She further emphasizes her point by saying "*Issang-issang alemu*," a Bugis expression meaning "Know your place" or "Look at yourself." In this context, the expression implies that Iccang does not meet the social expectations associated with Icha's status.

Iccang's difficulties become more apparent after he meets Icha's family to discuss the uang panai expected for their marriage. During the meeting, Icha's mother suggests approximately IDR 200 million, though she presents it only as an estimate, implying the actual amount could be even higher. At the same time, Iccang receives little support from Icha's parents, particularly her mother, who strongly disapproves of their relationship. Her objection is based on Iccang's occupation as a sales employee. Although he holds a managerial position, she still considers his profession to be in the lower-level sales sector, making him socially unsuitable for her daughter, according to her perspective in the film. Following this encounter, Iccang begins to experience a deeper psychological conflict. The interaction with Icha's family marks a turning point in the development of his inner conflict, which this study analyzes through the dynamics of Freud's Id, Ego, and Superego.

### **3.1. Iccang's Psychological Dynamics (Id)**

According to Freud, every individual possesses an unconscious mind that influences human thoughts and behavior. The Id represents the instinctive and unconscious part of the personality, containing innate drives and desires. It operates according to the pleasure principle and is not guided by moral values or rational considerations (Ayuparaswati & Amalia, 2023). Consequently, the Id does not distinguish between right and wrong, as its primary concern is the immediate satisfaction of desires. Bertens (2016) explains that the unconscious is reflected in various human emotions and impulses, such as sadness, anger, happiness, and other instinctive feelings.

In the case of Iccang, the Id is reflected in his strong desire to marry Icha. This desire unconsciously motivates him to continue pursuing their relationship despite the disapproval of Icha's parents, particularly her mother, who rejects him because of the perceived gap in their social status. Icha's mother's understanding of social status is closely tied to the uang panai tradition. Although the tradition originally symbolized respect and appreciation for women, it has increasingly become a means of displaying social prestige, with the amount of uang panai serving as an indicator of social status within the community. (Rafli & Syukur, 2024)

As the component of personality associated with instinctive desires, the Id reflects an individual's drive to satisfy personal wishes. In Iccang's case, the Id is evident in his strong desire to be with Icha despite the rejection of their relationship. His determination persists even though the rejection is primarily based on his limited financial circumstances. This is illustrated in the dialogue between Iccang

and Icha. In accordance with Freud's theory, the Id operates unconsciously, seeking immediate satisfaction and avoiding feelings of frustration or displeasure.

Table 1. Dialogues Classified as the Id

| Dialog Iccang dan Icha<br>(1:22:17 1:21:42)                                                                                                                                                     |  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Icha: <i>Rewanya ini e, kenapaki kah tidak kasih tauka kalau mauki kerumah bicara serius</i><br>(You are so brave. Why didn't you tell me you were going to my house to speak with my parents?) |  |
| Iccang: <i>Ndaji, mauja saja bicara sama orang tuata</i><br>(It is okay. I just wanted to talk to your parents)                                                                                 |  |
| Icha: <i>Jadi apami natanyakanki mama sama etta?</i><br>(So, what did my mother and father ask you?)                                                                                            |  |
| Iccang: <i>Yah ditanyami apa kerjaku, adamika rumahku sama adami juga nasebut uang panaita</i><br>(They asked about my job, whether I already have a house, and they also mentioned your)       |  |
| Icha: <i>Kayak barangka kurasa</i><br>(I feel like I am being treated as if I were an object)                                                                                                   |  |
| Iccang: <i>Tenang maki, kalau itumi Syaratnya, In Sya Allah bakal kupenuhi</i><br>(Do not worry. If that is the requirement, God willing, I will fulfill it)                                    |  |

Source: Film *Uang Panai 2*

The dialogue above reflects Iccang's inner conflict within the Id. Despite being rejected by Icha's parents, he continues to meet with Icha and remains committed to their relationship. Their rejection is based on Iccang's lower socioeconomic status, which they consider incompatible with Icha's profession as a medical doctor. Such rejection is closely tied to the cultural value of *siri*, as it undermines Iccang's dignity and self-respect. Nevertheless, Iccang chooses to remain with Icha and continues to fight for their relationship. This behavior indicates that his actions are primarily driven by his instinctive desire to be with the woman he loves.

From Freud's psychoanalytic perspective, Iccang's behavior reflects the dominance of the Id, which seeks to satisfy personal desires without fully considering external realities or social expectations. Rather than accepting the rejection as a consequence of the existing social and cultural norms, he continues to pursue his relationship with Icha. In Bugis-Makassar society, however, *siri* serves as a fundamental moral value that guides individual behavior and regulates social relationships through mutual respect. Respecting the decisions made by the woman's family is regarded as part of maintaining *siri* and preserving social harmony. In this sense, moral values are closely associated with personal integrity and the way individuals behave toward others. (Fuji Astuti et al., 2022)

Moreover, *siri* is highly valued in Bugis-Makassar society because it is closely associated with personal honor and self-respect. Therefore, Iccang's decision to continue his relationship with Icha suggests that his desire to marry her outweighs the moral values represented by *siri*. His strong desire to be with Icha influences his judgment, making it difficult for him to think rationally as his emotions take precedence over logical consideration (Srie Gunawan, 2018). In general, self-respect forms an essential foundation of a man's self-confidence (Tasya & Yoedtadi, 2022). Within the Bugis-Makassar cultural context, where *siri* serves as a moral principle governing social behavior, Iccang's actions illustrate the conflict between his personal desires and the cultural values that define honor and dignity.

The dominance of Iccang's instinctive desire indicates that his psychological orientation is primarily driven by the fulfillment of personal wishes, leading him to maintain his relationship with Icha despite the challenges he faces. This condition illustrates how an individual in a romantic relationship may act without fully considering external realities or the moral values that normally guide decision-making. As a result, the Id becomes the source of Iccang's psychological tension, as his strong desire to remain with Icha conflicts with his limited financial circumstances.

This tension marks the beginning of Iccang's psychological conflict within Freud's model of the psyche. His desire cannot be fulfilled freely but must conform to the cultural expectations of the tradition, which require him to demonstrate sufficient financial capability in accordance with Icha's social status. Consequently, the conflict between his personal desires and the economic demands imposed by the tradition intensifies his inner psychological struggle.

### **3.2. Iccang's Ego**

According to Freud, the Ego is the component of personality that regulates the impulses of the Id by seeking realistic ways to satisfy instinctive desires while minimizing psychological tension. The Ego operates according to the reality principle, drawing on an individual's experiences and perceptions of the external world. Freud (1923) explains that the Ego evaluates what may facilitate or hinder the fulfillment of one's desires. This process is clearly reflected in Iccang's psychological experience.

Iccang realizes that achieving his goal of marrying Icha requires him to confront the reality of the tradition, which demands a substantial financial contribution from the prospective groom. His desire to marry Icha, driven by the Id, prompts the Ego to search for a realistic solution. In an effort to fulfill the required, Iccang seeks external assistance and eventually discovers a company called Pattumbu through Google. The company, managed by Tumming, Abu, and Anca, provides consulting services and agrees to help Iccang prepare the amount that Icha's family expects.



After signing the service agreement, Iccang returns to Pattumbu to begin the program designed to achieve his financial goal. As part of the process, he is instructed to hand over his ATM cards, credit cards, and bank passbooks, and to delete all mobile banking and online shopping applications from his phone. According to the consultants, these measures are necessary because Iccang tends to spend money impulsively and has difficulty managing his finances. By restricting his access to money, Pattumbu aims to help him save enough to meet the requirement.

Table 2. Dialogues Classified as the Ego

| <b>Dialog Iccang, Tumming, dan Abu (1:21:24-1:20:47)</b> |                                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                          | Tumming: <i>Jadi bagaimana, kau bawa semuanya itu barang? kartu Atm, kartu kredit, buku tabungan.</i><br>(So, did you bring everything? Your ATM cards, credit cards, and bank passbook?)                                                                                                                                                                                                                          |
| Iccang                                                   | : Oh, Iya, Adaji (Yes, I did)                                                                                                                                                                                                                                                                                                                                                                                      |
|                                                          | Tumming: <i>Ini semuanya ini, godaan ini harus diamankan supaya hemat-hemat, nda boleh boros biar cepat terkumpul uang panaimu toh. Nah ini kuncinya kita pegang! Nah ini berangkas kita amankan dulu.</i> (All of these are temptations. We need to keep them safe so you can save money. No unnecessary spending if you want to collect it quickly. You will keep the key, and we will secure the safe for now.) |
| Abu                                                      | : Oke. (Okay.) (while taking the safe)                                                                                                                                                                                                                                                                                                                                                                             |
|                                                          | Tumming: <i>Betul-betul kalau kita mau ambil harus keperluan yang super-super mendesak sekalinyapi.</i><br>(You should only take them back if there is an extremely urgent need.)                                                                                                                                                                                                                                  |
| Iccang                                                   | : <i>Oke cuma ituji di.</i> (Okay, is that all?)                                                                                                                                                                                                                                                                                                                                                                   |
| Abu                                                      | : sama hapus juga semua aplikasi <i>mobile banking</i> dan <i>marketplace</i> , <i>no shopee-shopee</i> (Also, delete all your mobile banking and online shopping applications. No Shopee shopping.)                                                                                                                                                                                                               |
| Iccang                                                   | : Aduh. (Oh no)                                                                                                                                                                                                                                                                                                                                                                                                    |
| Abu                                                      | : Sama satu lagi. (There is one more thing)                                                                                                                                                                                                                                                                                                                                                                        |
| Iccang                                                   | : Apa sedeng? (What else?)<br>(Tumming points to Iccang's motorcycle.)                                                                                                                                                                                                                                                                                                                                             |

Source: Film *Uang Panai 2*

The dialogue above illustrates Iccang's inner conflict within the Ego category. It reflects his awareness of his limited financial resources and his inability to provide the substantial amount expected by Icha's family, which is estimated at around IDR 200 million. This realization leads him to seek assistance from Pattumbu, a consulting company that helps him manage his finances in preparation for meeting the requirement.

Iccang's decision to seek financial guidance from Pattumbu, as shown in the dialogue in which Tumming and Abu ask him to hand over his bank passbook and ATM cards and remove applications that could facilitate financial transactions, reflects his awareness of his financial limitations. This situation also suggests that Iccang comes from a lower socioeconomic background, as an individual's ability to manage personal finances is often associated with socioeconomic status (Romadoni & Unesa, 2015). Similarly, Lestari (2020) argues that social status influences financial management, as children

from higher socioeconomic backgrounds tend to develop stronger financial literacy through their parents' financial practices.

As a man from a lower-income background, Iccang chooses a realistic approach to fulfill the requirement by postponing his marriage while improving his financial condition. Although he has a strong desire to marry Icha, he recognizes the need to balance his personal wishes with the cultural expectations of the tradition and his economic reality.

This demonstrates the dominance of the Ego, which seeks realistic ways to satisfy the Id's desires while adapting to the demands of the external world. In Freud's psychoanalytic theory, the Ego functions as a mediator between instinctive desires, moral values, and the realities faced by the individual. (Nurdila & Rokhmansyah, 2026; Rahman, 2021; Setiawan et al., 2025)

In Bugis-Makassar society, men with limited financial resources often face considerable difficulties because tradition places high economic demands on prospective grooms (Firda et al., 2023). As a Bugis-Makassar man, Iccang encounters these challenges due to his financial limitations and the high social status of his girlfriend, which requires a beyond his economic capacity. (Puspita Sari, 2024)

According to Salsabilah et al. (2025), the tradition places considerable financial pressure on men. As the person responsible for providing the Iccang faces this burden despite his limited financial resources. His Ego responds to this situation by seeking a practical solution, namely, asking Pattumbu for financial assistance. His decision reflects his awareness that he cannot meet the requirement on his own. Such circumstances may lead to prolonged psychological anxiety, as the tradition embodies the cultural expectation that men are responsible for meeting this obligation.

Under these conditions, Iccang experiences increasing psychological tension. The Ego continuously negotiates between his personal desire to marry Icha and his limited financial resources. As a result, he experiences emotional distress and psychological exhaustion, as illustrated by his reluctant willingness to save every possible expense, delete all financial transaction applications, and even sell his only motorcycle in order to prepare for the required.

In Freud's psychoanalytic perspective, the Ego attempts to maintain psychological balance through the defense mechanism of sublimation, which enables an individual to respond to challenges in a rational and socially acceptable manner (Maesaroh et al., 2026). In Iccang's case, this is reflected in his decision to seek assistance from Pattumbu. His experience demonstrates that the tradition is not merely an economic issue but also a psychological one, as it is closely associated with a man's sense of responsibility, dignity, and personal achievement (Rauf, 2025; Widyawati, 2018). Thus, Iccang's Ego redirects his anxiety into constructive efforts to fulfill Icha's, motivating him to continue striving despite the substantial financial burden.

Based on the analysis above, Iccang's Ego enables him to pursue his desire realistically by balancing the demands of the Id with the realities imposed by tradition. Although he is eager to marry Icha, he recognizes that achieving this goal requires him to adapt to the cultural expectations and the financial obligations associated with the tradition.

Consequently, his decision to seek practical solutions reflects the outcome of his inner conflict. This conflict arises from the tension between his desire to maintain his relationship with Icha, the rejection he receives from her parents because of his limited financial resources, and the substantial expected in accordance with Icha's social status.

### 3.3. Iccang's Superego

According to Freud (1923), the Superego is the component of personality responsible for evaluating whether an individual's thoughts and actions are morally right or wrong. It represents the internalization of moral values, social norms, and ethical standards acquired through personal experience and socialization. As the ethical dimension of personality, the Superego guides individuals to regulate their behavior in accordance with accepted moral principles.

In Iccang's case, the Superego emerges through his growing awareness of the Bugis-Makassar cultural value of *siri*, which he had previously overlooked in his pursuit of marrying Icha. After struggling to fulfill the requirement, he gradually realizes that personal honor and dignity should guide his decisions. This awareness reflects the influence of the Superego, whose judgments are shaped by society's moral standards and cultural norms.

Iccang's moral awareness becomes more evident after his supervisor, Pipping, dismisses him. In film 2, Pipping is also introduced as the man chosen to marry Icha through an arranged marriage. This situation leads Iccang to realize that all of his efforts to collect have become meaningless because Icha is ultimately brought together with Pipping. At this point, his understanding of *siri* becomes stronger, prompting him to make a firm decision based on his sense of honor and self-respect rather than solely on his personal desires.

Table 3. Dialogues Classified as the Superego

| <b>Dialog Iccang, Tumming, dan Abu (37:41-37:16)</b> |                                                                                                                                                                                                                                                                            |
|------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tumming :                                            | <i>Jaganko putus asa, pekerjaan bisaji dicari lagi Iccang.</i><br>(Do not lose hope, Iccang. You can always find another job)                                                                                                                                              |
| Abu :                                                | <i>Iyyo Iccang apalagi takumpulmi uang panai juga.</i><br>(That is right, Iccang. Besides, you have already managed to save enough .)                                                                                                                                      |
| Iccang :                                             | <i>Bukan masalah uang panai ini tapi harga dirimi. Kalau dikasi beginiki siri mi yang bicara... makasih no Tumming, Abu</i><br>(It is no longer about it is about my dignity. After being treated like this, it is my <i>siri</i> that speaks. Thank you, Tumming and Abu) |

Source: Film *Uang Panai 2*

The Superego is reflected in Iccang's statement about *siri*, a Bugis term meaning personal honor and a fundamental moral value in Bugis-Makassar society. His awareness of *siri* emerges after realizing that all of his efforts to pursue Icha have resulted in humiliation rather than recognition. Despite his determination to collect the, his sacrifices are not appreciated when Icha ultimately chooses to meet Pipping, the man her mother selected. Confronted with this reality, Iccang becomes fully aware of the importance of *siri*, leading him to reassess his actions and place greater value on his personal honor and dignity.

In Bugis-Makassar society, two fundamental cultural values are highly respected: *ade*, which refers to customary law, and *siri*, which refers to personal honor and dignity (Subri, 2016). Among these, *siri* serves as an important moral principle that guides individual behavior and influences decision-making within the community. In Iccang's case, this cultural value eventually shapes his actions, leading him to realize that his personal honor should take precedence.

Iccang's inner conflict reaches its turning point when he realizes that, in his efforts to fight for Icha, he has placed his own dignity second. This awareness that his previous actions were inconsistent with the moral value of *siri* reflects the Superego's operation. This is clearly expressed in his statement, "*Kalau dikasi beginiki, sirimi yang bicara*" ("When someone is treated like this, it is *siri* that speaks."). The statement conveys that his struggle has lost its meaning after being treated with such disrespect, while also demonstrating his renewed awareness of the moral significance of *siri* in Bugis Makassar society.

According to Imam (2025), *siri* is a fundamental moral principle that shapes the behavior of the Bugis-Makassar community and remains highly respected. Likewise, Tiara Artamefia et al. (2025) explain that *siri* remains inseparable from the social life and cultural identity of the Bugis-Makassar people.

In this context, Iccang's Superego becomes evident when the cultural value of *siri*, internalized in Bugis-Makassar society, begins to function as a moral guide, evaluating his actions against the standards of honor expected of a Bugis-Makassar man. This awareness demonstrates that the value of *siri* is not merely acknowledged but has become integral to Iccang's moral consciousness.

As a result, the psychological tension he experiences after being humiliated reflects a profound inner conflict. This conflict is not solely caused by his financial limitations but also by the strong internalization of the cultural value of *siri*. This is reflected in his statement, "*Bukan masalah ini tapi harga dirimi. Kalau dikasi beginiki, sirimi yang bicara*" ("It is no longer about the but about my dignity. When someone is treated like this, it is *siri* that speaks."). The dialogue illustrates that the social pressure he experiences has become psychological, as his sense of honor has been deeply shaped by the cultural values he upholds. Ultimately, this inner struggle transforms the way Iccang perceives himself and leads him to regard personal honor as the guiding principle for ending his pursuit of Icha.

Based on the dynamics of the Id, Ego, and Superego, Iccang's psychological conflict reflects not only his inner struggle but also the cultural pressures experienced by men in Bugis-Makassar society. These pressures contribute to a crisis of masculinity, particularly among men from lower-middle socioeconomic backgrounds who are expected to meet the high financial demands of the tradition. The obligation to uphold *siri* while fulfilling the role of the family's provider demonstrates that Iccang's psychological distress is shaped not only by his internal conflict but also by the cultural expectations embedded in the tradition. By positioning men as the primary party responsible for fulfilling these demands, the tradition reinforces social expectations that intensify Iccang's psychological burden.

#### 4. CONCLUSION

This study demonstrates that the dynamics of the Id, Ego, and Superego in Iccang's personality represent not only his inner psychological conflict but also the influence of cultural expectations on his psychological development. The tradition serves to preserve *siri* as a fundamental cultural value in Bugis-Makassar society. At the same time, however, it places individuals under considerable psychological pressure when traditional expectations exceed their financial capacity. Under these circumstances, the Ego struggles to reconcile the demands of the Id with the moral standards of the Superego, resulting in psychological anxiety experienced by Iccang. Therefore, 2 illustrates that while the preservation of cultural traditions strengthens social and cultural values, it may also have significant psychological consequences for men who face customary obligations despite limited economic resources.

The findings of this study contribute to a better understanding of men's psychological experiences within traditional social structures, where masculinity is often associated with strength, responsibility, and the role of provider. In contrast, the psychological burdens they experience receive less attention. This study, therefore, provides insights for the development of socio-cultural studies, particularly those concerning the experiences of men in communities that continue to uphold traditional values. Future research is recommended to conduct a comparative psychoanalytic literary study of (2016) and 2 (2024) in order to examine the development of the male protagonist's psychological conflict across different periods.

#### REFERENCES

- Ahmad, A., & Andaryuni, L. (2025). Peran Uang Panai dalam Membentuk Ketimpangan Sosial di Masyarakat Bugis. *SENTRI: Jurnal Riset Ilmiah*, 4(11), 3668–3676. <https://doi.org/10.55681/sentri.v4i11.4984>
- Ahmad, Said, M., SR, N., Madi, M., & Hidayat, Muh. N. (2025). Analisis Pengaruh Inflasi dalam Penentuan Nominal Uang Panai pada Masyarakat Bugis. *Journal Hukum Islam Nusantara*, 8(1),

1–23.

- Amanda, Y., & Albina, M. (2025). *Model-Model Penelitian Kualitatif*. 3, 135–140.
- Aminudin, R., M. K., & Zulham. (2025). Pengaruh Globalisasi Ekonomi terhadap Praktik Perkawinan dalam Hukum Keluarga Islam di Indonesia. *Jurnal Rectum*, 7(1), 132–142.
- Ayuparaswati, I., & Amalia, N. (2023). Asas : Jurnal Sastra Kajian Psikologis Tokoh Utama dalam Film Dua Garis Biru Karya Gina S. Noer. *Asas: Jurnal Sastra*, 12(1), 31.
- Azis, F., & Arifin, J. (2023). *Problematisasi Uang Panai dalam Pernikahan Masyarakat Suku Bugis Bone*. 05(1), 1–11.
- Chaesty, A. D., & Muttaqin, D. (2022). Studi literatur: Uang panai dalam adat pernikahan suku Bugis Makassar. *Jurnal Sinestesia*, 12(2), 701–707.
- Didah, S. (2024). Psikodinamika Alam Bawah Sadar Masyarakat Betawi dalam Tradisi Pembacaan Maulid Barzanji. *Jurnal Seni Nasional Cikini*, 10(2), 53–62. <https://doi.org/10.52969/jsnc.v10i2.516>
- Faisal, M. (2020). Dampak Psikologis Laki-Laki terhadap Tingginya Uang Panai (Belanja Pernikahan) di Kecamatan Mattirobulu Kabupaten Pinrang. *Block Caving – A Viable Alternative?*, 21(1), 1–9. <https://www.golder.com/insights/block-caving-a-viable-alternative/>
- Firda, F., Sari, N., & Dasila, R. A. (2023). Konsep Tradisi Uang Panai’ Dilihat Dari Sudut Pandang Akuntansi. *Jesya*, 6(2), 1436–1446. <https://doi.org/10.36778/jesya.v6i2.1121>
- Fuji Astuti, F. R., Aropah, N. N., & Susilo, S. V. (2022). Pendidikan Moral Sebagai Landasan Nilai Karakter Berprilaku. *Journal of Innovation in Primary Education*, 1(1), 10–21.
- Gantarang. (2022). *Relevansi Penentuan Kuantitas Mahar dalam Pernikahan Masyarakat Bugis Parepare (Stratifikasi Sosial Kontemporer)* [Tesis]. Institut Agama Islam Negeri Parepare.
- Gustawinata, M. A., Abubakar, L., & Rahmawati, E. (2021). Tradisi Uang Panai di Kabupaten Jeneponto dalam Perspektif Ekonomi Syariah: Kajian Tematik Al-Qur’an. *Journal Tana Mana*, 2(1), 242. <https://ojs.staialfurqan.ac.id/jtm/article/download/736/452/>
- Hidayat, M. F., & Wellem, K. A. (2025). Kajian Etnografi Tradisi Uang panai dalam Perspektif Akuntansi Hutang Piutang. *Jurnal Ekonomika dan Bisnis (JEBS)*, 5(6), 1161–1166. <https://doi.org/10.47233/jebs.v5i6.3555>
- Imam, A. K. (2025). *Pada Falsafah Bugis dan Kaitannya dengan Kesehatan Mental*. 1(1), 65–70.
- Indarwati, N., Bangsawan, A. H., & Ramadhan, F. (2024). Melampaui Layar : Dinamika Kelas Sosial dalam ‘ Uang Panai ’ Menurut Antonio Gramsci Beyond the Screen : Social Class Dynamics in ‘ Uang Panai ’ According to Antonio. *JINDAR: Journal of Interdisciplinary Language Studies and Dialect Research*, 1(1), 28–38.
- Kadir, I., Nonci, N., & Halim, H. (2021). Uang Panai dalam Budaya Bugis-Makassar. *Jurnal Ilmiah Ecosystem*, 21(2), 428–434. <https://doi.org/10.35965/eco.v21i2.1127>

- Kamei, M. (2019). Film As Cultural Artifacts. *International Journal of Advance and Innovative Research*, 6(2), 1–7.
- Lestari, S. Y. (2020). Pengaruh Pendidikan Pengelolaan Keuangan di Keluarga, Status Sosial Ekonomi, locus of control Terhadap Literasi Keuangan (Pelajar SMA Subang). *Prisma (Platform Riset Mahasiswa Akuntansi)*, 01, 69–78.
- Maesaroh, Y., Buana, C., Yuningsih, Y. R., & Bakar, I. A. (2026). Analisis Mekanisme Pertahanan Diri Tokoh Utama Pada Cerpen Taher dan Nadia : Kajian Psikologi Sastra. 10, 69–82.
- Maharani, C. C., Mulyana, P. A., Komunikasi, P. I., & Sarana, U. B. (2025). Representasi Konflik Keluarga pada Film Uang Panai Maha ( r ) l 2. 2.
- Mustafa, M., & Syahriani, I. (2020). Pergeseran Makna pada Nilai Sosial Uang Panai dalam Prespektif Budaya Siri. *Jurnal Yaqzhan*, 6(2), 15.
- Nurdiansyah, C., Jamalulail, J., Sigit, R. R., & Atmaja, J. (2023). Representasi Budaya Bugis Makassar dalam Film Tarung Sarung (Analisis Semiotika Roland Barthes). In *Jurnal Media Penyiaran* (Vol. 2, Number 2). <https://doi.org/10.31294/jmp.v2i2.1707>
- Nurdila, S. P., & Rokhmansyah, A. (2026). Kajian Psikoanalisis Freud dalam Cerita Rakyat Puan dan Si Taddung. 22(1), 80–95.
- Prasetya, L. T. (2022). Representasi Kelas Sosial dalam Film Gundala (Analisis Semiotika Roland Barthes). *Journal Audiens*, 3(3), 91–105. <https://doi.org/10.18196/jas.v3i3.12697>
- Puspita, G. (2019). Financial Literacy Pengetahuan, Kepercayaan Diri dan Perilaku Keuangan. *Owner: Riset & Jurnal Akuntansi*, 3(2), 117–128.
- Puspita Sari, V. (2024). Eksistensi Tradisi Uang Panai sebagai Konstruksi Sosial di Belopa Kabupaten Luwu [Skripsi]. IAIN Palopo.
- Rafli, M., & Syukur, M. (2024). Budaya Siri' Dan Besaran Uang Panai' dalam Pernikahan Masyarakat Bugis. *Discourse: Indonesian Journal of Social Studies and Education*, 2(1), 1–8. <https://doi.org/10.69875/djosse.v2i1.120>
- Rahman, F. (2021). Psikologi Tokoh dalam Novel Pulang Karya Leila S. Chudori (Kajian Psikoanalisis Sigmund Freud). *Imajeri: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 3(2), 176–194. <https://doi.org/10.22236/imajeri.v3i2.6718>
- Rauf, J. (2025). Dampak Psikologi Calon Pengantin Terhadap penentuan Besaran Uang Panai dalam Pernikahan Adat Suku Bugis [Skripsi]. Institut Agama Islam Negeri Parepare.
- Rinaldi, H. A., K., S., & Masdar, M. (2022). Uang Panai Sebagai Harga Diri Perempuan Suku Bugis Bone (Antara Tradisi dan Gengsi). X(3), 361–373.
- Romadoni, & Unesa, P. (2015). Pengaruh Status Sosial Ekonomi dan Pendidikan Pengelolaan Keuangan di Keluarga Terhadap Literasi Keuangan Siswa Smk Negeri 1 Surabaya. *Jurnal Ekonomi*

- Pendidikan dan Kewirausahaan*, 3(1), 22–34.
- Sajidah, S., & Manda, D. (2024). Alliri: Journal of Anthropology Uang Panai dan Status Sosial di Kecamatan Bangkala Kabupaten Jeneponto. *Alliri: Journal of Anthropology*, 6(1), 116–127.
- Salsabilah, A. Y., Azmi, S. S., & Mubarak, A. (2025). Korelasi Antara Besarnya Uang Panai Dengan Frekuensi Terjadinya Silarian dalam Masyarakat Bugis Makassar. 7807–7813.
- Setiawan, B., Naharudin, N., Ramdan, Z., & Humairo, B. N. (2025). A Psychological Study of the Main Character in the *Seher* Movie: Sigmund Freud's Perspective. *Humanitatis : Journal of Language and Literature*, 11(2), 201–212. <https://doi.org/10.30812/humanitatis.v11i2.5054>
- Srie Gunawan, L. A. (2018). *Problematika Jatuh Cinta Sebuah Tinjauan Filosofis*. 15(2), 1–30.
- Subri. (2016). Kajian Rekonstruksi “Budaya Siri” Bugis Ditinjau Dari Pendidikan Islam. *Jurnal Studi Pendidikan*, XIV(XIV), 154–177.
- Tasya, T. K., & Yoedtadi, M. G. (2022). Harga Diri dan Kepercayaan Diri Laki-laki Dewasa Pengguna Tinder. *Koneksi*, 6(2), 365–373. <https://doi.org/10.24912/kn.v6i2.15718>
- Tiara Artamefia, Yunidar, Y., Asrianti, A., Moh. Tahir, & Arum Pujiningtyas. (2025). Analisis Wacana Kritis dalam Film Pattongko Siri sebagai Representasi Budaya Suku Bugis Makassar. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 11(4), 4441–4449. <https://doi.org/10.30605/onoma.v11i4.7065>
- Widyawati. (2018). Makna Tradisi Uang Panai dalam Adat Pernikahan Suku Bugis. *Jom Fisip*, 5, 1–15.
- Yansa, H., Basuki, Y., Yusuf K, M., & Perkasa, W. A. (2019). Uang Panai’ dan Status Sosial perempuan dalam Perspektif Budaya Siri’ pada Perwakinan Suku Bugis Makassar Sulawesi Selatan. *Pena*, 3, 1–12.