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THE PERSONALITY STRUCTURE OF THE MAIN CHARACTER IN THE NOVEL *AKU TAK MEMBENCI HUJAN* BY SRI PUJI HARTINI: A PSYCHOANALYTIC APPROACH

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Abstract || This study describes the main character's personality structure in Sri Puji Hartini's novel Aku Tak Membenci Hujan, based on Sigmund Freud's psychoanalytic theory including id, ego, and superego. Driven by the character's trauma-induced inner conflicts, this qualitative descriptive study analyzes textual quotations comprising words, sentences, and dialogues gathered via reading and note-taking techniques. Results show that Karang Samudra Daneswara's personality is dominated by the id, manifested through emotional outbursts and instinctive drives when facing various conflicts. The ego balances these impulses with reality, while the superego provides moral considerations and deep guilt. This intense id dominance stems from childhood trauma and severe affection deprivation, shaping an emotional character filled with ongoing psychological battles. Ultimately, the novel effectively portrays human psychological complexity through the main character's inner struggles, proving how past experiences heavily distort an individual's current mental development and behavior.

Keywords || Psychoanalysis; Personality Structure; Main Character; Inner Conflict; Childhood Trauma.

Abstrak || Penelitian ini mendeskripsikan struktur kepribadian tokoh utama dalam novel *Aku Tak Membenci Hujan* karya Sri Puji Hartini, berdasarkan teori psikoanalisis Sigmund Freud yang meliputi id, ego, dan superego. Didasari oleh konflik batin tokoh yang dipicu oleh trauma, penelitian deskriptif kualitatif ini menganalisis kutipan tekstual yang terdiri dari kata, kalimat, dan dialog yang dikumpulkan melalui teknik baca dan catat. Hasil penelitian menunjukkan bahwa kepribadian Karang Samudra Daneswara didominasi oleh id, yang terwujud melalui luapan emosi dan dorongan naluriah saat menghadapi berbagai konflik. Ego menyeimbangkan impuls-impuls tersebut dengan realitas, sedangkan superego memberikan pertimbangan moral dan rasa bersalah yang mendalam. Dominasi id yang kuat ini bersumber dari trauma masa kecil dan kurangnya kasih sayang yang parah, membentuk karakter emosional yang penuh dengan gejolak psikologis yang terus-menerus. Pada akhirnya, novel ini secara efektif menggambarkan kompleksitas psikologis manusia melalui perjuangan batin tokoh utama, membuktikan bagaimana pengalaman masa lalu sangat memengaruhi perkembangan mental dan perilaku individu saat ini.

Katakunci || Psikoanalisis; Struktur Kepribadian; Tokoh Utama; Konflik Batin; Trauma Masa Kecil.

Introduction

A literary work is an individual's inner expression channeled through language by depicting the realities of life, the author's insights into life's realities, or pure imagination detached from real events, or even a combination of both. As a reflection of social life, literary works can be enjoyed, understood, and utilized by society. Wicaksono (as cited in Wilyah, 2021) states that literary works are born from the author's inner experiences, whether in the form of interesting events or problems, which spark ideas and imagination that are subsequently poured into written form. Meanwhile, Sangidu (as cited in Wilyah, 2021) argues that literature is an integral part of society. This statement encourages authors to engage in the dynamics of social life within their environment, seeking to champion social structures and resolve various inherent problems.

A novel is a literary work presented in written form using language as its medium. As part of literature, a novel is an imaginative and creative product of the author. Although every literary work has its own unique characteristics, they all remain inherently connected to the author who created them, and novels are no exception. The narrative content in a novel can be based on reality or fully fictional, depending on the author's creative ideas. Within a novel, the author introduces various characters to construct and develop the plot. According to Nurgiyantoro (as cited in Krisnanto, 2024), a novel is a form of fiction built by intrinsic and extrinsic elements. Thus, a novel can be defined as the product of an individual's imagination that depicts a life story in depth through text containing intrinsic and extrinsic elements. Furthermore, Angraini (as cited in Kristanto, 2024) notes that novels also serve as a medium to convey various life values. According to Astuti (as cited in Mardliyah, 2021), a novel as a literary work functions as a "record of life." Every author possesses an imaginative drive that they inherently wish to express through literary creation.

Psychoanalytic theory represents an effort to explain the nature and development of human personality. The primary focus of this theory encompasses motivation, emotion, and other internal aspects. This theory posits that personality development occurs through conflicts within these psychological aspects, which are generally experienced since childhood or early age. Psychoanalysis is an approach in psychology that seeks to understand the human unconscious mind. Simply put, this approach aims to reveal hidden thoughts and emotions

that frequently influence human behavior. Despite receiving criticism, psychoanalysis remains a compelling method for self-understanding. Its concepts remain relevant today and contribute significantly to various fields.

Psychoanalysis offers substantial contributions to the field of education. The relationship between psychoanalysis and education can be analogized to a marriage, where both parties recognize a mutual need but do not fully understand each other or the concept of their unification. The purpose of analyzing Sigmund Freud's theory is to understand the nature and development of human personality. Psychology of literature is a study that examines psychological phenomena driving the emergence of new ideas in the creative process of literary writing. According to Semi (as cited in Nofrita, 2017), the psychological approach is based on the assumption that literary works are always connected to human life, which exhibits diverse behaviors resulting from interaction with others. To understand humans profoundly, the science of psychology is required. This approach relies heavily on the psychoanalytic theory developed by Sigmund Freud, which emphasizes that humans are profoundly influenced by their unconscious mind.

Psychoanalysis, as a branch of psychology, was developed by Freud to comprehend human psychological functions and behavior. Freud divided the personality structure into three components: the id, ego, and superego. In this study, the character in the literary work will be analyzed using a psychological approach focusing on psychoanalysis. According to Semi (as cited in Nofrita, 2017), this approach centralizes its analysis on the literary work as a whole, both from internal and external aspects, though heavier emphasis is placed on intrinsic elements such as characterization. In character analysis, the behavior of the character needs to be examined profoundly.

Human personality constitutes an essential aspect of literary works. As a reflection of life, a literary work does not merely serve an aesthetic function that depicts human life purely, sincerely, and engagingly for readers. More than that, literature acts as a tool to expand the reader's horizons and knowledge, particularly in understanding how someone can utilize their imagination to face various problems depicted in the work. Through literature, the author can also convey perspectives or opinions regarding the personality of each character. An individual's personality can be influenced by genetic factors from parents and shaped by the surrounding environment. Personality attaches to an individual's identity, akin to clothing protecting the body from various

external influences. If an individual can adapt and open up, their personality will continue to develop. According to Kusumaningrum (as cited in Suryabrata, 2013), personality is a complex psychophysical totality of an individual, which manifests in their unique behavior. This personality functions to differentiate one individual from another. Each personality has its own uniqueness, which can be used to understand individual traits, even when those traits are contradictory. Rachmana (as cited in Freud, 2010) mentions that a major part of human personality originates from unconscious processes. Freud states that these unconscious processes include thoughts, fears, and desires that are unperceived yet exert influence on behavior.

The novel *Aku Tak Membenci Hujan* by Sri Puji Hartini contains a rich psychoanalytic dimension that is compelling to analyze. This is evident in the following textual excerpts:

Excerpt 1 (Id):

"The boy did not move at all after negotiating with Lukka. He went back to sleeping curled up, indifferent even though a teacher had just entered the classroom." (Hartini, 2023)

The data excerpt above indicates the presence of the id. The id in this sentence appears naturally because the drowsiness arising within human beings is an innate need for sleep. This demonstrates that the character's action in the excerpt is not the result of coercion or engineering, but rather a natural bodily response to fatigue.

Excerpt 2 (Ego):

"Andira raised one hand, about to land a second slap on her son's face. However, Agha quickly brushed his mother's hand away, then tightly gripped the arm of the woman who had given birth to him. 'Don't slap me again! I'm not Karang, whom you can slap as you please!' 'Let go!' Andira barked. 'Why? Does it hurt? Then did your slap not hurt? Is that it? Don't make a joke out of this!' Agha mocked, tightening his grip. 'Get your wretched hands off me!' 'If I'm a wretched child, then you're a wretched mother!'" (Hartini, 2023)

The excerpt above exhibits the ego because an action that is actually forbidden by the superego is still carried out and justified by the actor. In the context of Freud's psychoanalysis, the superego acts as a moral controller that restricts actions based on social norms and ethics, while the ego attempts to balance the id's impulses with the demands of reality. In this case, Karang's disrespectful behavior toward his parent actually contradicts social norms and should ideally be controlled by the superego.

Excerpt 3 (Superego):

"Mama?' Karang could only look at the beautiful woman in front of him with a piercing gaze. He had lost count of how many times he had heard insults uttered from that woman's mouth, who always blamed Karang for all the bitterness that occurred in her life." (Hartini, 2023)

The excerpt above displays the superego because it reflects the feelings of sadness experienced by Karang due to his mother's insults. In Freud's psychoanalytic theory, the superego acts as a moral controller formed from social values and teachings received since childhood. Karang's sadness emerges as a response to his mother's treatment, showing an inner conflict between his hope to receive affection and the reality he faces.

In the novel *Aku Tak Membenci Hujan* by Sri Puji Hartini, the main character, Karang Samudra Daneswara, is depicted as a teenager facing various traumas due to rejection and negative treatment from his mother, Andira Deepa. This rejection causes Karang to experience dissociative identity disorder, marked by the emergence of split personalities: Banu, who is fragile, and Agha, who is rebellious. Additionally, Karang exhibits symptoms of schizophrenia, such as delusions, hallucinations, anhedonia, flat affect, asociality, and bizarre behavior. The primary factor triggering this condition is past trauma resulting from a tense and conflict-ridden relationship with his mother. Despite facing various sufferings, Karang's interaction with Launa, a character who provides emotional support, opens opportunities for a healing process, although his dark past remains a significant obstacle. Overall, Karang's character reflects the complexity of human personality formed by traumatic experiences and his struggle to find identity and happiness amidst deep psychological wounds.

Based on the aforementioned explanation, the study titled "Psychoanalysis of the Main Character's Personality Structure in Sri Puji Hartini's Novel *Aku Tak Membenci Hujan*" was selected because this novel portrays a highly complex emotional and psychological journey of the main character. Through a psychoanalytic approach, this study can uncover how the past, trauma, internal conflicts, and environmental interactions shape the personality development of the main character. Furthermore, the selection of this topic is driven by the researcher's personal reflection on emotional regulation. By exploring psychoanalysis, the researcher aims to comprehend the roots of emotional reactions. Psychoanalysis offers insights into defense mechanisms such as projection and repression, thereby providing an understanding of how these mechanisms operate in difficulties

managing emotions and offering ways to achieve deeper self-understanding. Consequently, this study aims to describe the personality structure of the main character in Sri Puji Hartini's novel *Aku Tak Membenci Hujan* based on Sigmund Freud's psychoanalytic theory.

Methodology

This study employs a qualitative descriptive method using a content analysis approach to examine Sigmund Freud's psychoanalytic elements they are the id, ego, and superego, within Sri Puji Hartini's novel *Aku Tak Membenci Hujan*. As qualitative research fundamentally prioritizes dimensions such as nature, conditions, roles, and values (Hamidy & Edi Yusrianto, as cited in Franciska, 2021), the primary data are drawn directly from the textual units of the novel, including words, sentences, paragraphs, and dialogues (Satori, as cited in Simatupang et al., 2021). These primary data are further supported by secondary sources consisting of relevant reference books, academic journals, and literary articles.

To collect the data, a hermeneutic technique was executed through successive stages of repetitive reading to grasp psychoanalytic information, note-taking to classify relevant textual evidence, and preliminary concluding to establish initial findings (Hamidy, as cited in Franciska, 2021).

Following Krippendorff's analytical framework (as cited in Suparni, 2024), the content analysis was systematically carried out through six integrated narrative phases. The process began with unitizing data to compile relevant narrations and dialogues, followed by sampling specific textual excerpts that explicitly contain id, ego, and superego concepts. The researcher then coded the selected data into structured categories and performed data reduction to filter out any irrelevant information. Finally, the analysis concluded with inferring the core psychological findings and narrating a detailed qualitative description of how the id, ego, and superego govern the main character's behavior throughout the novel.

Results

Data Distribution of Personality Structures

The analysis of the main character, Karang Samudra Daneswara, reveals a severe imbalance in his psychological structure. The data indicates that his personality is heavily dominated by the Id, followed closely by the Ego, while the Superego is significantly underdeveloped.

This distribution highlights the internal struggle of a trauma survivor: a psyche overwhelmed by raw emotions, struggling to maintain a façade of normalcy, with a fractured sense of moral belonging.

Table 1. Data Distribution of Personality Structures

Personality Structure	Data Count	Core Psychological Manifestation
Id	70	Instinctive drives, uncontrolled emotional outbursts, traumatic reflexes.
Ego	54	Reality mediation, emotional suppression, logical adaptation.
Superego	10	Moral conscience, profound guilt, ethical responsibility.

With 70 data, the Id emerges as the most dominant force in Karang's personality. Operating entirely on the pleasure principle and immediate gratification, the Id in Karang's case does not manifest as hedonism, but rather as raw survival instincts and uncontainable emotional distress. This dominance is frequently evident in his biological needs and spontaneous reflexes; he often succumbs to physical exhaustion and drowsiness, acting on natural bodily urges without regard for social appropriateness such as falling asleep in class or yawning lazily. Furthermore, his psychological reactions are heavily dictated by past trauma. When confronted with triggers like the rainy season or his mother's unresponsiveness, his rational mind effectively shuts down. This results in trauma-induced panic, causing him to react frantically, such as shaking his mother's unresponsive body or hiding his face in absolute fear. The Id reaches its peak intensity through aggressive outbursts, particularly when his alter ego, Agha, takes over. Driven by deep-seated anger and profound rejection, he lashes out impulsively, mocking his mother and screaming insults. These actions operate

entirely devoid of moral filtering, representing pure, unprocessed agony and rebellion.

Acting as a necessary counterweight to this internal turmoil, the Ego found in 54 data serves as the fragile bridge between Karang's overwhelming Id and the harsh realities of his world. Operating on the reality principle, the Ego forces Karang to adapt in order to survive. His most prominent Ego defense is emotional masking. Even when his heart is shattered by his mother's insults, he consciously chooses to conceal his pain by forcing a smile or physically hiding his tears, such as tightly covering his mouth while crying so others will not hear him. Beyond mere suppression, the Ego facilitates logical adaptation and strategy. Despite his internal chaos, Karang makes highly rational decisions to secure his future. By channeling his isolation into independent study and online classes, he executes a calculated strategy to ensure his academic success without needing to rely on a hostile social environment. Additionally, the Ego enables situational compromise. When faced with physical pain or conflict, he evaluates his circumstances logically. Rather than panicking, he acknowledges the pain, decides to take his medication, and continues his duties, demonstrating a remarkable capability to compartmentalize his suffering.

In contrast to the Id and Ego, Karang's Superego is drastically underdeveloped, appearing in only 10 data. Formed primarily by parental guidance and societal norms, the Superego represents an individual's moral conscience. However, because Karang was deprived of a loving maternal figure, his moral compass is uniquely centered around an agonizing desire for acceptance and a profound burden of guilt. Despite being the victim of continuous emotional abuse, his Superego constantly turns the blame inward. He frequently begs for forgiveness, genuinely believing he is the root cause of his mother's misery, which showcases a distorted yet powerful sense of moral responsibility. Tragically, this fragile Superego also forces him into the idealization of his abuser. He reveres the very mother who continually rejects him, viewing her as a "gift from God" and willingly sacrificing his own presence so as not to ruin her happiness—a reflection of a profound, heartbreaking ethical devotion. Nevertheless, his moral compass shines brightly in his interactions with others. Driven by deep protective instincts, he feels an inherent duty to shield his younger brother, Biru, and acts with consistent empathy and chivalry toward his

girlfriend, Launa, proving that despite his trauma, his capacity for genuine moral care remains intact.

Textual Evidence of Psychological Structures

The following table provides selected textual snippets that best encapsulate how the Id, Ego, and Superego operate within the main character:

Structure	Selected Textual Snippet	Analytical Meaning
Id	*"Kami nggak pernah minta untuk lo lahirkan! [...] Lo itu cuma wanita pitik!!"*	Unrestrained anger and impulsive rebellion; a pure emotional reflex to rejection.
Id	*"Ma! Mama! Mama bangun!" (shaking her body frantically)*	Instinctive panic driven by a primal fear of loss, lacking logical processing.
Ego	*"Tangis Karang pecah, namun ia segera menutup mulutnya dengan kedua telapak tangan..."*	Conscious suppression of inner turmoil to maintain control in social reality.
Ego	*"...mengucap pamit datar, lalu tersenyum kembali menyembunyikan perih hati."*	Masking profound emotional pain behind a socially acceptable façade.
Superego	*"Maafin Karang yang sudah bikin hidup Mama menderita..."*	Deep sense of self-blame and moral obligation toward the parental figure.
Superego	*"Ma, bolehkah Karang menyebut diri anak mama? Jika sekiranya belum pantas, Karang minta maaf."*	A profound ethical longing for validation and moral belonging.

To add deeper psychological nuance to the discussion, it is essential to examine the specific defense mechanisms deployed by Karang's Ego to manage the severe conflict between his overwhelming Id and fragile Superego. When an individual is subjected to chronic childhood trauma and profound maternal rejection, the Ego must rely on extreme unconscious strategies to protect the psyche from paralyzing anxiety.

The most profound defense mechanism operating within Karang is dissociation. Because the trauma is too severe for a single, unified Ego to process, his psyche fractures. Unable to reconcile his desperate need for maternal affection with the intense agony caused by her

continuous abuse, his Ego splinters to create distinct alter egos. Agha emerges as the unfiltered manifestation of Karang's repressed anger, acting as a shield that absorbs and projects the hostility that Karang's core identity is too morally fragile to express. Conversely, Banu absorbs the unbearable vulnerability and helplessness, effectively isolating the rawest elements of the trauma from Karang's daily cognitive functioning.

To further cope with his highly abusive environment, Karang's Ego heavily utilizes introjection and reaction formation. Through introjection, Karang internalizes his mother's hatred and completely adopts her perspective, convincing himself that he is the sole cause of her misery. By constantly begging for forgiveness and taking the blame, his Ego manufactures a false sense of control subconsciously believing that if the abuse is his fault, he can eventually stop it by simply being a better son. This internalizing is tightly intertwined with reaction formation, where Karang unconsciously replaces unacceptable feelings of resentment with their direct opposite. Rather than acknowledging the cruelty of his abuser, he romantically idealizes his mother, viewing her as a "gift from God." By transforming his repressed anger into extreme, unjustified devotion, Karang's Ego protects him from facing the terrifying reality that he is entirely unloved by the person who should care for him the most.

In his daily life, Karang navigates his social reality through a complex blend of suppression, repression, and sublimation. He consciously suppresses his immediate agony to maintain social harmony, physically covering his mouth to silence his cries so others will not hear his pain. Simultaneously, his Ego attempts to unconsciously repress his deepest traumatic memories, though this repression frequently fails when environmental triggers such as the rainy season cause the buried Id to leak out in the form of severe panic attacks. To survive this profound alienation and despair, his Ego turns to sublimation, a mature defense mechanism that channels distressing emotions into constructive activities. Rather than succumbing entirely to self-destruction, Karang redirects his intense loneliness into relentless academic focus. By immersing himself in independent study and online classes, he transforms his social isolation into intellectual achievement, granting him a crucial sense of competence and control in a life where he otherwise feels utterly powerless.

Discussion

The analysis of Sri Puji Hartini's novel *Aku Tak Membenci Hujan* reveals a highly complex psychological portrayal of the main character, Karang Samudra Daneswara. The discovery of 134 data points describing his personality structure comprising 70 Id data, 54 Ego data, and 10 Superego data indicates an extreme psychological imbalance. Psychoanalysis serves as a crucial framework to understand such psychological disorders by examining the mental aspects that heavily influence an individual's condition (Rani, as cited in Irijanto et al., 2023). This imbalance is not merely a fictional character variation; rather, it is an accurate representation of how childhood trauma and emotional pressure can severely fracture an individual's mental stability.

The Dominance of the Id: Manifestations of Trauma and Survival Instincts

The overwhelming dominance of the Id (70 data points) in Karang confirms Freud's perspective (as cited in Sahriyah, 2022) that the Id is a primitive biological system operating purely on the pleasure principle to fulfill immediate needs without regard for reality. In the context of Karang's character, this "pleasure" does not manifest as hedonism, but rather as an instinctive drive to survive emotional threats and seek the fulfillment of basic psychological needs especially maternal affection which have long been deprived of him.

In accordance with Feist's assertion (as cited in Krisnanto, 2024) that the Id is the most primitive part of the personality unconstrained by logic, order, or consciousness, Karang's behavior is frequently driven by uncontrolled emotional outbursts, rebellion, and anger. His profound inner pain is stored in his unconscious and erupts into impulsive actions because his Ego and Superego are insufficiently strong to contain this psychic energy.

The Overwhelmed Ego and Defensive Mechanisms

The Ego, found in 54 data points, is supposed to function as a rational mediator that solves problems and resolves conflicts based on the reality principle (Freud, as cited in Sahriyah, 2022). However, the findings show that Karang's Ego does not function stably. Instead of healthily subduing the Id, Karang's Ego works defensively and frequently manifests through aggressive or destructive actions.

This condition aligns with the concept of Ego defense mechanisms (Freud, as cited in Sahriyah, 2022). Because Karang lives in a highly pressurized and abusive family environment, his Ego is overwhelmed by the need to balance massive Id impulses with a painful external reality. To protect his sanity from paralyzing anxiety, Karang's Ego rationalizes his aggressive actions. He adapts his instinctive drives to survive, even though these compromised methods often violate social etiquette and norms. This indicates that his Ego operates in an extreme "survival mode" amidst a profound identity crisis.

Superego Paralysis due to Failed Familial Internalization

The most critical finding in Karang's personality structure is his exceptionally weak Superego, identified in only 10 data points. Based on Freud's psychoanalytic theory (as cited in Sahriyah, 2022), the Superego is formed through the internalization of values from parents and the social environment. The minimal role of the Superego in Karang's psyche directly correlates with his disharmonious family background and the abusive treatment from his mother, leaving him without a healthy moral authority figure to internalize.

Sarwono's explanation (as cited in Krisnanto, 2023) regarding the two elements of the Superego the *conscience* and the *ego ideal* is highly relevant here. Instead of possessing an *ego ideal* that motivates him to achieve high moral standards, Karang's Superego is entirely trapped in the *conscience* element, manifesting as misplaced guilt, profound sadness, and inner conflict. When realizing his unjust treatment, his Superego does not respond with a robust moral defense, but rather with intense self-blame.

Psychological Synthesis of the Main Character

Overall, the structural imbalance of the Id, Ego, and Superego in Karang Samudra Daneswara reflects Jung's assertion (as cited in Anggraini, 2022) that personality or the psyche encompasses the entirety of human thoughts, feelings, consciousness, and unconsciousness. In this novel, Karang's unconscious mind which harbors deep-seated trauma and inner wounds dominates far more than his rational consciousness.

Through the lens of psychoanalysis, it can be concluded that the main character's aggressive behavior and emotional turmoil are symptomatic manifestations of a psychological structure shattered by

severe childhood trauma. Karang's ongoing struggle to balance his explosive Id, defensive Ego, and paralyzed Superego forms the core psychological dynamic in the novel *Aku Tak Membenci Hujan*.

Conclusion

Based on the psychoanalytic analysis of Sri Puji Hartini's novel *Aku Tak Membenci Hujan*, this study concludes that the personality structure of the main character, Karang Samudra Daneswara, is severely imbalanced as a direct consequence of profound childhood trauma and persistent maternal rejection. Out of the 134 analyzed data, the Id overwhelmingly dominates his psyche, manifesting through uncontrolled emotional outbursts, primal survival instincts, and a desperate, unfulfilled need for affection. This dominance indicates that the character remains psychologically trapped by his repressed pain. Consequently, his Ego is forced into a constant defensive state. Rather than healthily balancing his internal desires with external reality, the Ego relies on extreme defense mechanisms such as emotional masking, dissociation, and aggressive rationalization to ensure his psychological survival in a highly hostile environment.

Furthermore, the most tragic consequence of this trauma is the severe paralysis of his Superego. Deprived of a healthy maternal figure to effectively internalize moral values, Karang's Superego fails to provide a constructive moral compass; instead, it functions merely as a source of misplaced guilt and intense self-blame. Ultimately, this study demonstrates that Karang's erratic and rebellious behaviors are not inherent character flaws, but rather the tragic symptoms of a shattered psychological structure. Through the lens of Freudian psychoanalysis, the novel powerfully illustrates the devastating, long-term impact of emotional abuse on adolescent mental development and captures the agonizing internal struggle to find identity and stability amidst profound psychological wounds.

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