

The Personality of the Main Character, Hemachandra, in the Novel Bandung After Rain: A Study Based on Sigmund Freud's Theory

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Abstract

An in-depth analysis of the psychological complexity of a novel's protagonist is essential because it reflects the inner struggles experienced by individuals in real life. Using a psychoanalytic perspective, this study examines the psychological structure of Hemachandra, the main character in Wulan Nur Amalia's *Bandung After Rain*, based on Sigmund Freud's theory. The study aims to (1) describe the manifestation of the id as an instinctual drive, (2) explain the role of the ego as the executor of reality, and (3) analyse the superego as the controller of morality. This research employed a qualitative descriptive approach, with the novel serving as the primary data source. The researcher acted as the main instrument, applying reading and note-taking techniques for data collection and descriptive-analytical methods for data analysis. The findings reveal that the id is expressed through the pleasure principle, selfish thinking, instinctual impulsivity, and spontaneous aggression. The ego is reflected in self-control, defence mechanisms, ambivalence, and adaptation to reality, while the superego appears through remorse and the internalisation of moral values. The analysis identified 40 data points, dominated by ego aspects (62.5%), followed by the superego (20%) and the id (17.5%). Through data reduction, 13 representative data points were selected for detailed analysis, consisting of 6 id, 5 ego, and 2 superego data points. Overall, the findings indicate that the protagonist's psychological development is dominated by the ego, suggesting a progression toward greater personality maturity.

Keywords: Psychoanalysis, the Ego, the Id, the Superego.

1. Introduction

Every individual has a distinctive pattern of thinking, feeling and acting that sets them apart from others. In psychology, this is referred to as personality. Personality comprises the characteristics inherent in human beings, encompassing patterns of thought, feeling and behaviour that occur consistently over time and across various situations or conditions (Cervone & Pervin, 2022). Personality is a holistic entity that functions in a complex manner to regulate and harmonise a person's emotions and actions, thereby maintaining stability. This is in line with the view by Karim (2020) which states that personality is the dynamic psychological and physical organisation of each individual that determines their unique adaptation to their surroundings.

In literary works, particularly novels, the personality of the main character is often the focus of attention, as it reflects the complexities of human psychology. Sutrisno (2021) states that the novel is regarded as a psychological phenomenon, as reflected in the personalities of its characters. These dynamics of human personality subsequently become an important element in literary works, as authors often channel this psychological reality into the



characters they create. This is in line with the view by Singh et al. (2025) which states that personality is an inherent trait in every individual that defines and shapes their identity whilst also reflecting their self-worth or self-image. Advances in modern science have given rise to a variety of transdisciplinary approaches, one of which is literary psychology (Arafah, 2023). This approach makes it possible to uncover and consider aspects of the human psyche.

Psychology and literature are closely interrelated disciplines. Literature explores the human psyche through literary works and their authors, whilst psychology seeks to understand the psychological state and behaviour of humans in the real world (Yulianti, 2021). Consequently, these disciplines are often inseparable. According to Dibekulu (2025), one of the most significant points of convergence in literary studies is the relationship between literature and psychology. Both disciplines focus on human beings, from their emotions and perceptions to the ways in which they respond to their surroundings. In this regard, literary psychology plays a vital role in analysing literary texts, particularly through the lens of psychoanalytic theory.

Psychoanalysis is a theory concerned with the role and development of the human psyche (Rosmila et al., 2020). Psychoanalysis itself was introduced by Sigmund Freud. As the field developed, literary criticism became an important aspect of the application of psychoanalytic theory (Ignat et al., 2023). The application of this theory is considered crucial to the characterisation of the protagonist, which is a key element in shaping the narrative, the story's dynamics, and the author's moral message (Suwandhi & Raharjo, 2024). In the psychoanalytic approach, Freud categorised personality structures into three components: the id, the ego, and the superego. These three components do not operate in isolation, but are interrelated within a dynamic system. The id, as the source of basic psychic energy that demands instinctual gratification, must contend with the superego, which acts as a moral censor based on societal values. Between the two, the ego functions as a mediator, operating according to the reality principle to balance the demands of the id and the constraints of the superego. When the balance between these three structures is disrupted by unresolved conflicts, the individual will experience profound inner turmoil. It is the dynamics of this struggle between the three psychological elements that ultimately shape a person's overall behaviour and life decisions.

A tangible manifestation of such psychological depth is evident in the novel *Bandung After Rain* by Wulan Nur Amalia, which is highlighted as the source of research data. This novel was selected as the source of research data because of the uniqueness of its setting, which reflects the psychological state of its main character, Hemachandra. The title *Bandung After Rain* does not merely indicate that the story is set in the city of Bandung; it is also a psychological symbol. This is in line with the view by Tania et al. (2026) which states that the use of symbolism in a novel serves as a narrative foundation for conveying messages that are not explicitly stated, whilst also providing emotional depth and fostering the reader's critical awareness.

The phrase *After Rain* implies residual trauma, sadness and repressed emotions that shape Hemachandra's personality. The narrative centres on Hemachandra's inner turmoil, as he is tormented by deep remorse over past mistakes that destroyed his romantic relationship. The main issue in this study lies in the imbalance between the personality structures within the character of Hemachandra. The impulses of his past emotions (the id) and his overwhelming sense of guilt (the superego) create a powerful inner conflict that influences his behaviour (the ego). Therefore, this analysis is conducted to uncover the hidden complexities of the character that underpin the entire narrative. Based on these issues, this study aims to

describe and explain the nature of the id, the role of the ego as the executor of reality, and the control of the superego as an aspect of morality within the main character, Hemachandra.

Unlike other novels that prioritise action-driven plots with rather flat characters, this novel presents a highly complex psychological character. It is this phenomenon that forms the primary basis for this study, conducted using the psychoanalytic lens of Sigmund Freud, with the aim of comprehensively revealing the dimensions of the protagonist's personality.

2. Literature Review

This literature review contains the theories and academic references used as the foundation for the research analysis. To provide a coherent understanding, this chapter begins with an explanation of the framework of the literary psychology approach, followed by a discussion of Sigmund Freud's psychoanalytic theory as the primary tool for analysing the characters' personality structures. Finally, the discussion in this chapter concludes with a review of relevant previous research from the literature.

2.1. The Psychology of Literature

Psychology is the study of the mind and behaviour (Zhang, 2020). Psychology is often used to analyse the workings of the human mind in order to understand the reasons behind human behaviour. When this understanding of the intricacies of the human psyche is applied to examine human behaviour as reflected in literary works, an approach known as literary psychology emerges. Literary psychology is a discipline that views literary works as human creations containing psychological elements and is used to study aspects of human personality or the characters featured in literary works (Sahriyah & Parmin, 2022). This approach serves as a highly relevant analytical tool for gaining an in-depth understanding of the human psyche, shaped by drives originating from the subconscious. It enables an analysis of the layers of human emotion and helps to identify more closely the psychological drives at work within the characters. Furthermore, this approach views works of fiction not merely as imagination or mere entertainment, but as a manifestation of the human psychological condition in real life, as expressed by the author in their literary work. Through this perspective, narrative texts can be analysed scientifically to explore the layers of emotion, hidden motivations, and the dynamics of internal conflict experienced by the characters in the story.

2.2. Sigmund Freud's Psychoanalysis

Psychoanalysis is a theory that analyses the nature and development of the dynamics of the human personality. The essence of psychoanalysis is the view that the majority of every person's behaviour and emotions are driven by desires, impulses and memories that lie outside human consciousness, yet exert a very strong and significant influence on real life. Psychoanalysis was popularised by Sigmund Freud, who posited that the human personality comprises three categories: the id, the ego and the superego. According to Shulman (2021), the id is a personality structure that operates at the level of the unconscious. As it operates in the unconscious, the id has no connection with reality, logic or morality; rather, it operates purely according to the pleasure principle, which focuses on seeking immediate gratification of its desires.

In line with this, Adam & Kamaruddin (2024) also states that Id (the biological aspect) is the drive from the human subconscious to act in a way that is oriented towards satisfaction. This is further emphasised by the view by Mustofa (2023) which states that the id operates on the basis of the pleasure principle, seeking pleasure and avoiding pain. As a system of traits present from birth, the id encompasses all inherited psychological aspects, such as instincts,

impulses and drives. This makes the id the most primitive and least rational aspect of the human personality.

Furthermore, Freud (Shulman, 2021) explains that the ego is a part of the id that has been modified by influences from the external world and acts as a mediator between the rational, harmonising the id's drives with external reality. This is emphasised by Jiang (2022) states that the ego is the part of the mind that represents consciousness. Every individual possesses this psychological capacity, which operates rationally. Once the ego is formed, it acts as a mediator between the id and the reality of the outside world.

When a person's id has a desire it wishes to act upon, the ego will consider various factors based on the actual situation in order to make a decision. It will even suppress the id's impulses if they are not in line with reality. This occurs because the ego is a vital component that acts as a bridge between the id and the superego. In carrying out its function of maintaining balance and protecting the psyche from anxiety caused by internal conflict, the ego often employs a psychological defence mechanism known as repression. According to Zaimi & Kushta (2025), Freud defined repression as a process whereby painful thoughts, memories or desires are banished from the unconscious in order to reduce psychological distress.

Meanwhile, the superego is an internal representation that reflects moral values, social standards and ideals of perfection learnt from the environment. The superego operates under the principle of perfection to control the id's impulses; it punishes the ego with feelings of guilt for violating these values and rewards it with a sense of pride when it successfully fulfils them. As an ego-ideal, the superego embodies an image of moral perfection regarding the ideal behaviour that humans must achieve or exhibit. In line with this concept, Mustofa (2023) state that the superego is the moral force of character that operates according to an idealistic principle, as opposed to the id's principle of gratification and the ego's realistic principle. Through these principles, the superego serves to ensure that every action taken by a person complies with the boundaries, norms and rules prevailing in society, and helps to control behaviour so that it does not stray from the proper path.

2.3. Relevant Research

Research into the characters' personalities and an analysis of the novel *Bandung After Rain* have been carried out in several previous studies. The first study was conducted by Safitri et al. (2022) entitled 'The Personality Structure of the Main Character, Inggit, in Gliticious's Novel My Lecture My Husband: A Study Based on Sigmund Freud's Psychology'. The theoretical framework of Sigmund Freud employed in the relevant research is consistent with the approach taken in this study, although the subject matter differs, as this study examines the character of Hemachandra in the novel *Bandung After Rain* by Wulan Nur Amalia.

Secondly, Chamalah & Nuryyati (2023), conducted a study entitled 'The Personality of the Child in Tere Liye's Novel Sesuk: A Literary-Psychological Analysis Based on Sigmund Freud'. Although that study is based on the same theoretical framework as this one, there is a key difference between the two studies, which lies in the fictional texts and the main subjects analysed.

This was subsequently carried out by Lainah et al. (2024), in her research entitled 'The Personality of the Main Character in Syafruddin Pernyata's Novel Ratih Tanpa Smartphone: A Psychoanalytic Study Based on Sigmund Freud'. The analytical framework employed in this study is virtually identical to that used in the relevant research; however, the focus of this study is on a different subject, namely an examination of the psychological structure of the character Hemachandra in the novel *Bandung After Rain*.

The fourth study was conducted by Fatika et al. (2025), The research conducted was entitled 'An Analysis of Code-Mixing in the Novel Bandung After Rain by Wulan Nur Amalia'.

The only point of convergence between that study and the present one lies in the use of the novel *Bandung After Rain* as source material. However, the academic disciplines addressed are clearly distinct. The earlier study analysed linguistic phenomena (sociolinguistics), whilst the present study focuses purely on revealing the characters' personalities within the field of literary psychology.

The most recent relevant research was carried out by Subakti (2025) with a study entitled 'The Psychological Dynamics of Characters in the Novel *Bandung After Rain* by Wulan Nur Amalia: A Literary Psychology Study'. Although both studies draw on the novel *Bandung After Rain* and employ a literary-psychological perspective, this study adopts a more specific analytical approach. Whilst Subakti focuses on the interpersonal relationships and dynamics between Rania and Hemachandra, this study limits its scope solely to the internal personality structure (id, ego and superego) of the character Hemachandra alone.

3. Method

This research method comprises the procedures and systematic steps used to collect, manage and analyse data in order to answer the research question objectively and scientifically. In this study, the choice of method serves as a crucial foundation for an in-depth analysis of the personality structure of the character Hemachandra in Wulan Nur Amalia's novel *Bandung After Rain* through the lens of Sigmund Freud's psychoanalytic theory. All stages of this research methodology will be outlined in detail, covering the approach, data management, instruments and analytical techniques employed, thereby providing a transparent overview of the operational research process undertaken.

3.1. Research Type and Approach

This study was conducted using a qualitative descriptive approach. A qualitative descriptive approach aims to explain or describe a phenomenon and capture its meaning in depth (Furidha, 2023). The main focus of this study is to explore the emotional and psychological aspects of the characters in depth through non-numerical descriptive qualitative data such as dialogue and descriptions. This approach was chosen as it aligns with the research objective of presenting an explanation of the personality of the main character, Hemachandra, in the novel *Bandung After Rain* by Wulan Nur Amalia, using descriptions of textual meaning.

In its implementation, the researcher served as the key instrument (human instrument), meaning that all stages of the research from planning, data collection, interpretation and analysis, to the reporting of the study's findings were carried out entirely by the researcher, utilising their own analytical skills. To ensure the quality and validity of the research results, a data validity testing technique was established in the form of investigator triangulation, which is a data validity check carried out by involving an observer or expert to double-check the data that had been collected. In this study, the investigator triangulation process was realised through consultation and critical review with the supervising lecturer. The process involved presenting all the findings, comprising text quotations alongside the draft analysis of the figures' personalities to the supervising lecturer, acting as an expert. The results of this analysis were then examined, corrected and revised in accordance with the supervising lecturer's guidance until the interpretations were consistent with psychoanalytic theory. It is through the supervisor's approval and validation that the results of the character personality analysis in this study can be deemed valid, objective and accountable.

3.2. Research Data and Data Sources

The data source used in this study is the text of the novel *Bandung After Rain*, written by Wulan Nur Amalia, an author from Bandung. This novel was published by PT Sinar Angsa Media Black Swan Books; it was the first edition, published in 2024, comprising 284 pages. This data source was utilised as material for an in-depth analysis of the main character's personality in Wulan Nur Amalia's novel *Bandung After Rain*. The research data consists of paragraphs, dialogue and narrative relating to the character Hemachandra in Wulan Nur Amalia's novel *Bandung After Rain*, which contain elements of the id, ego and superego.

The data collection technique used in this study was the 'read and note' method, carried out systematically by reading the entire contents of Wulan Nur Amalia's novel *Bandung After Rain* carefully from start to finish, and repeated several times to identify relevant information. Subsequently, the text of the novel was annotated (underlined) directly to highlight the character's impulses, actions, and life principles. The data obtained were then entered and grouped into data classification tables according to the aspects of the id, ego and superego within the characters (Coding format such as BAR/ID/1, BAR/EGO/2 and BAR/EGO/3).

Once the data had been classified, the analysis was carried out using a descriptive-analytical approach comprising the following sequential steps: (1) Selection of all textual data, which was then sorted into two categories: heterogeneous and homogeneous data. (2) Comparison: comparing the data from the novel with information from reference books and journals on Sigmund Freud's psychoanalytic theory to reinforce the accuracy of the analysis. (3) Tabulation: the process of entering the remaining homogeneous data which serves as supporting evidence into a data classification table included in the appendix. (4) Interpretation: this involves interpreting the main data (heterogeneous data and homogeneous representational data) by applying Sigmund Freud's psychoanalytic theory to address three aspects of the research question, namely the nature of the id as an instinctual drive, the role of the ego as the executor, and the control of the superego as the moral aspect. (5) Inference: the drawing of conclusions based on the data that has been selected, tabulated and interpreted.

4. Results and Discussion

This section presents the findings and a comprehensive discussion of the psychological dynamics of the main character, Hemachandra, in Wulan Nur Amalia's novel *Bandung After Rain*, analysed through the lens of Sigmund Freud's psychoanalytic theory, which classifies the personality into three components: the id, the ego and the superego. The presentation in this chapter is organised systematically, beginning with a classification of the data, followed by a textual analysis of both homogeneous and heterogeneous data, and concluding with a scientific interpretation of the character's personality development.

4.1. Research Results

The psychological and operational dynamics of the personality system of the character Hemachandra in the novel *Bandung After Rain* were analysed using a qualitative descriptive method. Consequently, all findings are presented in a textual, narrative and in-depth manner, without the use of images, charts or other visual representations. Based on the textual analysis of Wulan Nur Amalia's novel *Bandung After Rain*, a total of 40 data points were identified that capture the operational aspects of Hemachandra's personality system; these were subsequently reduced to 13 representative data points to avoid repetition and inefficiency. This data reduction is based on data saturation and the depth of the characters' psychological portrayal. The criteria for selecting the data include the intensity of internal conflict, the clarity

with which the characters' personality structures are depicted, and the elimination of narratives with similar meanings. All these findings were quantitatively classified into three personality structures: the id, the ego, and the superego. This mapping serves to identify the personality aspects that most influence the character's behaviour as he navigates the story's conflicts. The distribution of these psychological data points is presented in detail in Table 1.

Table 1. Summary of Data on the Personality Structure of the Character Hemachandra

Personality Structure	Number of Data Findings	Percentages
ID	7	17.5 %
EGO	25	62.5 %
SUPEREGO	8	20 %

Based on the distribution of the 40 data findings presented in Table 1, the ego personality structure (62.5%) appears to have the most dominant influence on the behaviour of the character Hemachandra, followed by the superego (20%) and the id (17.5%). In line with the principle of data reduction explained previously, from the total findings, 13 key or representative data points were selected for in-depth analysis, comprising 6 id data points, 5 ego data points, and 2 superego data points. The higher proportion of representative id data does not indicate quantitative dominance; rather, the findings in the id domain are more diverse or heterogeneous in nature, thus requiring a greater number of examples for discussion. Conversely, although the ego aspect is quantitatively dominant, the findings within it tend to be homogeneous or exhibit similar patterns; consequently, they are adequately represented by 5 key data points to avoid repetitive analysis. The same principle applies to the selection of representative superego data.

4.2. Discussions

The identification process in this discussion was carried out by assigning specific codes to facilitate analysis. The coding format used was (Novel Title/Personality Structure/Data Sequence Number). For example, the code (BAR/ID/4) refers to the novel *Bandung After Rain*, the 'Id' aspect, and is the fourth piece of data found chronologically in the novel. The analysis in this chapter essentially proceeds chronologically based on the order of the initial appearance of each cluster of data characteristics within the novel. For homogeneous data clusters (those with similar patterns), only one piece of data deemed the richest and strongest in terms of psychological representation which is selected for in-depth analysis. Meanwhile, heterogeneous (diverse) data points are selected directly as representative of their characteristics. It is this mechanism of selection and grouping that reduces the total number of data findings to 13 main data points, whilst also causing the sequence of codes in the discussion to appear to jump numerically.

An in-depth exploration of the personality dynamics of the character Hemachandra begins with an analysis of the characteristics of the id, which is influenced by subconscious drives and operates on the pleasure principle. The process of analysing the personality of the id is carried out by classifying all data findings into homogeneous and heterogeneous categories. The homogeneous characteristics of the character Hemachandra's id in this story are manifested through the pleasure principle in the form of 'pleasure orientation' to alleviate emotional tension. The id aspect of the character Hemachandra is described through the following data:

“Oh, iya, selamat atas sidang sempro-nya, Ra,” sambung Hema seraya tersenyum. Rania tidak memberikan jawaban. Sekali lagi, Hema memeluk tubuh mungil itu, melepaskan seluruh perasaan rindu yang selama ini membelenggunya.

“Gue kangen banget sama lo, Ra.” Tetapi tidak ada jawaban dari Rania. “Lo tahu papa gue meninggal dari siapa, Ra? Gue kan belum bilang ke siapa-siapa, Ra?”

“Bunda telepon gue, Hema” Rania melepas pelukannya dari Hema. (BAR/ID/3)

Means:

“Oh, right, congratulations on your thesis defence, Ra,” Hema added with a smile.

Rania did not respond. Once again, Hema wrapped her arms around the petite girl, pouring out all the longing she had been carrying for so long.

“I’ve missed you so much, Ra.”

But Rania remained silent.

“Who told you that my dad passed away, Ra? I hadn’t told anyone yet.”

“Your mom called me, Hema,” Rania replied as she gently pulled away from Hema’s embrace.

The data shows that Hemachandra’s id took control of his behaviour due to the grief he experienced following his father’s death. In this state of stress, the id generated a strong instinctive urge to seek comfort through Rania. Although the superego signalled that hugging a former lover in such a situation was inappropriate, Hema’s fragile mental state ultimately led his ego to prioritise the id’s subconscious pleasure principle by acting on that impulse in the form of a hug. This action was undertaken purely to satisfy a one-sided emotional need, without regard for Rania’s cold response.

Meanwhile, alongside the homogeneous data presented, heterogeneous id data was also found. This heterogeneous data reveals another side of the character’s id, which is no longer characterised by actions based on pleasure, but rather enters the realm of selfishness and possessiveness in the mind. This different manifestation of the id is illustrated by the following data:

Melihat Rania dan Jeano kemudian berlalu, Hema hanya bisa berharap, semoga mereka tidak pernah memiliki perasaan yang sama. (BAR/ID/2)

Means:

As Rania and Jeano walked away, Hema could only hope that they would never have to experience the same feelings. (BAR/ID/2)

The data indicates that the id operates through the egocentric realm of the mind to alleviate jealousy and anxiety when seeing Rania with Jeano. The demands of the id give rise to one-sided expectations in order to safeguard Hema’s own emotions, without regard for Rania’s rights. In this conflict, the superego actually signals to Hema that she has no right to dictate the feelings of others. Faced with this clash, the ego reaches a compromise by restraining Hema from physical aggression due to the constraints of reality, whilst still allowing the id’s selfishness to manifest in the form of passive daydreams.

The heterogeneous nature of Hemachandra’s id structure is once again evident through the different forms of emotion recorded in the following data:

“Lo ngapain ke sini?” Rania mengulang pertanyaannya. Sedangkan yang ditanya justru celingukan.

“Eh? Gue ke sini mau ngapain, ya?”

“Enggak jelas banget lo jadi manusia!” Rania tersungut-sungut. (BAR/ID/4)

Means:

“What are you doing here?” Rania repeated her question. Instead of answering, the person she was asking simply looked around in confusion.

“Huh? Why did I come here again?”

“You're seriously unbelievable!” Rania grumbled. (BAR/ID/4)

In this instance, it appears that the id operates through instinctive impulsivity. Hema's presence outside Rania's flat, without any conscious plan which demonstrates how the pressure of the subconscious drives her body, via the ego's reflex system, towards a source of comfort. The immense force of the id's impulse succeeded in breaching the character's cognitive defences before the ego had a chance to analyse it. Consequently, when Rania asked her a question, Hema was taken aback because the ego's logical conscious system was too slow to process the behaviour that had already been carried out spontaneously. Meanwhile, the superego had not yet had time to respond because the action occurred suddenly and outside the character's conscious planning.

The heterogeneity of Hemachandra's id is further emphasised by the presence of new stimuli or events that trigger his inner turmoil. This complex situation is illustrated by the following data:

“Kok, keren banget? Si Rania pake pelet apa, sih, sampai cowok-cowok keren bisa tertarik sama dia?”

Hema yang tersinggung, nyaris berdiri kalau Hanna tidak menahannya. (BAR/ID/5)

Means:

“How is she so amazing? What kind of love charm did Rania use to make all those handsome guys fall for her?”

Feeling offended by the remark, Hema was about to stand up, but Hanna stopped her.

The data records the id erupting into spontaneous aggressive behaviour as a result of external disturbance. Upon hearing the disparaging remarks about Rania, the id immediately responds to them as a threat to self-esteem and demands instant venting, regardless of the consequences. This massive impulse interfered with motor control, triggering a gesture that nearly caused her to stand up. Although the ego experienced sudden emotional pressure due to this impulsive urge, the character's motor control was not entirely lost. This tension was successfully subdued by Hanna's physical grip, which acted as a reality stimulus. This intervention immediately reactivated the ego's ability to think objectively. This ultimately prompts the superego to uphold social norms in public spaces, thereby successfully suppressing the id's aggressive urges once more.

The heterogeneous nature of the id within Hemachandra's personality is further confirmed by the way the character responds to the fulfilment of his inner desires. The psychological dynamics revealing an outpouring of subconscious energy when his expectations are met are clearly documented in the following data:

Hema langsung mengepalkan tangan.

“YES! Braga, lo lihat kan? Rania jadi pacar gue lagi!” dia berteriak kencang, mengundang perhatian dari orang-orang sekitar. Namun, Hema tidak peduli. Dengan seluruh perasaan bahagia, Hema loncat-loncat seperti anak kecil. (BAR/ID/6)

Means:

Hema immediately clenched his fist.

“Yes! Braga, did you see that? Rania is my girlfriend again!” he shouted at the top of his lungs, drawing the attention of everyone nearby. But Hema did not care. Overwhelmed with happiness, he jumped up and down like a little child.

This data indicates the id’s activity within the realm of celebratory joy as his relationship with Rania is restored. This massive surge of satisfaction overwhelms the character’s psyche, causing the ego to spontaneously and reflexively express physical celebration by clenching his fists, shouting and jumping, heedless of his surroundings. This manifestation indicates that the ego’s rational filter deliberately and instantly allows the id’s outpouring of joy to pass through. As a result of the dominance of this subconscious positive energy, the ego neglects its social adaptive function to maintain decorum. Meanwhile, the superego temporarily loses its power of control as it is unable to stem the tide of absolute satisfaction driven by the id.

Heterogeneous data reappears through the manifestation of the id in Hemachandra’s personality in the following narrative. New psychological dynamics reveal that subconscious impulses manifest as an illogical imposition of will, as illustrated by the following data:

“Kalau gitu, aku jemput, ya.”

Rania menggeleng. “Jangan. Aku bisa naik kereta sendiri, kok.”

Penolakan tersebut malah mendapat penolakan kembali dari Hema. Laki-laki itu memaksa ingin menjemput Rania ke Jakarta. Padahal kalau dipikir-pikir, Hema hanya akan membuang-buang waktu. Pergi ke Jakarta, kemudian langsung kembali lagi ke Bandung. (BAR/ID/7)

Means:

“Then I’ll come pick you up.”

Rania shook her head. “No. I can take the train by myself.”

Rania’s refusal was met with another refusal from Hema. He insisted on picking her up in Jakarta. If you thought about it, though, Hema would only be wasting his time, traveling all the way to Jakarta only to head straight back to Bandung with her. (BAR/ID/7)

This data shows that the id is operating within the realm of pleasure-seeking through a possessive attitude that demands complete control. When Rania rejected her wishes, Hema’s id refused to compromise, resulting in stubborn behaviour. As a result of the id’s selfish demands, Hema ultimately disregarded the ego’s rational assessment of the impracticality of the distance between Bandung and Jakarta in favour of her own emotional obsession. This dominance of the id’s desires is reinforced by the weakening of the superego’s control function, which fails to uphold empathy in order to respect Rania’s decision. Consequently, Hema’s physical actions are purely driven by the imposition of her will to satisfy the id’s impulses.

The exploration of personality dynamics then continues with the ego complex, which is the part of the personality responsible for reconciling instinctual drives with objective reality. In this section, the manifestations of Hemachandra’s ego system are grouped into homogeneous and heterogeneous data clusters to map psychological characteristics with precision and avoid unnecessary narrative repetition. The first manifestation of Hemachandra’s ego personality system is evident through executive functions in the realm of self-control, as recorded in the following data:

Hema menepuk pundak Jeano, setidaknya dia harus memecahkan suasana canggung yang sedang terjadi.

“Gue, enggak marah, anjir! Lagi pula kenapa gue harus marah? Gue kan udah enggak ada hubungan apa-apa sama Rania. Berarti siapa pun bebas kalau mau deketin dia, termasuk lo. Santai ajalah”.

Setelah mengatakan itu, perasaan Hema benar-benar kacau. Sebab, secara tidak langsung, berarti Hema memberi lampu hijau kepada Jeano. Namun apa boleh buat? Dia tidak boleh egois dengan terus- menerus mengikat Rania dengan dirinya. (BAR/EGO/4)

Means:

Hema patted Jeano on the shoulder. At the very least, he had to break the awkward silence between them.

“I’m not mad, man! Besides, why would I be? Rania and I aren’t together anymore. That means anyone is free to get close to her, including you. Just relax.”

After saying those words, Hema’s emotions were in complete turmoil. By saying them, he had indirectly given Jeano the green light. But what else could he do? He could not keep selfishly holding on to Rania or tying her to him forever. (BAR/EGO/4)

The data reveals that Hemachandra’s ego is operating within the realm of self-control as he faces the reality that Jeano, his best friend, intends to get close to Rania, who is Hema’s ex-girlfriend. This situation creates an awkward social atmosphere. The ego chooses physical actions, such as patting Jeano on the shoulder and verbalising the phrase “just take it easy” to mask his inner turmoil and maintain the harmony of their friendship in the real world. Hema’s Id, which actually rejects this bitter reality, generates feelings of jealousy, anger and a selfish urge to continue binding Rania to him, whilst demanding that the ego act aggressively and forbid Jeano from approaching Rania. On the other hand, Hema’s superego brings moral values that remind Hema that he no longer has any legal or emotional claim over Rania, and that imposing his selfish will constitutes behaviour that crosses normal boundaries. In this situation, the ego acts in accordance with the reality principle. The ego realises that yielding to the id’s impulses would only cause real damage to the friendship. Therefore, the ego chooses to suppress the id and makes a rational decision by giving Jeano the green light, even if it means sacrificing its own inner feelings.

The ego’s success in this realm of self-control is consistent with the concept of emotional detachment, an ego defence mechanism used to protect a person from pain and anxiety. This mechanism enables a person to deliberately sever their emotional ties in order to avoid having to confront their internal conflicts directly (Kadhim, 2025). This psychological conflict also represents the character’s moral dilemma, as they are forced to choose between maintaining social relationships and satisfying their own selfish desires. This situation is consistent with the psychological perspective that holds that moral dilemmas are a test of the ego’s ability to strike a balance between personal selfishness and moral responsibility within one’s social environment (Zghair, 2025).

The following classification again presents different homogeneous data. This data illustrates the dynamics of the ego when faced with high-pressure situations, thereby triggering the ego’s active defence mechanisms. The data is presented as follows:

“Lo kemana aja? Udah dua hari enggak ada kabar. Lo masih anggep gue pacar, enggak sih?”

Hema merasa tersinggung dengan intonasi nada bicara Rania yang langsung meninggi. “APAAN SIH, LO ENGGGA LIHAT GUE LAGI SIBUK?” (BAR/EGO/6)

Means:

“Where have you been? I haven’t heard from you for two days. Do you even still think of me as your girlfriend?”

Hema felt hurt by the way Rania immediately raised her voice. “WHAT'S YOUR PROBLEM? CAN'T YOU SEE I'VE BEEN BUSY?” (BAR/EGO/6)

The data indicates that Hemachandra’s ego is operating within the realm of defence mechanisms, specifically displacement, when under sudden external pressure. Rania’s barrage of questions, delivered in a raised tone, triggers instant anxiety in the character. The character’s id responds negatively through impulsive anger, whilst the superego generates feelings of guilt because shouting at his partner has violated the ideal image of moral behaviour. Meanwhile, the ego, under pressure, employs an emergency strategy by yielding to the id’s aggressive impulse to shout, whilst cloaking it in the pretext of being busy in order to bypass the moral censorship of the superego. This ego defence mechanism is consistent with the view by Bouacida et al. (2023) which states that the massive activation of defensive functions under emotional pressure tends to trigger a split in the self. This condition unconsciously prompts the individual to create a projection of a dual personality (the double), manifested through conflicting thoughts and behaviours, in order to protect their psychological stability from external threats.

Complementing the findings from the homogeneous data, the following classification provides a crucial insight into ego maturity in terms of reconciling inner expectations with objective reality, as reflected in the data below:

“Sebenarnya gue nggak rela berbagi.” Hema memulai percakapan. “Tapi, selama gue bebenah diri, dan selama Rania bukan milik gue, lo bebas kalau mau membersamai dia. Sesuai tujuan lo, bikin Rania Bahagia.”

Jeano tidak memberikan respons, dia hanya diam seraya menatap ke arah jendela. (BAR/EGO/21)

Means:

“To be honest, I’m not okay with sharing her,” Hema began. “But while I’m working on becoming a better person, and as long as Rania isn’t mine, you’re free to be by her side if that’s what you want. Just stay true to your goal make Rania happy.” Jeano did not respond. He simply sat there, staring out the window. (BAR/EGO/21)

This presentation of data reveals Hemachandra’s ego’s success in adapting to and maturely accepting a bitter new reality. The statement ‘As long as Rania isn’t mine’ represents a psychological leap for a character who has chosen to stop in denial. In this instance, the id still voices a claim to absolute ownership through expressions of unwillingness to share. However, the superego works to its fullest capacity to instil the values of wisdom and ethical maturity, prioritising Rania’s true happiness over self-centredness. Meanwhile, the ego emerges as the absolute victor, having successfully subdued the id’s egoism. The ego allows her inner self to express this reluctance verbally as a form of release, but restrains Hema’s physical actions to ensure she remains tolerant for the sake of long-term psychological stability.

Subsequent data findings once again reveal a homogeneous cluster. The recorded data clearly shows Hemachandra’s defensive stance in responding to external stimuli in order to protect her inner self. The character’s strategy of withdrawal is reflected in the following data:

Hema mendelik saat mendengar gosip bahwa Rania tengah dekat dengan asisten dosen mata kuliah Bahasa Indonesia.

Kesal dengan pembicaraan orang-orang yang sedang berkumpul di koridor, Hema kemudian menaiki anak tangga untuk sampai ke lantai dua. Jika ada hal yang membuatnya merasa tidak nyaman, sebisa mungkin dia menghindar. (BAR/EGO/22)

Means:

Hema frowned when he heard the rumor that Rania had grown close to a teaching assistant for her Indonesian language course.

Annoyed by the conversation among the people gathered in the hallway, Hema headed up the stairs to the second floor. Whenever something made him uncomfortable, he chose to avoid it whenever possible. (BAR/EGO/22)

The data reveals the ego's operation within the realm of avoidance mechanisms to maintain her emotional stability in public spaces. The negative rumours regarding Rania's closeness triggered a severe disturbance in the id, which immediately compelled the character to put an instant stop to her inner discomfort by fleeing. On the other hand, the superego acts as a moral control, forbidding Hema from venting her anger or causing a commotion in the university corridors in order to uphold social norms. Realising her limitation that she cannot control what others say but is not yet able to bear being hurt, the ego reaches a compromise by physically withdrawing to the second floor. The ego's protective action through withdrawal is consistent with the concept of repression, which is an active effort by the individual's mind to prevent memories or stimuli relating to traumatic experiences from reaching conscious awareness (Saleh, 2025). Through this compromise, the ego managed to yield to the id's urge to avoid pain whilst simultaneously complying with the superego's demand for social order.

Moving on to the next stage of homogeneous data classification, the psychological profile of the character reveals a functional impasse resulting from being torn between two equally strong impulses. The operational manifestation of the ego, caught in doubt before deciding on concrete action, is evident in the following data:

"Hema sebenarnya sedang berada di ambang kebingungan. Apa dia perlu datang ke sidang Rania, atau tidak. Jika dia datang, Hema takut akan membuat Rania merasa tidak nyaman – Mengingat betapa bencinya Rania kepada dirinya.

Opsi kedua, Hema tidak akan datang sama sekali. Namun, jauh-jauh hari, dia sudah berjanji kepada Rania bahwa dia akan datang. Bukankah janji harus ditepati?" (BAR/EGO/13)

Means:

Hema found himself caught in a dilemma. Should he attend Rania's thesis proposal seminar or not? If he went, he feared his presence would make her uncomfortable, considering how much she hated him. The other option was not to go at all. But long before, he had promised Rania that he would be there. After all, a promise was meant to be kept. (BAR/EGO/13)

In this case, there is evidence of a state of ego ambivalence that triggers temporary functional paralysis, caused by the ego being torn between two equally powerful psychological forces. Heme's id harbours an instinctive urge to be present and fulfil her longing; however, overshadowed by the fear of Rania's potential rejection, the id urges the ego to cancel the visit in order to protect itself from further hurt. Conversely, the superego invokes past commitments in the form of promises as absolute moral norms, exerting psychological pressure in the form of the threat of guilt should he renege on them. Caught between the

demands of the id's fears and the moral burden of the superego, Hema's ego finds itself at an impasse, struggling to find a rational middle ground amidst this turmoil before a concrete decision is made.

The final exploration of personality focuses on the superego, a personality structure that represents moral values, social norms and the individual's conscience. The superego functions to manage, control and direct the id's impulses so that they align with morality, whilst imposing psychological sanctions in the form of guilt should there be a breach of ideal values. The analytical process involved classifying the data findings into homogeneous and heterogeneous clusters to precisely map the dominance of Hemachandra's moral control.

Based on this mapping of findings, the initial classification outlined comprises a homogeneous data cluster. These findings reflect the dominance of Hemachandra's superego in the realm of moral judgement and guilt, as evident in the following data:

"Gue cowok brengsek, banyak janji, tapi enggak ditepatin," lirihnya bersamaan dengan helaan napas yang terdengar sangat panjang.

"Gue berjanji, tujuh tahun ke depan bakalan ngelamar dia. Tapi, sekarang di tahun ketujuh hubungan gue sama Ra, kita malah putus. Gue juga janji enggak akan pernah bosan sama dia, tapi ternyata, kita malah putus gara-gara hal itu." (BAR/SG/7)

Means:

"I'm a terrible guy," he murmured with a long, weary sigh. "I made so many promises, but I couldn't keep them."

"I promised that seven years from then, I'd propose to her. But now, in the seventh year of our relationship, we've broken up. I also promised I'd never get tired of her, yet that's exactly what drove us apart." (BAR/SG/7)

The data reveals the functioning of Hemachandra's superego in the realm of remorse. The verbal label 'jerk' demonstrates that the superego acts as an internal judge, punishing the ego for breaching the commitments of the relationship. In the past, Hema's id had followed the principle of impulsive pleasure by allowing boredom to take hold, ultimately leading to the break-up. However, in the present, the id is in a passive position, forced to bear the grief arising from the loss of the object of affection. As the holder of moral authority, Hema's superego works aggressively to confront the character's consciousness regarding the promises she has broken, subsequently imposing a heavy inner punishment in the form of guilt. Faced with this moral assault, the ego ultimately admits and accepts the charge of guilt because the objective facts of reality show that their relationship has indeed been destroyed. A hushed voice and a long sigh serve as physical evidence that the character's ego has succumbed to the moral control of the superego.

In contrast to the previous data, the subsequent classification reveals a heterogeneous data set. The character's moral manifestations are no longer demonstrated through internal sanctions, but have shifted towards the principles of life that the character holds dear. The characteristics of the superego operating within this realm of internalised moral values are presented through the following data:

"Tapi, Jean, gue mau ngomong serius, nih." Hema berseru, dan langsung mendapatkan atensi dari semua yang ada di sana. "Meskipun kita temenan, tapi kalau soal Rania, kita tetep harus bersaing secara sehat." (BAR/SG/5)

Means:

"But, Jean, I want to talk seriously for a second," Hema said, immediately drawing everyone's attention. "Even though we're friends, when it comes to Rania, we still have to compete fairly." (BAR/SG/5)

The data shows that Hema's Id generates an aggressive, possessive and competitive drive to win back Rania's heart from Jeano. The Id demands absolute victory by any means necessary to satisfy the romantic ambitions of a character who has temporarily lost the object of his affection. On the other hand, the superego acts as a bastion of morality that curbs the Id's unbridled aggression. Through social values that have been thoroughly internalised, the superego instils behavioural standards dictating that a man must act chivalrously. The superego forbids Hema from using underhand tactics or cunningly undermining the bonds of friendship, thereby channelling that competitive energy into honourable ethical channels. Meanwhile, the ego successfully bridges the selfish urges of the id and the ethical constraints of the superego into tangible action in the real world. The ego channels the id's fiery competitive energy, whilst packaging it in a manner that complies with the morality outlined by the superego. By openly voicing challenges in public, the ego demonstrates its ability to manage conflict without sacrificing the character's moral integrity.

An interpretation of the overall primary data indicates that the id component comprises 6 data points, slightly outnumbering the ego's 5 data points. Nevertheless, Hemachandra's psychological landscape remains substantively dominated by the strength of the ego's function. This dominance is validly demonstrated by the far more extensive and dominant distribution of data supporting the ego throughout the narrative. The abundance of this supporting data confirms that whenever the impulsive urges of the id surface, the ego acts as the most actively engaged controlling force. The ego consistently responds to every impulse from the id and pressure from the superego by employing the reality principle and ego defence mechanisms to maintain the character's psychological stability.

The psychological development of the character Hemachandra stems from these dynamics; his psychological development illustrates a linear process of transformation towards an increasingly robust ego maturity. In the early phase, the ego's strength wavered, and the character experienced reality anxiety and acute ambivalence whilst processing the clash between impulsive outbursts and moral constraints. However, as the conflict unfolded, the character's psychological well-being improved because the ego successfully fulfilled its role in taming emotional demands and channelling destructive energy into the internalisation of positive social moral values. The culmination of this development is marked by the ego's success in harmonising all elements of the character's personality, enabling them to adapt maturely, think objectively, and accept the harsh realities of the real world consciously and wholeheartedly.

5. Conclusion

Based on the results of an analysis of the personality dynamics of the main character, Hemachandra, in Wulan Nur Amalia's novel *Bandung After Rain*, using Sigmund Freud's psychoanalytic theory, it can be concluded that the character's psychological development is driven by the dynamic interaction between three personality structures. Firstly, the id manifests as an unconscious instinctual drive based on the pleasure principle, which triggers initial tension, impulsive behaviour and aggression when the character is under pressure. This tension is then controlled by the superego, which acts as a moral agent and guardian of the ideal self (ego ideal). The superego operates in the realm of remorse by evoking feelings of guilt over past failures, whilst also operating in the realm of the internalisation of values, guiding the character towards positive moral awareness and social compliance so that they do not succumb to their instinctual drives. Between the two, the ego plays the most dominant role as the tactical executor of reality. Through self-control and adaptive defence mechanisms, such as displacement and avoidance, the ego is able to resolve the ambivalence of conflict, adapt,

and accept bitter realities. Ultimately, this function of the ego acts as the primary controlling axis that guides Hemachandra towards a phase of personality maturity.

Through these findings, this study contributes to expanding knowledge whilst providing a reference for readers and future researchers wishing to deepen their understanding of the application of psychoanalytic theory in literary works. However, the scope of this study remains limited to an analysis of the character of Hemachandra. Future researchers are therefore advised to expand their research by conducting a comparative psychoanalytic study of Hemachandra and the supporting characters who trigger his psychological conflicts. Furthermore, subsequent studies could draw on Anna Freud's theory of ego defence mechanisms, specifically examining the characters' tactics of displacement and avoidance, thereby enriching the research findings.

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