

Psychoanalysis of Main Character's Personality in The “Kartini” Movie

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ABSTRACT

Keywords:

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This research focused on analyzing the personality of the main character in the “Kartini” (2017) movie using Sigmund Freud’s psychoanalytic theory. Literature and film served as reflections of human life, highlighting social issues and exploring the complexities of individual personalities and behaviors. The “Kartini” movie portrayed the struggle of Raden Adjeng Kartini for women’s rights and education during the colonial era in Indonesia. The method employed in this study was a descriptive method with a qualitative approach. The theoretical framework was based on Sigmund Freud’s psychoanalytic theory, particularly his concepts of the id, ego, and superego. The results revealed that Kartini’s id was profoundly characterized by her unwavering commitment to advocating for gender equality and educational freedom for women, often disregarding the potential repercussions of her actions. Kartini’s ego was evident in her ability to navigate reality and overcome the obstacles she faced in her struggle, including her cleverness in dealing with her older siblings. Lastly, Kartini’s superego was demonstrated through her high moral standards and ethical efforts to empower her community and improve the quality of education. This research also discovered that Raden Adjeng Kartini’s personality was significantly shaped by her strong will and moral compass, which fueled her fight against traditional societal norms and her advocacy for women’s rights. Freud’s psychoanalytic approach offered a profound understanding of the motivations and psychological dynamics of the main character in this movie.

INTRODUCTION

Literature serves as a creative expression that captures the experiences of human life and uses language as a tool for communication (Riskawati et al., 2022; Semi, 2012, p. 8; (Pamungkas, Sudigdo, and Suprpto 2024); (Cerita Rakyat Air Terjun Sewawar Karanganyar et al. 2023); (Ubaidillah and Suprpto 2024)). This understanding aligns with Fananie’s perspective, which views literature as an art form that reflects the essence of human existence (Fananie, 2000, p. 132). Furthermore, Fananie describes literature as an imaginative work born from sudden emotional expression, capable of conveying beauty through both language and meaning (Suprpto & Arkam, 2025; Pamungkas et al., 2024). In this context, literary works often depict events enacted by the main characters. These narratives reflect our daily lives, where we encounter various situations. Such situations can profoundly influence our emotions.

Similarly, literary works and films reflect the complexities of human life, aiming to address fundamental needs and promote the continuation of life. Consequently, movies are closely connected to the social conditions of society (Kurniawan & Suprpto, 2023; Rizma & Nikmah, 2022). This connection is evident in how the behavior of characters in movies illustrates their personalities and the societal context in which they exist. Human behavior plays a crucial role in individuals’ pursuits of a fulfilling life. From a psychological perspective, this behavior serves as a reflection of a person’s personality and can be observed in their real-life efforts to meet their needs. Minderop (2013) supports this notion. He states that in psychological studies, an individual’s behavior is often driven by the desire for a happier and more satisfying life. This desire can vary from person to person.

Therefore, Literary psychology is the study of literary works as manifestations of psychological activities. In this context, the author employs creativity, talent, and craft to create their narratives. When a literary work is examined as a psychological phenomenon, it reveals psychological dimensions through its characters, particularly in the forms of drama or prose (Endaswara, 2011, p. 96; Pradnyana et al., 2019; Nuryanti & Sobari, 2019; Azizah et al., 2019). Literary psychology is supported by three main approaches. First, the textual approach examines the psychological aspects of characters in literary works. Second, the receptive-pragmatic approach investigates the psychological aspects of the reader as a connoisseur of literary works, shaped by the influence of the work read and the reader's reception process in enjoying the work. Third, the expressive approach analyzes the psychological aspects of the author during the creative process, projecting their individual experiences and societal representation through their work. Freud stated that the goal of psychoanalysis is to strengthen the ego, making it more independent from the superego, expanding the scope of perception, and improving its organization to integrate new parts of the id. The main methods Freud employed to achieve this goal of psychoanalysis include: (1) systematic use of free association and dream analysis, (2) resistance analysis, (3) transference analysis, and (4) interpretation aimed at resolving the major emotional problems of childhood (Semiun, 2010, p. 16-17).

The movie *Kartini* (2017) tells the story of Kartini, a prominent Indonesian feminist from the early 1900s. At that time, women, even from noble families, were not allowed to pursue higher education. Javanese noble women were expected to become Raden Ayu and marry noble men. Kartini witnessed her mother, Ngasirah, being marginalized in their home because she was not of noble blood. Her father, Raden Sosroningrat, loved his family but could not challenge the prevailing traditions. Throughout her life, Kartini fought for equal rights, especially for women's education. Together with her sisters, Roekmini and Kardinah, she established schools for the poor and created job opportunities in Jepara and nearby areas. The film portrays Kartini's emotional journey as she defied sacred traditions and faced challenges from her own family in her quest for equality in Indonesia.

The review of the main character in the movie “Kartini” reveals numerous values, highlighting the strong personality of Kartini as a compelling subject for research. This study aims to describe and explain the personality aspects of the main character in “Kartini” through the lens of Sigmund Freud's psychological personality theory.

This research is particularly relevant to the study conducted by Ririn Setyorini (2017), titled “Personality Analysis of the Character Marni: A Sigmund Freud Psychological Study in the Novel *Entrok* by Okky Madasari.” Ririn's work discusses personality as classified by Freud's theory, specifically focusing on the concepts of id, ego, and superego. She emphasizes that the personality of the main character is closely tied to inherent traits that contribute to the formation of the superego, which plays a crucial role in shaping an individual's personality. Both Ririn's research and this study share a common focus on the personality and superego of the main character. However, they differ in their mediums, with Ririn analyzing a novel while this research examines a movie.

Furthermore, this study draws connections to the research conducted by Yamin Liang (2011), entitled “The Id, Ego, and Super ego in *Pride and Prejudice*.” Liang's analysis

explores the personality aspects of id, ego, and superego in the character of Elizabeth from the novel. The similarity between Liang's study and this research lies in the shared focus on the analysis of personality through the framework of Freud's theory. However, the key difference is that Liang's research focuses on the novel titled 'Elizabeth,' whereas this study analyzes the film 'Kartini' as its subject of research.

This research seeks to provide a comprehensive understanding of the main character in "Kartini" by applying Freud's psychological theory. By doing so, it contributes to the broader discourse on character analysis in both literature and movie, enriching our understanding of personality development in diverse contexts.

RESEARCH METHOD

This research employed qualitative descriptive research. The researchers used a literary psychology approach called Sigmund Freud's psychoanalysis. The source of data used in this research was the Kartini (2017) movie. The collected data were analyzed using the content analysis method. The purposive sampling techniques were utilized in this research. To ensure the validity of the data, the researchers implemented both data triangulation and theory triangulation. The researchers analyzed the data followed an interactive analysis model, which consists of four components: data collection, data reduction, data presentation, and conclusion drawing (Moleong 2005); (Endraswara, 2022); (Sahir, 2022); (Hardani et al. 2020).

RESULTS AND DISCUSSION

Result of Bibliometric Analysis

Every character, whether a protagonist or a supporting character, has a distinct personality in the story. The 2017 film "Kartini" presents the story of the struggle of Indonesia's women's emancipation figure, R.A. Kartini. The analysis of the main character is conducted using a psychoanalytic approach developed by Sigmund Freud. This theory dissects the structure of personality into three main components: the id, ego, and superego. Through the Freud theory, the aspects that shape the central character's personality are examined in depth, revealing the psychological dynamics underlying the character's actions and decisions. This approach allows a more comprehensive understanding of the main character's motivations, internal conflicts, and psychological development within the narrative. Below is a classification of the personality aspects possessed by the main character in the 2017 film "Kartini" id.

The id is the part of the personality that is entirely in the unconscious mind and the primary source of psychic energy. The id operates on the pleasure principle. It always seeks to satisfy needs and desires directly and immediately, without considering reality or consequences. The id is where basic instincts and drives reside, including the needs for food, water, warmth, and sexual pleasure. The id knows no logic, morality, or time constraints and it only knows desire and its fulfillment.

The analysis of the 2017 film "Kartini" provides a clear picture of the manifestations of the id. In Kartini's character, the manifestation of id fulfillment is seen in her desires to fight for women's rights at that time. The following excerpt clarifies the depiction of Kartini's id:

At the beginning of the film, it is shown how little Kartini wants to sleep with her mother, who at that time was a servant in the compound. This is depicted in the image and dialogue excerpt from the film at minute (00:03:59) as follows



Figure 1 little Kartini wanted to sleep with Ngasirah
(00.03.03 - 00.03.50)

Kartini : Ni mau bobo sama Ibu,

Kangmas Slamet : Panggil Yu, bukan Ibu

Kartini : Trinil! Kamu anak Bupati sekarang! Bukan Wedana lagi! Ayo tidur di pendopo!

Sosroningrat : Ada apa ini?

Busono : Dik Ni minta tidur di kamar pembantu lagi Romo!

Kartini : Yu Ngasirsh bukan pembantu. Dia Ibu kita!

Sosroningrat : Bilang sama Ni, ini yang terakhir kalinya. (00.03.03 -00.03.50)

The dialog showed how Kartini's id as a child dared to oppose her older siblings because she felt that she was the daughter of Yu Ngasirah. She didn't care how the noise made Romo wake up from his sleep.

The id of a kartini continued when kartini had reached adulthood and it was a tradition in Java at that time, that a woman with noble children underwent pingitan or was locked up until she found a mate. Kartini also felt bored and bored with her pingitan. Kartini sat by the gamelan, daydreaming until Kangmas Sosrokartono came. As in the dialog at minute (00.12.01) in the film as follows.

Kangmas Sosrokartono : "heh... ngopo? Aku nduwe hadiah kanggo kowe"

Kartini : "kalau kamu bisa membuat Ni tidak menjadi Raden Ayu, iku iso dadi hadiah sing paling apik buat Ni."

Kemudian Kangmas Sosrokartono tertawa dan menjawab. Kangmas Sosrokartono : "kalau cita- cita iso dihadaiahake ora ono wong koyo Pandita Ramabali."

Kartini : "heh mas.. wong tubuhe Pandita Ramadani iku ora dikurung ning pingitan."

Kangmas Sosrokartono : "Tubuh bisa hancur didalam tanah atau dibakar di atas kayu bakar, tapi pikiranmu tidak ada batasannya waktunya"

Then Kangmas Sosrokartono gave the key to the cupboard for Kartini. Kartini's id continues when she opens it and starts reading a book about female emancipation that has the desire to defend women and fight for the poor people. As in the dialog of the movie when Kartini wrote a letter to Kangmas Sosrokartono at the minute (00.17.15).

"kagem Kangmas Sosrokartono ingkang tak tresnani di negara Landa. Matur suwun sanget atas hadiah yang berharga ini. Panjenengan leres kangmas, tidak ada selain membebaskan pikiran. Tubuh boleh terpasung, tapi jiwa dan pikiran harus terbang sebebaskan-bebasnya. Sekali jiwa diserahkan selamanya tak akan pernah kita miliki kembali. Ni, tidak akan serahkan jiwa ini ke siapa pun. Dia harus menjadi saksi kepedihan dan kebahagiaan Ni di masa depan."

From the content of the letter, it can be interpreted that Kartini has an Id by wanting to be free and not giving her body and soul to anyone without thinking about the consequences that will occur.

Kartini's Id also appears when she was cooking in the kitchen with her younger siblings and the servants. The dialog was started by Yu Ngasirah She advised Kartini and her younger siblings about how happy a husband is when his wife cooks good-tasting food. As in the following dialogue at minute (00.25.06) of the movie

"perempuan kalau pinter masak, suami jadi betah di rumah". Kemudian Kartini menjawabnya "kalau Ni, masak ya untuk Ni sendiri dan orang-orang yang Ni cintai" Yu Ngasirah menyautnya "nek Ndoro Ayu punya suami, ya mesti yang Ndoro Ayu cintai" Kartini pun menjawabnya lagi " nek lanange masih bujang, ora nduwe bojo, dan mendukung cita-cita Ni, pasti Ni cintai"

This dialogue revealed how Kartini gave a clear response about the kind of husband she wanted. She stated two specific requirements: she needed a partner who would fully support her aspirations (her dreams and goals), and she refused to be a second wife. The dialogue also demonstrates Kartini's desire to break free from the constraints placed on women at the time. She believed that women should have the same right to a proper education and not just be there to satisfy their husbands.

After the conversation in the kitchen, a royal soldier named Pak Atmo arrived and asked the servants to prepare food and drinks for the Dutch guests: the school principal, Tuan Baron Pandikmat, and the new Assistant Resident of Jepara, Tuan Ovink-soer, and his wife. an unexpected event occurred: Kartini herself brought the food and drinks to the Dutch guests. This led to Kartini joining in on the conversation between her father/Romo and the guests.

Her father and the Dutch guests were discussing their children, and the guests asked about Kartini. Kartini and the guests' child had been friends in school, and the guests' child was now studying in France. Someone asks, "And Kartini, where does she go to school now?" Romo (the father) answers, "Uh... she is still in pingitan (seclusion), Miss Baron." Then the Assistant Resident of Jepara asks, "Pingitan? You confine your daughters to the house?" Before Romo can answer, Kartini arrives with food and drinks. She responds to the Assistant Resident herself, saying, "Father doesn't really confine me! We are allowed to

play and read." Romo appears a bit flustered or confused by Kartini's sudden arrival and response.

In this situation, Kartini, without considering the possible consequences, bravely took action to engage in conversation with the Dutch guests who had arrived. As a result, the servant was reprimanded by Mr. Atmo. However, Kartini ultimately succeeded in discussing her modern article with the guests.

Afterward, Romo granted Kartini and her sisters some freedom during their seclusion period. The next day, Romo accompanied Kartini and her sisters to the house of the Dutch guests they had visited the day before. Upon arriving, Kartini and her sisters conversed with the Dutch woman about their works, until Id Kartini appeared and said.

"Mam, please guide me to become a writer like you."

This demonstrates Kartini's earnest desire to become a writer whose works could eventually be published. Her fervent ambition was undeniable; Kartini's determination to achieve her dreams was immense.

After Kartini's works were published, she and her sisters had a desire to create wooden carvings based on designs they had developed, intending to send them to the Netherlands. However, the woodcarver hesitated to create them because the designs included wayang carvings, which were considered taboo for carvers, especially for ordinary people. Spontaneously, Kartini responded that she was willing to bear all the consequences of that decision. This is reflected in a dialogue excerpt from the film at minute (00:47:51) as follows.

"Pangapunten sakderengipun, Ngoro Ajeng. Kula menika kawula alit, pesenan ukiran sampun sepen, kula ajrih menawi dipun dawuhi ngukir wayang". The carver said. Kartini replied *"Pak Singo Wirya, corak iki apik, lan aneh (unik), lan iki isa ndadekake pesenan ukiran neng desa kene tambah akeh pak"*. The carver answered *"kula ajrih kenging saputendanipun (kutukan) batara kala (tuhan)"*. Kartini replied spontaneously *"ya uwis, uwis..aku sing nanggung dosane, pak. Aku sing nanggung"*.

Then Romo told Kartini to be patient, and directly commanded the carvers. From this excerpt, we can see Kartini's determination to do whatever it takes to have the painting carved. She is even willing to bear the consequences that frighten the woodcarver. This illustrates the immense desire Kartini has to turn the painting into a carving with significant value.

Continuing at minute (1:13:00), Kartini is separated from her sisters and confined to a room at her mother's insistence. The windows are tightly shut with wood, and eventually, Kartini writes a letter to Stella, stating: *"Take me away to your country, Stella, I am broken. Take me away to your country, take me to your place."* This expresses Kartini's feelings after everything around her confines her, and she longs to go to the Netherlands to receive better treatment and pursue her dreams. Her desire at that moment is immense.

The ego is a component of personality that functions as an executive or manager, dealing with reality and acting as a mediator between the desires of the id and the constraints of the superego. The ego operates based on the reality principle. It develops from the id and functions to handle the demands of the real world. The ego seeks to satisfy the desires of

the id in realistic and socially acceptable ways. Unlike the id, the ego primarily operates at the conscious and preconscious levels. It uses logical and realistic secondary thinking processes to plan, solve problems, and make decisions.

Kartini's ego begins to emerge when her sisters enter seclusion with her. This is illustrated in the dialogue from the film at minute (00:21:35) as follows.

"sejak semua kangmas karo mbak yu kita beradada diluar ndalem, aku sing paling kuasa disini. Kalian ngertikan? Mesti nurut sopo?" ucap kartini. Kemudian adiknya menjawab "ngertos mbak yu, tapi kalau nyembah sampai pegel seperti ini baru saya alami sekarang mbak yu". Kemudian kartini menyautnya "apa, apa? Pegel? Nah, iku..iku..kowe arep pegel terus-terusan? Dadi Raden Ayu iku kudu ngelayani wong lanang sing bukan pilihanmu dewe. Gelem kowe?". Adiknya kemudian bertanya "apa tidak ada pilihan lain mbak yu?" Kartini menyautnya lagi "ra ono. Tapi awak dewe iso dadi Raden Ayu sing beda". Kemudian kartini meminta adik-adiknya berdiri dan menunjuk pintu kemudian berkata "lawang iki bates di dua luar kamar iki. Kamar kita iki satu-satune tempat di jepara dimana kita iso dadi diri kita sendiri."

Kartini and her sisters started to become very close and feel more comfortable around each other. This represents the ego that Kartini possesses, which influences those around her. It is also at this time that Kartini instills her love for reading in her sisters by giving them books to read in their room. This is further illustrated in the image of Kartini encouraging her sisters to read books:



Figure 2 Kartini and her sister read the books
(00.21.20-00.24.21)

The story continued. Kartini's ego continues to develop when her writings are accepted and published by a Dutch publisher. After Kartini's article was published in the Netherlands, albeit under her father's name, her mother and sisters were not pleased with her actions. Eventually, Kartini was no longer allowed to visit Nyonya Ter Horst's house to submit her work. Feeling restricted in her creative pursuits, Kartini and her sisters did not remain idle and sought ideas. They devised a plan to enlist the help of a young child in the gathering place. However, this was discovered by Pak Atmo, who then informed Kartini's sisters. Yet, Kartini proved to be clever and managed to outsmart her sisters by slipping a letter to Nyonya Ter Horst inside the soup she sent,

which read: *"Mother, please help me. I am being confined by my sisters."* When her sisters searched for the child, they found that he was only carrying blank paper.

This excerpt illustrates Kartini's ego in response to her sisters, who were obstructing her dreams and aspirations. Kartini's resourcefulness in deceiving her sisters demonstrates her determination. As a result, Kartini's family was invited to a party hosted by the Dutch.

The superego is the aspect of personality that functions as an ethical and moral component. It develops from the ego and serves to control the impulses of the id based on moral principles. The superego strives for perfection, not just reality or pleasure, and operates according to moral standards. In the film *"Kartini"* (2017), there is certainly a superego that is evident throughout the narrative. The figure of Kartini is still remembered to this day, reflecting her immense morality and determination. The excerpt at minute (00:48:17) illustrates the superego within Kartini's character.

"Pak Singo Wirya, corak iki apik, lan aneh (unik), lan iki isa ndadekake pesenan ukiranneng desa kene tambah akeh pak"

The statement was made by Kartini as she requested the woodcarver to create a carving based on her design. Through this, Kartini aimed not only to export her work to the Netherlands but also to empower the woodcarver, providing him with a market and creating job opportunities to support their families.

Indeed, Kartini's efforts bore fruit, as seen at minute (00:54:00) when several children from the woodcarver's family intentionally waited for Kartini to pass by and offered her food as a gesture of gratitude for providing their father with employment, allowing them to eat every day.

Then, at minute (00:58:00), Kartini observed women who had children at a young age. She later shared her observations with Tuan Abendanon (a Dutch official) as follows.

"tahukah anda apa yang dipikirkan perempuan Jawa, Tuan Abendanon. Mereka hidup hanya untuk menikah tak peduli menjadi isteri keberapa untuk suami mereka. Pendidikan satu-satunya cara mengubah mereka"(menggunakan bahasa belanda).

Next, Kartini established a learning center for underprivileged children who could not read and write. This action demonstrates Kartini's superego, reflecting her dedication to improving the quality of education and the mindset of women during that era. The learning center provided a valuable opportunity for children who were unable to attend school due to financial constraints.

Kartini's superego also emerged when she met with a Kyai who was conducting a religious study session at the gathering place. After the session, Kartini approached the Kyai and inquired about the verses in the Quran related to knowledge and who is permitted to read them. At minute (01:05:45), Kartini asked Kyai:

"kinging menapa Kyai mboten menerjemahkan ayat-ayat Al-quran dan menjadikannya menjadi sebuah buku?". Kyai menjawab "saya sedang melakukan Ndoro Ajeng, tapi sayangnya banyak orang islam lebih puas hanya bisa membaca bahasa arab tanpa tau

makna dan artinya". Kartini said: "kula nyuwun sanget dipun tuntasaken Pak Kyai, saya benar-benar ingin mengetahui lebih dalam apa isi Al-Quran"

From Kartini's statement, we can certainly sense her desire to develop education, not only formal education but also religious education, which could serve as a guiding principle for life.

At minute (1:06:00), Romo asked to Kartini:

"piye? Apa kowe wis siyap nyandhang Raden Ayu?" ujar Romo. "kula sagah, kula nampi Pinangan Pangeran Joyoadiningrat saking Rembang. Ananging, wonten syaratipun"

The superego of Kartini, as revealed in her response, was rooted in her sincere willingness to accept the marriage proposal and sacrifice her pending scholarship from the Netherlands. Her dedication to establishing a school for the poor was immense, as evidenced by the conditions she requested in return for her sacrifice. This selflessness was also influenced by the advice given by her biological mother, Yu Ngasirah.

The strongest of Kartini's superego is shown at the end of the film (at 1:52:43), the following dialogue is displayed.

"Three days after Kartini accepted the proposal of the Regent of Rembang, her scholarship to the Netherlands was approved. The scholarship was subsequently given to H. Agus Salim from Padang. Even though Kartini was not able to go to school, her husband supported her, and she successfully opened a school for women at the Rembang Pavilion. Her letters to her friends in the Netherlands were granted and successfully influenced the minds of Indonesian women. To this day..."

The moral lesson of Kartini's sacrifice is still relevant today. This film portrays the extraordinary and dedicated superego of the character Kartini.

CONCLUSION

This research explored the complexity of Kartini's personality as a character who struggles against the limitations of her era. She possessed a strong desire for freedom and education (id). At the same time, Kartini is able to adjust to her social reality (ego) and still maintain her moral principles and social responsibility (superego). The id, ego, and superego of kartini characters in Kartini Movie. (1) Kartini's id can be seen in her strong desire to break free from restrictive customs, her desire to pursue higher education, and to fight for women's rights. Kartini's id often appears in the form of spontaneous responses and an unstoppable desire to achieve her goals. (2) Kartini's ego is seen in the way (2) Kartini's ego is seen in the way she adjusts to reality while still trying to fulfill her desires. This includes her strategies in dealing with existing restrictions, such as finding creative ways to keep communicating with the outside world during the pingitan period. she adjusts to reality while still trying to fulfill her desires. This includes her strategies in dealing with existing restrictions, such as finding creative ways to keep communicating with the outside world during the pingitan period. 3) Kartini's superego is shown through her awareness of her social and moral

responsibilities. This is reflected in her efforts to empower the community, establishing schools for poor children, and her desire to improve the quality of education and change the mindset of women of her time.

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