The International Journal of Social Sciences World
TIJOSSW is Available Online at:
https://www.growingscholar.org/journal/index.php/TIJOSSW
Vol. 5 No.1, January- June 2023, pages: 58~65
DOI: https://doi.org/10.5281/zenodo.7598355
ISSN **2690-5167**
Growingscholar Publisher

Personality Structure of Character '*I* ' in Short Story "*Dilarang Mencintai Bunga-Bunga*"

I Ketut Nama[1], I Wayan Teguh[2], Ni Putu N. Widarsini[3]

Article history:
Received: November 22, 2022; Accepted: January 10. 2022; Displayed Online: February 02, 2023; Published: June 30, 2023

Keywords

Short stories;
Characters;
Literatures;
Personality structure;

Abstract

The short story "*Dilarang Mencintai Bunga-Bunga*", authored by *Kuntowijoyo,* tells the life of the characters '*I*', his father and mother along with a grandfather, and his next-door neighbor. At the age of adulthood, the character of the *I* becomes unstable. This was influenced by grandfather's style and way of life which was full of simplicity, wisdom, and his fondness for raising flowers. Meanwhile, *I*'s father and mother disapproved of this way of life, considering that '*I*' was still a teenager and expected to be a more productive young man: to be diligent in studying, working, and reciting the Koran. However, every time his father gave advice, '*I*' always denied it with various reasons, so conflict was inevitable between them. In this paper, the personality structure of '*I*' is analyzed based on Freud's concept of personality structure which includes aspects of the Id, Ego, and Superego. Data were analyzed qualitatively with descriptive analysis method. Based on the analysis, it is revealed that the personality structure of '*I*' tends to be influenced by aspects of the Id and Ego. This is influenced by the way and lifestyle of the grandfather's character.

1. Introduction

Short stories are a type of literary work that describes stories or stories about human life through short writing. A good literary work is able to give a sense of satisfaction and pleasure to its readers, a good literary work gives charm, anesthetizes the reader, makes the reader dissolve in it and forget the passage of time (Kazantseva & Szpakowicz, 2010). Good literary works are never

[1] *Udayana University, Denpasar, Indonesia. Email: kt_nama@unud.ac.id*
[2] *Udayana University, Denpasar, Indonesia*
[3] *Udayana University, Denpasar, Indonesia*

boring, readers do not feel forced to read and are not burdened with any obligations (Sumarjo, et al., 1986: 6). Literary works cannot stand alone, but require appreciation, one form of which is literary criticism.

Literary criticism is a field of literary studies related to the consideration of literary works, regarding the value or not of a literary work. In criticizing a literary work, a critic can use several approaches that aim to become a critic's reference material in criticizing (Liubana et al., 2021). The approaches that can be used in criticizing a literary work are the mimetic approach, the pragmatic approach, the expressive approach, the objective approach, the semiotic approach, the sociological approach, the psychological approach, and the moral approach (Semi, 1989: 43--50).

The psychological approach is an approach to literary study that emphasizes the psychological aspects contained in a literary work and aims to understand the psychological aspects contained in literary works. In 1923, Freud formulated a hypothesis related to the intricacies of the human psyche. Freud concluded that the intricacies of the human soul are composed of three levels, namely the *Id* (libido or basic drive), *Ego* (conscious regulation between Idea and outer reality) and *Superego* (moral guide and one's aspirations).

This study intends to describe the aspects of Id, Ego and Superego of the characters who built the short story "*Dilarang Mencintai Bunga-Bunga*" that authored by *Kuntowijoyo.* It is described using *Sigmund Freud's* theory. The short story "*Dilarang Mencintai Bunga-Bunga*" is one of the short stories contained in the book Indonesian Short Stories 4 (*Satyagraha Hoerip*, ed.), published by the Language Development and Development Center of the Ministry of Education and Culture Jakarta, 1979.

The reason for choosing this short story is because, in addition to having a unique and interesting writing style, in this short story, there is a dominance of psychological aspects regarding Id, Ego and Superego in the characters. In this short story, it is clearly described how the mindset of young people is depicted through the characters of me and the old people through the figures of father and grandfather, also presenting inner conflicts in each character. So that the short story "*Dilarang Mencintai Bunga-Bunga*" is very interesting to study by applying the theory or concept of Sigmund Freud's literary psychology.

2. Materials and Methods

The psychological theory puts forward by Sigmund Freud concluded that the structure of human personality is composed of three levels, namely *Id, Ego*, and *Superego*. The id is related to the unconscious which is a primitive part of the personality, the forces related to the id include sexual instincts and aggressive instincts, the id requires immediate fulfillment without showing reality objectively, the id also cannot be destroyed, but can only be controlled (Freud called it the pleasure principle). The ego is aware of reality. The ego adjusts itself to reality. The ego also usually controls and suppresses strong impulses, changing its nature when it manifests at the conscious level (Freud called it the reality principle). The superego functions as a layer that rejects anything that violates moral principles, which causes a person to feel ashamed or praise something that is considered good (Minderop, 2010:21-22). If there is a reasonable and stable balance between the three elements, an ordinary human character structure will be obtained (Richards, 2017; Lowin, 1968; Cremin & Nakabugo, 2012).

Furthermore, Freud states that human personality is seen as a structure consisting of three elements or systems, namely the id, ego, and superego (Guntrip, 2018). Although these three systems have their own functions, completeness, operating principles, dynamism, and mechanisms, these three personality systems are interrelated and form a totality; and human behavior is nothing but the

product of the interaction between the id, ego, and superego (Koswara, 1991:32; Pincus & Ansell, 2013).

This study applied a descriptive-qualitative approach. The study is focused on describing the character's personality structure in the short story "*Dilarang Mencintai Bunga-Bunga*" by *Kuntowijoyo*. This is in line with the opinion of Bogdan and Taylor (in Moloeng, 2002: 3) that qualitative methods are research procedures that produce descriptive data in the form of written or spoken words from people and observable behavior. Research like this is called qualitative research because it is research that does not use quantitative data accompanied by calculations. Qualitative research must consider the qualitative methodology itself. On the other hand, Djajasudarma (2006:11) states that qualitative methodology is a procedure that produces descriptive data in the form of written or oral data. The subject of this study is the short story "*Dilarang Mencintai Bunga-Bunga*" by *Kuntowijoyo*., one of the short stories contained in the book Indonesian Short Stories 4 (Satyagraha Hoerip, ed.). Published by the Center for Development and Language Development, Department of Education and Culture Jakarta in 1979.

Data collection was carried out in this study through the literature study method. The literature study method is assisted by reading, observing, note-taking and interpretation techniques. The reading technique used is reading the short story "*Dilarang Mencintai Bunga-Bunga*" by *Kuntowijoyo* carefully. The data obtained through reading and listening is then recorded specifically to facilitate the subsequent analysis process.

In analyzing the data, a qualitative descriptive method was applied on the basis of an inductive methodological paradigm as a method of data analysis. That is, a paradigm that departs from something specific to something general (Vaismoradi, 2013). With the descriptive analysis method, the data that has been collected is in the form of clauses, sentences, and/or paragraphs in the short story "*Dilarang Mencintai Bunga-Bunga*" by *Kuntowijoyo* is described optimally so that in the end a conclusion is obtained regarding the personality structure of the characters. Presentation of the results of data analysis is the last stage in a study. The data that has been collected and analyzed is then presented in a paper format using the scientific variety of Indonesian.

3. Results and Discussions

As the researchers view the short story "*Dilarang Mencintai Bunga-Bunga*" authored by *Kuntowijoyo* as an object of literary criticism, the researchers try to apply psychological principles to better understand the literary work/short story. This is in line with what was found by Bennett & Royle (2016) namely, if one can observe the behavior of the characters in a story by utilizing psychological assistance, then, a picture of the behavior of the characters will be obtained in accordance with what is expected. In this analysis, the character whose personality structure is analyzed is the character *I*. This is considering the limitations of time and space.

Id aspect

The id aspect found in *I*'s character in the short story "*Dilarang Mencintai Bunga-Bunga*" is illustrated in *I*'s desire to know the occupants who live in a house that is partly fenced with high walls and woven bamboo next to the house. This desire is a desire that is very disturbing thoughts and feelings. He was very curious, wanted to know who and how the figure that inhabits the house. He took various ways to make his wish come true, just like the methods used by young men of his own age, for example by climbing walls, trees, and other things, as shown in the following quotation.

Kabarnya yang tinggal di rumah tua berpagar tembok tinggi itu adalah seorang kakek yang hidup sendiri. Rumah itu terletak di samping rumahku. Pagar tembok tinggi menutup rumahnya dari pandangan luar. Hanya ada satu pintu masuk dari muka, ditutup dengan anyaman bambo yang rapat. Aku belum pernah melihat kakek itu. Setelah kucoba naik ke pagar tembok, melalui sebuah pohon kates di pekaranganku, terbentanglah sebuah pemandangan: sebuah rumah Jawa. Bersih baru saja disapu, dan alangkah banyak bunga-bunga di taman. Hari itu aku belum berhasil melihat penghuninya. Tidak pernah seharian penuh aku di rumah, ibuku menyuruh aku pergi sekolah pagi dan sore hari harus mengaji. Hari-hari minggu pertama habis untuk mencari saudara-saudara baru di kota ini (138—139).

It is said that living in an old house with high walls is a grandfather who lives alone. The house is located next to my house. A high wall fence closed off his house from outside view. There is only one entrance from the front, covered with tightly woven bamboo. I've never seen that grandfather. After I tried to climb up the wall, through a kates tree in my yard, a scene unfolded: a Javanese house. Clean just swept, and what a lot of flowers in the garden. That day I have not managed to see the occupants. I was never at home all day long; my mother told me to go to school in the morning and have to recite the Koran in the afternoon. The first Sundays were spent looking for new brothers in this city (pp. 138-139).

I's character wants to know the grandfather who lives next door to his house.

Keinginanku untuk mengenal kakek itu tidak pernah padam. Kau lihatlah lubang-lubang pagar anyaman bambu itu ialah akibat perbuatanku. Aku mengerjakannya di siang hari sepulang dari sekolah. Pernah ketika aku mengintip-intip pintu pagar dari bamboo itu, kawanku menegur, "Sedang apa kau ini? Hati-hati dengan dia. Sebentar lagi tanganmu sakit. Tunggu sajalah!" (39).

My desire to know grandfather has never died. You see the holes in the woven bamboo fence are the result of my actions. I do it in the afternoon after school. Once when I was peeking at the bamboo gate, my friend said, "What are you doing? Be careful with him. Soon your hands will hurt. Just you wait!" (p. 39).

Another way that *I*'s character uses to find out the whereabouts of the grandfather is by asking and seeking further information from the people and the community around him. However, this effort also did not produce results, because everyone who was asked, no one could give a definite answer about the whereabouts of the grandfather. This is shown in the following quotation.

…aku bertanya pada orang-orang lain. Keterangan orang tidak begitu jelas. Orang mengatakan, sekali seminggu ia keluar berbelanja. Orang lain mengatakan ia berbelanja sebulan sekali. Orang mengatakan, ia mempunyai anak di kota lain. Orang lain mengatakan ia tidak beristri. Tidak seorang pun tahu pasti tentang dirinya (39).

… I asked other people. People's description is not very clear. People say, once a week he goes out shopping. Someone else said he shopped once a month. People say, he has children in other cities. Others say he is not married. No one knows for sure about him (p. 39).

Character I's desire to find out about the whereabouts and identity of the grandfather is finally answered when he and his friends fly kites in front of his house. At that time, he raised his best kite with glass thread. Unfortunately, not long kites cut off. The rest of his friends chased after me, while my character didn't move, he just kept silent looking at his kite which was being blown away by the

wind. Suddenly there was a hand holding his shoulder. It turned out that he was the old man that he had wanted to know about.

> *Sore hari jumat aku tidak pergi mengaji. Di tanganku sebuah laying-layang buatanku yang terbagus, dengan benang gelasan. Udara meruah menerbangkan laying-layangku. Dari kampung lain menyembul pula laying-layang. Layang-layangku terputus. Kawan-kawan bersorak dan lari mengejar. Itu laying-layangku yang terbagus, aku berdiri saja memandangi. Tiba-tiba pundakku terasa dipegang. Aku terkejut. Seorang laki-laki tua dengan rambut putih dan piyama. Ia tersenyum padaku, "Jangan sedih cucu", katanya (140).*

> Friday afternoon I did not go to Mosque. In my hands is the best kite I have made, with glass thread. The air is full of flying my kite. From other villages also appear kites. My kite is cut off. The comrades cheered and ran after them. That's my finest kite, I just stood there watching. Suddenly I felt a hold on my shoulder. I am surprised. An old man with white hair and pajamas. He smiled at me, "Don't be sad grandson", he said (p.140).

The quote above shows the aspect of the character Id, who has good intentions to find out more about the figure of the grandfather who lives next door to his house. His heart seemed to say how comfortable it would be for him to know and be able to establish friendships with his neighbors, including his closest neighbor, Grandfather.

Ego Aspect

The ego acts as the opposite of the Id. Ego arises because of the needs of organisms that require transactions that are in accordance with the real world. The ego has contact with the external world and reality. The ego is the executive of the personality which commands, controls and regulates. The ego is caught between two opposing and guarded forces and obeys the principle of reality by trying to fulfill individual pleasures that are limited by reality. Thus, the Ego helps man to consider whether he can satisfy himself without causing trouble or suffering to himself. The ego is between the conscious and the subconscious. The ego's task gives place to the main mental functions, such as reasoning, problem solving, and decision making (Minderop, 2010:21-22).

In the short story "*Dilarang Mencintai Bunga-Bunga*" the character Ego of *I* begins to appear when he meets and becomes acquainted with the grandfather. My character is treated very well and is often advised with advice that can reassure him. He is also used as a foster grandson who can accompany the grandfather, because his own grandson lives far away in another city. Grandfather's gentle treatment with his poetic-philosophical sermons makes *I*'s character seem sedated and dazed.

> *Jangan khawatir, cucu. Anggaplah di sini rumahmu. Datang-datanglah ke sini, bila kau senggang. Terimalah kakekmu, ya. Kita bisa duduk di sini, melihat taman. Aku punya banyak bunga di sini. Hidup harus penuh dengan bunga-bunga. Bunga tumbuh, tidak peduli hiruk-pikuk dunia. Ia mekar, memberikan kesegaran, keremajaan, keindahan. Hiduplah adalah bunga-bunga. Aku dan kau adalah salah satu bunga. Kita adalah dua tangkai anggrek. Bunga indah bagi diri sendiri dan yang memandangnya. Ia setia dengan memberikan keindahan. Ia lahir untuk membuat dunia indah. Tataplah sekuntum bunga dan dunia akan terkembang dalam keindahan di depan hidungmu. Tersenyumlah seperti bunga. Tersenyumlah cucu!"(142).*

> Don't worry, grandson. Pretend this is your home. Come here, when you are free. Thank your grandfather, yes. We can sit here, looking at the garden. I have lots of flowers here. Life should be full of flowers. Flowers grow, no matter the bustle of the world. It blooms, gives freshness, youth, beauty. Live is flowers. You and I are one flower We are two stalks of an orchid. Beautiful flowers for yourself and those who look at them. He is faithful to give beauty. He was born to make the world beautiful. Gaze at a flower and the world will bloom in beauty before your nose. Smile like a flower. Smile grandson!" (p.142).

It is continued, the personality of *I*'s character seems to have been shaped in such a way by the grandfather so that he grows into a young man who has a personality that is very different from other youths in general. On the other hand, the ego attitude of the *I* character is so opposed by his father. The father wanted the *I* to grow up to be a child like other youths in general.

> *Ayah menyuruh ibu supaya aku disuruhnya bermain di luar. "Engkau mesti memilih permainan yang baik", kata ibuku. "Ayahmu menyuruhmu main bola atau berenang. Kalau tidak mau, kau akan dibawanya ke bengkel". Dan beberapa hari kemudian, sebuah bola dari kulit yang bagus tersedia di rumahku. Ayah menyediakan pula sebuah alat olahraga. Ayah memberi ontoh bagaimana memakainya. Tetapi mengangkatnya saja aku tak berdaya (144).*
>
> Dad told mom to tell me to play outside. "You must choose a good game," my mother said. "Your father told you to play ball or swim. If you don't want to, you'll be taken to the repair shop. And a few days later, a nice leather ball came to my house. Father also provides a sports equipment. Dad gave an example of how to use it. But just lifting it I was helpless (p.144).

In the quote above, it is stated that his father really hopes that my character will start to turn away and leave the bad habits of adult children, for example by loving flowers and locking himself in the room. However, *I*'s character still persists, it seems like he can't accept everything his father often suggests. With his ego attitude, he often compares the treatment of the grandfather character towards him than what his father often does.

> *Sahabat terdekat ialah kakek. Kami banyak bertukar pikiran. Sungguh ia orang tua yang pandai. Pasti aku mengunjunginya setiap hari. Bagiku tidak ada kewajiban lain yang mengikat kecuali ke sekolah dan mengaji. Selebihnya untuk kami berdua. Aku dan sahabat tuaku itu. Ayah ibu akan memarahiku apabila aku melupakan sekolah atau mengaji. Ayahku akan memanggil aku. Disuruhnya aku berdiri menyaksikan wajahnya. Sebuah neraka terlintas dalam kepalaku bila ayah marah. Pada kakek lain sekali. Orang tua itu hanya dapat tersenyum. Ia jauh lebih baik hati daripada ayah. Ia, katanya selalu memandang dunia dengan senyuman di bibir dan ketenangan jiwa (hlm.144).*
>
> The closest friend is grandfather. We share a lot of ideas. He's a really good old man. I definitely visit it every day. For me there are no other binding obligations except going to school and reciting the Koran. The rest is for both of us. Me and my old friend. Mother and father would scold me if I forgot to go to school or recite the Koran. My father will call me. He told me to stand and watch his face. A hell goes through my head when father is angry. On another Grandfather. The old man could only smile. He is much kinder than father. He said 'always looked at the world with a smile on his lips and peace of mind' (p.144).

The personality structure that forms the basis of conflict in the *I* character is the Ego, because following his Ego he often feels uncomfortable. This can be seen from how a character *I* feels deep inner turmoil because on the one hand he remembers the advice and habits of life that his older brother often offers and on the other hand he is also opposed by his father who wants him to grow into a young man who is physically and mentally healthy. In addition, he is also often advised to be diligent in working and studying. Thus, over time, *I*'s character becomes aware of what should be his responsibilities and obligations, as shown in the following superego analysis.

Superego Aspect

Superego refers to morality in personality. The superego is the same as the "conscience" which recognizes good and bad values (conscience). Like the Id, the superego does not consider reality because it does not deal with realistic things (Minderop, 2010:22).
The superego aspect that surrounds *I*'s character is reflected in his decision to start obeying and obeying the things his father wants. He began to realize that how much the younger generation is expected in the survival of a family, society and nation. My character can then understand and accept what his parents really hope for.

> *"Engkau mesti bekerja. Sungai perlu jembatan. Tanur untuk melunakkan besi perlu didirikan. Terowongan mesti digali. Dam dibangun. Gedung didirikan. Sungai dialirkan. Tanah tandus disuburkan. Mesti, mesti buyung! Lihat tanganmu!". Tiba-tiba ayah meraih tanganku. "Untuk apa tangan ini, heh?" Aku berpikir sebentar. "Untuk apa tangan ini, buyung?" tanya ayah mengulang.*
>
> *Kemudian aku menemukan jawaban. "Kerja!" kataku.*
>
> *Ayah tertawa tergelak. Mencium tanganku. Ia menampar pipiku keras, megguncang tubuhku. Kulihat wajah hitam bergemuk itu memancarkan kesegaran. Aku menyaksikan seorang laki-laki perkasa di mukaku, mencium aku. Dan ia adalah ayahku sendiri (hlm. 150).*
>
> "You must work. Rivers need bridges. Furnaces to soften iron need to be built. The tunnel must be dug. Dam built. Building erected. The river flows. The barren land is fertilized. Must, must be a pitcher! Look at your hand!". Suddenly dad took my hand. "What are these hands for, heh?" I thought for a moment. "What are these hands for, boy?" asked the father repeated.
>
> Then I found an answer. "Work!" I said.
>
> Dad chuckled. Kiss my hand. He slapped my cheek hard, shaking my body. I saw that plump black face exuding freshness. I saw a mighty man in front of me, kissing me. And he is my own father (p. 150).

The superego is the sociological aspect of personality, is representative of traditional values, as well as the ideals of society and is a branch of morality or a branch of justice. The superego is a person's moral code and is a system that is the opposite of the Id. This system is completely shaped by culture.

4. Conclusion

Having analyzed and criticized using a psychological approach by applying Sigmund Freud's theory, it is concluded that the characters in this short story have different intensities of personality structure. This is influenced by the age and profession of the character. The character *I*, as a young character, tends to be depicted as having a desire to know new things. In addition, young people who are still immature in thinking are dominated by the ego aspect. The ego aspect also dominates the behavior of the father who wants his son to grow up to be a young man who is diligent, diligent in studying, working, and worshiping. While the old people who are reflected in the figure of Grandfather, their mindset is more dominated by the Superego.

Acknowledgments

The current work has no conflict of interest. The authors deliver their gratitudes to the reviewers and publisher for the acceptance of this manuscript.

References

Bennett, A., & Royle, N. (2016). *An introduction to literature, criticism and theory*. Routledge.

Cremin, P., & Nakabugo, M. G. (2012). Education, development and poverty reduction: A literature critique. *International Journal of Educational Development*, *32*(4), 499-506.

Guntrip, H. Y. (2018). *Personality structure and human interaction: The developing synthesis of psychodynamic theory*. Routledge.

Kazantseva, A., & Szpakowicz, S. (2010). Summarizing short stories. *Computational Linguistics*, *36*(1), 71-109.

Koswara, E. (1991). Teori-teori kepribadian.

Liubana, M. M. J., Siahaan, D. G., & Neno, H. (2021). Folktales Genre in Border Area of Indonesia-Timor Leste: A Study of Oral Literature. *The International Journal of Language and Cultural (TIJOLAC)*, *3*(2), 86-96.

Lowin, A. (1968). Participative decision making: A model, literature critique, and prescriptions for research. *Organizational Behavior and Human Performance*, *3*(1), 68-106.

Minderop, A. (2010). *Psikologi sastra: karya, metode, teori, dan contoh kasus*. Yayasan Pustaka Obor Indonesia.

Pincus, A. L., & Ansell, E. B. (2013). Interpersonal theory of personality.

Richards, I. A. (2017). *Principles of literary criticism*. Routledge.

Sumarjo, Y., & Saini, K. M. (1986). *Apresiasi kesusastraan*. Gramedia.

Vaismoradi, M., Turunen, H., & Bondas, T. (2013). Content analysis and thematic analysis: Implications for conducting a qualitative descriptive study. *Nursing & health sciences*, *15*(3), 398-405.