

The Id Aspect of The Major Character in Sindhunata's Novel *Anak Bajang Menggiring Angin*

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ABSTRACT

This study aims to analyze the id aspect of the major characters in Sindhunata's novel *Anak Bajang Menggiring Angin* through a psychoanalytic literary perspective. The research focuses on revealing how instinctual drives influence the psychological dynamics, internal conflicts, and actions of the characters within the narrative. This study employs a descriptive qualitative method using a literary psychology approach. The data were collected from textual elements of the novel, including narration, dialogue, and character actions that reflect impulsive desires, emotional reactions, and instinctive behavior associated with the id. The findings show that the id manifests in various forms, such as desire, anger, aggression, ambition, and affective needs. Rahwana represents a dominant and destructive id, expressed through excessive ambition, lust for power, and uncontrolled impulses that lead to moral and social chaos. In contrast, Rama, Sinta, and Anoman demonstrate more restrained expressions of the id, in which instinctual drives are moderated and transformed into ethical actions and moral strength. These differences indicate that the id functions not only as a source of destructive impulses but also as a fundamental psychological force that drives human motivation, inner struggle, and character development. The novel ultimately reflects the complexity of human instincts and their influence on moral decision-making and narrative tension.

Keywords: *Anak Bajang Menggiring Angin*, id aspect, major character, psychoanalysis, literary psychology

INTRODUCTION

Recent developments in psychoanalytic literary studies indicate a sustained scholarly interest in examining fictional characters through Sigmund Freud's structural model of personality, particularly the dynamic interplay among the id, ego, and superego in shaping narrative conflict and psychological representation. Numerous studies have employed this framework to explore unconscious motivations, internal tensions, and symbolic structures across diverse literary traditions, and contemporary applications of psychoanalytic criticism extend beyond Western canonical texts to non-Western narrative forms, including folklore and indigenous storytelling, thereby demonstrating the cross-cultural applicability of Freud's structural concepts (Ayeh, 2024). Despite this broadening scope, psychoanalytic research within Indonesian literary scholarship often prioritizes general psychological interpretation rather than systematically isolating specific structural components of personality.

The id (understood as the primary reservoir of instinctual drives) has rarely been foregrounded as the central analytical focus in studies of Sindhunata's *Anak Bajang Menggiring Angin*, creating a theoretical gap in understanding how instinctual impulses function as foundational psychological forces in constructing major characters and generating narrative tension. In response to this gap, the present study advances a focused theoretical contribution by examining the id dimension of the novel's major characters through Freud's structural framework. While the study foregrounds the id as the primary analytical lens, this focus does not imply the exclusion of the ego and superego; rather, the id is positioned as the central driving force of instinctual impulses whose expressions are continuously mediated, negotiated, and, at times, constrained by these two agencies within the narrative structure.

Freud's psychoanalytic theory conceptualizes personality as the dynamic interaction of the id, ego, and superego and provides a foundational framework for examining characters' inner dimensions. The id represents instinctual drives governed by the pleasure principle, the ego mediates these impulses according to reality, and the superego embodies

internalized moral standards shaped through socialization. This structural model has been widely employed in literary studies to analyze unconscious motivation, internal conflict, and psychological tension shaping character development and narrative progression (Mutyarani et al., 2024; Toshtemirovich, 2024). Its application extends across literary and film analysis, where scholars use the model to explicate behavioral dynamics and internal struggles (Loway & Nurochman, 2023; Nuryana & Rohanda, 2025), including studies of works such as *Proyek Maut* and *Mitomania Sudut Pandang*, which demonstrate how instinctual drives, reality mediation, and moral regulation interact to generate narrative tension (Daulay et al., 2024). Psychoanalytic literary research further confirms the relevance of these structural components for interpreting character psychology across genres (Konain, 2025). The close affinity between literature and psychology is evident in literary language's capacity to express unconscious processes and in recurring motifs such as dreams and fantasies that resonate with psychoanalytic concepts (Ratna, 2015), reinforcing psychoanalysis as a productive interpretative lens (Jassim & Abdulrazaq, 2021).

While previous studies have examined the interaction of instinctual drives, reality mediation, and moral regulation within an integrated Freudian framework, such approaches often position the id as one component among others rather than as the primary generative force of narrative movement. In contrast, this study advances a more focused analytical perspective by foregrounding the id as the central axis of interpretation, aiming to reveal how instinctual drives function not merely as contributory elements but as the initiating and driving force behind character actions and narrative escalation in *Anak Bajang Menggiring Angin*. This analytical reorientation enables a more systematic tracing of recurring instinctual patterns and their structural significance in shaping the protagonist's psychological trajectory.

Methodologically, this study adopts a relational and textually grounded approach in which the manifestations of the id are interpreted in continuous interaction with the ego and superego. To reduce interpretative subjectivity, the analysis is anchored in explicit textual evidence, including recurring behavioral patterns, narrative actions, and dialogic

expressions that consistently indicate the presence of instinctual impulses. At the same time, considering the novel's poetic narration and symbolic density, the study applies selective interpretative criteria to distinguish between literal manifestations of the id and symbolic or cultural motifs. A narrative element is identified as an expression of the id when it demonstrates (1) a persistent orientation toward immediate gratification or instinctual satisfaction, (2) resistance to social or moral regulation, and (3) recurrence across different narrative contexts that reinforces its psychological function rather than merely aesthetic or allegorical significance. Through these criteria, symbolic elements are interpreted psychoanalytically only when they exhibit consistent alignment with instinctual drives, thereby ensuring analytical rigor while respecting the text's cultural and stylistic complexity.

Freud's structural model conceptualizes personality as the interaction of the id, ego, and superego and provides a coherent framework for analyzing literary characters. The id operates as the instinctual core governed by the pleasure principle (Susanto, 2011), the ego mediates these impulses according to reality, and the superego embodies internalized moral standards shaped through socialization (Musayeva, 2023). In narrative texts, these dynamics are reflected in characters' actions and conflicts, revealing the psychological forces underlying behavior. Literature, as a symbolic representation of human experience (Wellek & Warren, 1949), frequently explores inner tension and emotional struggle, particularly in the novel as a dominant prose form (Endraswara, 2021). Through a literary psychology approach, character behavior can be interpreted as the manifestation of conscious and unconscious processes, clarifying the relationship between inner drives and outward expression (Minderop, 2016).

To ensure analytical rigor and reduce interpretative subjectivity, this study anchors its psychoanalytic reading in explicit textual evidence, including recurring behavioral patterns, narrative actions, and dialogic expressions that consistently indicate instinctual impulses. However, given that *Anak Bajang Menggiring Angin* presents a poetic and symbolically dense narrative, the analysis applies selective criteria to distinguish between literal manifestations of the id and symbolic or allegorical elements. A narrative passage is identified as evidence

of an instinctual drive when it demonstrates (1) a persistent orientation toward immediate gratification or desire fulfillment, (2) a tendency to resist or bypass social and moral constraints, and (3) recurrence across narrative contexts that confirms its psychological function rather than merely stylistic or cultural significance. Through this approach, symbolic elements are not automatically equated with the id but are interpreted psychoanalytically only when they exhibit consistent alignment with instinctual drives, thereby maintaining methodological clarity while respecting the text's aesthetic and cultural complexity.

Within literary criticism, psychoanalytic theory clarifies how language and narrative structure articulate unconscious conflict and character development (Niaz et al., 2019; Sandbæk, 2021). Its continued relevance extends to contemporary narrative media, including film, where the Freudian lens remains central to interpreting psychological and emotional representation (Rachmandani, 2025). To reduce subjectivity, this study anchors its analysis in explicit textual evidence, aligning recurring behaviors, dialogue, and narrative patterns with Freud's concept of the id, particularly the pleasure principle and impulsive desire. Although the id is foregrounded, it is examined as a foundational force operating within moral, social, and narrative contexts. Thus, the analysis acknowledges that characters in *Anak Bajang Menggiring Angin* possess symbolic and cultural complexity, positioning the id not as a reductive explanation but as a means of clarifying the motivational structure underlying character conflict and development.

Major characters occupy a central position in this study because they function as primary carriers of thematic meaning and psychological conflict. Contemporary character theory regards them not merely as structural devices but as psychologically complex figures shaped by motivation, internal struggle, and emotional depth (Ganbarova, 2024; Hartner, 2024). As focal points of narrative meaning, major characters embody social values, identity tensions, and personal trauma, which explains why psychoanalytic criticism often concentrates on them to uncover subconscious processes and personality structures.

Sindhunata's *Anak Bajang Menggiring Angin*, first published in 1983, presents rich psychological complexity through its poetic reinterpretation of the *Ramayana*, portraying figures such as Rahwana, Rama, Sinta, and Anoman as symbolic representations of human struggle. Although Sigmund Freud's theory emerges from a Western intellectual tradition, its structural model addresses fundamental dimensions of instinctual drive and inner conflict that can be productively engaged in cross-cultural analysis when applied with contextual sensitivity. In this study, the concept of the id is employed not as a universalizing or reductive imposition but as a heuristic analytical lens to examine desire, ambition, aggression, and moral tension within the characters, while remaining attentive to the Javanese symbolic and ethical framework shaping their expression, including values related to *rasa*, *kebatinan*, and *unggah-ungguh*. Rather than replacing these indigenous perspectives, the Freudian model is used dialogically to illuminate how instinctual impulses intersect with culturally embedded notions of harmony, restraint, and spiritual balance. This dual perspective enables the novel to be read both as a culturally rooted text and as a representation of broader psychological dynamics. Recent research further demonstrates that Freudian criticism extends beyond Western literature to African and Asian narrative traditions, where character psychology is examined through id, ego, and superego dynamics (Arzeti, 2023; Waita, 2019; Zuhair, 2025).

Studying this novel is significant because it presents its characters' psychological dimensions with notable depth, particularly the dynamics of the id, which Freud defines as the reservoir of instinctual drives governed by the pleasure principle (Freud, 1923). Within the narrative, these impulses emerge through ambition, anger, aggression, and affective longing that shape characters' decisions and actions; however, such expressions are not interpreted as purely biological or asocial drives, but as impulses that are continuously inflected by cultural, ethical, and spiritual considerations embedded in the narrative world. Rahwana embodies the most destructive manifestation of the id, as unchecked desire drives domination and devastation, whereas Rama and Sinta reflect more regulated expressions in which instinctual impulses are mediated by moral, social, and culturally grounded

expectations of balance and propriety. Through these contrasts, the novel offers a rich framework for examining how unconscious drives, in interaction with culturally specific value systems, structure personality and behavior.

Previous studies of *Anak Bajang Menggiring Angin* have addressed intertextuality, cultural symbolism, pragmatics, translation, and wayang-based characterization (Maghfiroh, 2021; Nurgiyantoro, 2019; Rahman, 2019; Setyaningsih & Rahardi, 2021; Suprihana & Udreka, 2021). Although these contributions illuminate its cultural and stylistic dimensions, systematic analysis of the psychological structure of its major characters remains limited. In particular, the id as the primary source of instinctual drive has not been thoroughly examined within Freud's structural framework in a way that both foregrounds its analytical potential and critically situates it within the novel's indigenous symbolic and ethical context.

This gap indicates the need for a focused psychological investigation of the novel's characters. Therefore, this study aims to describe the id aspect of the major characters in Sindhunata's *Anak Bajang Menggiring Angin* using Sigmund Freud's psychoanalytic theory. The research seeks to identify manifestations of the id in characters' behavior and to explain its role in shaping psychological dynamics and narrative conflict. The findings are expected to contribute theoretically to the development of literary psychology studies within Indonesian literary scholarship.

RESEARCH METHOD

This study employed a qualitative descriptive design within literary studies, applying a literary psychology approach grounded in Sigmund Freud's psychoanalytic theory. The qualitative approach was selected because the data consist of narrative texts requiring interpretative analysis to uncover psychological meanings embedded in characters' actions, dialogues, and internal conflicts. In qualitative inquiry, research design functions as a systematic framework that guides the process of data selection, interpretation, and meaning construction (Creswell & Poth, 2018). Within literary studies, such an interpretative orientation allows researchers to explore symbolic and psychological dimensions embedded in textual representation.

Freud's structural model of personality, particularly the concept of the id as the reservoir of instinctual drives operating according to the pleasure principle (Freud, 1923), served as the primary analytical framework. Operationally, the id was identified through specific theoretical indicators, including impulsive desire, aggression, instinctual gratification, affective intensity, and actions driven by immediate emotional response. These indicators functioned as coding categories to ensure analytical clarity and consistency. The use of theoretically derived coding categories aligns with reflexive thematic analysis, which emphasizes systematic identification and interpretation of patterned meaning across qualitative data (Braun & Clarke, 2019). By grounding the coding process in established psychoanalytic constructs, the analysis maintains conceptual coherence while allowing interpretative depth.

The primary data source of this research is the novel *Anak Bajang Menggiring Angin*, 12th edition (2021), published by Gramedia Pustaka Utama, consisting of 483 pages. The unit of analysis comprises sentences, dialogues, and narrative passages that explicitly or implicitly indicate psychological dynamics associated with instinctual drives. The study focuses on four major characters: Rahwana, Rama, Sinta, and Anoman, selected based on the intensity of their internal conflicts and narrative centrality. The selection was therefore grounded in textual prominence rather than the researcher's preference.

Data were collected through a documentary study involving systematic reading, identification, and classification of relevant textual segments. The process included (1) repeated close reading of the novel to gain contextual understanding; (2) marking and extracting textual excerpts reflecting theoretical indicators of the id; (3) coding the excerpts according to predefined analytical categories; and (4) organizing the data into thematic groupings. This procedure reflects the stages of thematic organization in qualitative analysis, in which patterns of meaning are identified, reviewed, and categorized systematically to enhance analytical transparency (Braun & Clarke, 2019; Sita et al., 2021).

Data analysis was conducted through qualitative descriptive analysis by correlating coded excerpts with Freud's theoretical concepts. Interpretation was carried out

contextually, ensuring that each analytical claim was supported by direct textual evidence rather than personal assumption. The analysis was iterative, meaning that interpretations were continuously re-evaluated against the textual data and theoretical framework to maintain coherence and conceptual alignment. Such iterative engagement is consistent with qualitative research principles that emphasize reflexivity and analytic rigor (Creswell & Poth, 2018).

To ensure trustworthiness, the study applied credibility, dependability, and confirmability strategies in line with qualitative standards requiring transparency and alignment between data and interpretation (Nowell et al., 2017). In qualitative inquiry, validity is understood as a sustained process of rigor and interpretative integrity rather than statistical accuracy, operating as an ongoing reflective practice throughout the research stages (Hayashi et al., 2019). Credibility was strengthened through prolonged textual engagement, dependability through consistent coding based on Freud's structural framework, and confirmability through theoretical triangulation with Freud's model and the biopsychosocial perspective, complemented by academic consultation. These procedures minimize bias and enhance methodological rigor, consistent with broader criteria for high-quality qualitative research (Tracy, 2010).

The literary psychology approach adopted here positions psychological theory as an analytical lens rather than a diagnostic tool. Contemporary literary theory frames psychological criticism as a method for interpreting representations of inner experience, desire, and symbolic meaning within narrative structures (Barry, 2020). By integrating psychoanalytic theory with systematic qualitative procedures, the study ensures that its interpretations remain both theoretically grounded and methodologically accountable.

DISCUSSION

The analysis reveals that the id aspect in *Anak Bajang Menggiring Angin* is prominently manifested in four major characters: Rahwana, Rama, Sinta, and Anoman. Instinctual drives such as desire, anger, fear, and loyalty function as primary motivational

forces shaping narrative conflict and character development. Although all four characters exhibit id-driven impulses, the intensity and regulation of these drives differ significantly, forming distinct psychological patterns within the narrative.

Rahwana represents the most dominant and destructive expression of the id, as his actions are consistently driven by sexual desire, ambition for power, and possessive obsession that override moral considerations. Rama demonstrates an ambivalent manifestation expressed through anger, jealousy, and protective impulses toward Sinta, reflecting tension between emotional drives and moral responsibility. In contrast, Sinta embodies an affective dimension of the id characterized by deep emotional attachment and impulsive loyalty, while Anoman illustrates a sublimated form in which aggressive instincts are transformed into heroic courage and spiritual resilience.

Table 1. Distribution of Dominant Id Aspects in Major Characters

No.	Major Character	Forms of Dominant Id Aspect	Data Quantity
1	Rahwana	Sexual desire, lust for power, destructive aggression, and possessive obsession override moral considerations.	12
2	Rama	Protective and emotional drives, as well as feelings of guilt arising from jealousy, honor, and moral pressure.	7
3	Sinta	Affective drives toward loyalty and impulsive tendencies in moments of emotional despair.	2
4	Anoman	Heroic instincts, spontaneous courage, and the sublimation of primal drives into spiritual and moral strength.	5

Quantitatively, Rahwana displays the highest frequency of id-driven expressions with twelve data instances, followed by Rama with seven, Anoman with five, and Sinta with two.

This distribution indicates that the id does not function uniformly as a destructive force but operates along a psychological spectrum ranging from chaotic dominance to regulated sublimation. Unlike previous studies that have approached the novel from intertextual, stylistic, translational, and cultural perspectives, this analysis foregrounds the psychological structure of the id as a central force in character construction. By emphasizing the regulation and manifestation of instinctual drives, the findings provide a distinct interpretative contribution that extends existing scholarship and deepens understanding of character formation within the novel.

Rahwana as the Extreme Structure of the Id

In *Anak Bajang Menggiring Angin*, Rahwana embodies the most extreme manifestation of the id, functioning as a psychic structure almost entirely governed by instinctual desire and aggression. His birth “from blood” (Sindhunata, 2021, p. 40) symbolically marks him as a figure rooted in raw, unmediated drive. In Freudian terms, the id operates according to the pleasure principle, seeking immediate gratification without regard for moral or social consequences. Rahwana’s actions consistently reflect this principle, as his authority as king of Alengka becomes merely an instrument for satisfying personal obsession rather than serving collective welfare.

Rahwana’s erotic fixation on Dewi Sinta illustrates the compulsive nature of his id. His fantasy, “*Tiba-tiba ia membayangkan Dewi Widowati terurai rambutnya, telanjang di tepi telaga*” (Sindhunata, 2021, p. 162), reveals a psyche dominated by sexual imagery detached from ethical restraint. The projection of Widowati onto Sinta, as expressed in “*Ia merasa Dewi Widowati berada dalam pelukannya, dalam tubuh Dewi Sinta*” (Sindhunata, 2021, p. 166), demonstrates the collapse of reality testing. Sinta is no longer perceived as an autonomous subject but as a substitute object for unresolved desire. This displacement confirms the id’s compulsive drive to fulfill instinctual longing regardless of moral boundaries.

The aggression accompanying his erotic impulse further exposes the destructive dimension of the id. The line “*Ia ingin segera menyobek-nyobek kain Dewi Sinta*” (Sindhunata,

2021, p. 162) conveys desire intertwined with violence, suggesting that gratification is inseparable from domination. When obstructed, this impulse transforms into rage: “*Rahwana terkejut, lalu mengamuk*” (Sindhunata, 2021, p. 162). His violent assault on Jatayu, “*Sayap burung raksasa itu patah... Darah terus mengalir*” (Sindhunata, 2021, p. 168), illustrates how any resistance to instinctual satisfaction is eliminated without hesitation. In these moments, the ego fails to mediate between drive and reality, while the superego remains virtually absent.

Symbolically, the natural world reacts to Rahwana’s excess, as “*Pintu-pintu langit tertutup... tiada hujan jatuh*” (Sindhunata, 2021, p. 162), suggesting cosmic imbalance caused by unrestrained desire. Yet Rahwana persists, even rationalizing his obsession through authority: “*Bahkan Dewa Asmara pun takkan tahan melihat kecantikanmu*” (Sindhunata, 2021, pp. 163–164). This pseudo-justification reflects how the id may appropriate fragments of reasoning to legitimize impulse, rendering moral conscience ineffective. His ambition, symbolized by the three-tiered crown (Sindhunata, 2021, pp. 231–232), extends this drive beyond eros into insatiable power, culminating in acts of brutality against allies and kin (Sindhunata, 2021, p. 380).

Ultimately, Rahwana’s repeated destruction and resurrection do not signal psychological growth but the cyclical persistence of instinctual domination. His ten heads metaphorically represent psychic fragmentation, a personality overwhelmed by competing drives of lust, envy, and greed. Through Rahwana, the novel demonstrates that when the id operates without regulation, it becomes not merely a source of psychic energy but a force of moral and existential annihilation. Desire and violence merge into a single destructive impulse, making ruin an inevitable consequence of unchecked instinct.

Rama and the Ambivalent Regulation of the Id

In *Anak Bajang Menggiring Angin*, Rama presents a more complex and negotiated manifestation of the id. Unlike Rahwana, whose psychic life is overwhelmed by unchecked desire, Rama’s instinctual drives operate within a structure where moral awareness remains active. Nevertheless, the id is clearly present in his impulses to defend honor, protect Sinta,

and affirm his worth. When he wields the sacred Gandewa (Sindhunata, 2021, p. 102), the act signifies not only moral duty but also an instinctual drive for recognition and affirmation as a heroic partner. The desire to protect Sinta reflects a fundamental biological and emotional impulse, suggesting that the id can motivate courage without necessarily dissolving ethical boundaries.

Rama's confrontation with Katakalya further illustrates the immediacy of instinctual response. His decisive action in battle (Sindhunata, 2021, p. 99) demonstrates how the id activates rapid, emotionally charged behavior in moments of threat. Similarly, when Sinta is abducted by Wirada, Rama's despair and anger (Sindhunata, 2021, pp. 132–133) expose the depth of possessive and protective instinct underlying his composure. These reactions reveal that beneath his disciplined exterior lies a powerful drive toward attachment and defense. The id here does not manifest as blind destruction but as an emotional surge that temporarily overrides rational calm, revealing his human vulnerability.

Rama's acceptance of exile also contains an instinctual dimension often overlooked. Although framed as filial obedience, his decision (Sindhunata, 2021, p. 117) is rooted in affective loyalty and emotional attachment to paternal authority. The id operates not only through aggression or desire but through deep-seated needs for belonging, love, and identity affirmation. During exile, Sinta becomes a primary source of emotional gratification and intimacy (Sindhunata, 2021, p. 140), intensifying his attachment and heightening the instinctual drive to protect her at any cost. Through Rama, the novel suggests that psychological maturity does not eliminate the id; rather, it involves continual negotiation between instinct, reason, and moral responsibility. His character embodies tension rather than extremity, revealing that even a virtuous hero remains propelled by primal emotional forces.

Sinta and the Affective Dimension of the Id

In *Anak Bajang Menggiring Angin*, Sinta embodies an affective manifestation of the id, in which instinctual energy centers on attachment, loyalty, and emotional union. Her declaration, "*Penderitaanmu adalah kebahagiaanku, Rama*" (Sindhunata, 2021, p. 118),

reveals that her decision to follow Rama into exile is not primarily a rational calculation but an instinctive drive toward relational closeness. Suffering is reinterpreted as happiness because proximity to Rama satisfies a deep emotional need. From a psychoanalytic perspective, this reflects the pleasure principle operating through intimacy rather than physical comfort. The id in Sinta does not seek domination or power but emotional fulfillment and belonging.

This instinctual attachment is further emphasized in her willingness to abandon security for love: “*Aku akan berjalan di depanmu meratakan jalan di hutan...*” (Sindhunata, 2021, p. 118). The statement illustrates how emotional impulse overrides practical considerations of safety and comfort. Sinta’s identity becomes inseparable from her attachment to Rama, positioning love as the primary organizing force of her psyche. Even her longing during separation, described metaphorically as “*sehari bagaikan seribu hari*” (Sindhunata, 2021, p. 300), demonstrates the intensity of instinctual desire for reunion. Yet, unlike Rahwana’s chaotic drive, Sinta’s id operates within a framework of patience and honor, suggesting that emotional instinct can coexist with moral awareness.

However, moments of crisis expose the fragility of this balance. When she believes Rama and Laksmana have died, her impulse toward self-destruction (Sindhunata, 2021, pp. 351–353) reflects the id’s raw response to unbearable loss. Similarly, when accused of impurity, her intense emotional outbursts (Sindhunata, 2021, pp. 358–363) reveal a primal need for recognition and dignity. In these instances, instinct briefly overrides composure, demonstrating that devotion can transform into psychological instability when threatened. Through Sinta, the novel portrays the id not as aggression but as emotional depth: a powerful source of love, loyalty, and identity that, while often moderated by honor and patience, remains profoundly vulnerable to despair and rejection.

Anoman and the Sublimation of the Id

In *Anak Bajang Menggiring Angin*, Anoman represents the sublimated form of the id, in which instinctual energy is neither suppressed nor allowed to dominate, but consciously redirected toward moral and spiritual purposes. His encounter with Sayempraba

(Sindhunata, 2021, pp. 214–215) reveals the emergence of primal desire; however, unlike Rahwana, Anoman does not surrender to it. The presence of temptation confirms that instinct exists within him, yet his restraint demonstrates that the ego and superego remain actively regulating impulse. Instinctual drive is acknowledged, then transformed.

This capacity for regulation is further reflected in his actions as envoy and warrior. His readiness to undertake a one-day mission (Sindhunata, 2021, pp. 205–206) illustrates instinctive responsiveness, but it is directed toward collective responsibility rather than personal gratification. The episode of the *Cupu Manik Astagina* (Sindhunata, 2021, pp. 223–225) symbolically reinforces this transformation. The water contained within the cup signifies purification and containment of animalistic impulse, suggesting that primal energy can be channeled into spiritual consciousness. Similarly, when confronting Anggada or entering dangerous spaces such as Wilkatakini's belly (Sindhunata, 2021, pp. 264–266), Anoman responds with discernment rather than blind aggression. His strength is disciplined, not explosive.

Even in moments of destruction, such as the burning of Alengka (Sindhunata, 2021, pp. 287–289), aggression is not anarchic but purposeful. Violence becomes an instrument of justice rather than an expression of frustrated desire. His use of Aji Wundri while ensuring the safety of living beings (Sindhunata, 2021, pp. 315–317) further demonstrates the integration of instinct and ethical awareness. Courage in battle (Sindhunata, 2021, pp. 448–449) and emotional connection with Trijata (Sindhunata, 2021, p. 366) reveal that the id operates in both aggression and affection, yet always within a regulated framework. Through Anoman, the novel proposes that psychological maturity lies in sublimation: the transformation of primitive drives into restorative, protective, and spiritually aligned action. He stands as the harmonized synthesis of id, ego, and superego, where instinct becomes strength under moral guidance.

CONCLUSION

This study demonstrates that the id in *Anak Bajang Menggiring Angin* functions as a dynamic psychological force that shapes narrative conflict and character development through multiple configurations rather than a single destructive pattern. The analysis reveals a spectrum of id operation, ranging from Rahwana's destructive domination, Rama's negotiated impulse, Sinta's affective devotion, to Anoman's spiritual sublimation. These variations indicate that instinctual drives are not inherently chaotic but become constructive or destructive depending on their interaction with moral awareness, social values, and narrative context.

By proposing this spectrum model of id manifestation within a single literary work, the study offers a theoretical contribution to psychoanalytic literary criticism, particularly within Indonesian literary scholarship. It demonstrates that Freud's concept of the id can be narratively diversified and culturally articulated without reducing characters to simplistic instinctual beings. The findings therefore reposition the id not merely as a source of primal desire, but as a foundational energy that generates moral complexity, internal struggle, and psychological growth in fiction.

However, this research is limited to a focused analysis of the id aspect in one novel. Future studies may explore the dynamic interaction among id, ego, and superego in a more integrative framework, or apply comparative and cross-cultural approaches to examine how psychodynamic structures operate across different literary traditions and genres. Such investigations would further enrich the dialogue between psychoanalytic theory and culturally rooted narratives, deepening the understanding of how literature negotiates the tension between instinct, morality, and human agency.

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