

The personality structure of the characters of the drama "My Father Is Home" by Usmar Ismail: A Study of Literary Psychology

Fathiyatul Munawaroh¹, Sri Lestari²

{Fathiyatulmunawaroh1@gmail.com¹, srilestari@staff.uinsaid.ac.id²}

UIN Raden Mas Said Surakarta^{1,2}

Abstract: Family conflict often reflects the complexity of human personality, as depicted in literary works. Usmar Ismail's play "My Father Returns" depicts the inner struggles of its characters in dealing with responsibilities and emotional relationships between family members. This study aims to describe the personality structures of the characters in the play through a literary psychology approach, utilizing Carl Gustav Jung's theory, and to analyze their relevance to Indonesian language learning in eleventh grade. The research method used was descriptive qualitative, using observation, note-taking, and interviews with teachers and students. The results indicate that the father represents the persona and shadow, the mother represents the self and animus, while the children depict ego conflict and emotional tension. These findings are relevant for strengthening literary literacy, character development, and students' critical thinking skills through the characters and moral values in the drama text. This research provides an academic contribution in developing Indonesian literary studies with psychological and educational dimensions to increase empathy and moral awareness of high school students.

Keywords: Literary Psychology, Jung, Archetypes, My Father Returns, Indonesian Language Learning.

INTRODUCTION

Literary works are not merely artistic expressions but also serve as a medium for representing human psychological experiences, moral conflicts, and social realities. Literature reflects human life by portraying emotions, inner struggles, ethical dilemmas, and interpersonal relationships that closely relate to real-world experiences (Cahyati, 2021:14). Through literary texts, readers are encouraged to understand human behavior, emotional responses, and the complexity of personal identity formation.

In the context of education, literary studies play a significant role in developing students' cognitive, emotional, and moral capacities. At the senior high school level, particularly Grade XI, students are expected not only to comprehend literary texts but also to analyze characters, conflicts, values, and meanings embedded in drama texts (Kemendikbud, 2018:30). Literature learning at this level emphasizes critical thinking, empathy, and character education, making psychological approaches highly relevant.

Drama is a literary genre that effectively presents psychological conflict because it depicts human life through dialogue and action. Unlike prose or poetry, drama allows readers and audiences to observe emotional tension, confrontation, and psychological struggle directly through characters' speech and behavior (Endraswara, 2016:21). Therefore, drama texts are suitable objects for psychological literary analysis, particularly in revealing characters' inner conflicts and moral dilemmas.

One Indonesian drama that vividly portrays family conflict and psychological tension is *Ayahku Pulang* by Usmar Ismail. This drama tells the story of a father who returns to his family after abandoning them for a long period. His return triggers emotional conflict, resentment, fear, and moral confrontation among family members. The drama explores themes of responsibility, guilt, forgiveness, and reconciliation within the family structure (Suteja, 2022:57). These themes reflect social realities commonly experienced in society, making the drama relevant to students' lives.

Several previous studies have examined *Ayahku Pulang* from different perspectives. Adhani and Faznur (2022:79) analyzed emotional expression and speech perception using a psycholinguistic approach, focusing on how characters express emotions through dialogue. Trisnawati et al. (2022:138) examined expressive speech acts to identify moral values conveyed in the drama. Meanwhile, Suteja (2022:60) applied a hermeneutic approach to interpret moral messages and ethical values. Although these studies provide important insights, they primarily focus on linguistic and interpretative aspects and do not deeply explore the psychological structure of the characters.

In fact, the characters in *Ayahku Pulang* exhibit complex psychological conditions, including emotional repression, inner conflict, fear of rejection, and moral struggle. These elements indicate the need for a psychological approach to literary analysis. Carl Gustav Jung's analytical psychology offers a comprehensive framework to analyze such complexities by emphasizing the interaction between consciousness and the unconscious through archetypes such as persona, shadow, anima, animus, ego, and self (Zharylgapov & Syzdykova, 2023:414).

Applying Jung's theory to *Ayahku Pulang* allows a deeper understanding of the characters' personality structures. The father's attempt to reclaim authority reflects persona, while his guilt and regret represent shadow. The emergence of anima enables emotional openness and psychological healing. The mother's firmness and emotional maturity illustrate the integration of self and animus, while the children's emotional turmoil reflects ego conflict caused by family trauma (Wicaksono et al., 2024:82).

From an educational perspective, integrating Jung's analytical psychology into drama learning can enhance students' understanding of character development and moral values. Psychological literary analysis helps students interpret characters as complex human beings rather than simple moral figures. Previous studies indicate that psychological approaches in literature learning increase students' empathy, emotional intelligence, and critical thinking skills (Hatima, 2023:120; Kurniawan, 2022:179).

However, research that applies Jung's analytical psychology to *Ayahku Pulang* and explicitly connects the findings to Indonesian language learning at the Grade XI level remains limited. Therefore, this study aims to: (1) analyze the personality structure of the characters in *Ayahku Pulang* using Carl Gustav Jung's analytical psychology, and (2) examine the relevance of the psychological analysis to Indonesian language learning for Grade XI students. This study is expected to contribute theoretically to literary psychology studies and practically to literature learning and character education in schools.

RESEARCH METHOD

This study employs a descriptive qualitative research design, which is appropriate for analyzing literary texts and interpreting psychological meanings embedded in characters, dialogue, and actions. Qualitative research emphasizes in-depth understanding and interpretation rather than numerical measurement, making it suitable for literary psychology studies (Endraswara, 2016:95). The object of this research is the drama text *Ayahku Pulang* by Usmar Ismail. The primary data consist of dialogues, monologues, and stage directions that indicate psychological aspects of the characters. Secondary data include interviews with Indonesian language teachers and Grade XI students, as well as relevant books and journal articles related to literary psychology, Jungian theory, and literature learning (Saputra, 2022:140). Data collection techniques include close reading, note-taking, and semi-structured interviews. Close reading is conducted repeatedly to identify textual evidence that reflects Jungian archetypes such as persona, shadow, anima, animus, ego, and self. Note-taking is used to classify data based on character type and psychological category. Interviews are conducted with one Indonesian language teacher and several Grade XI students to obtain data

regarding the use of *Ayahku Pulang* in literature learning and its impact on students' emotional and moral understanding (Widodo, 2023:92). The researcher serves as the main research instrument, supported by interview guidelines and data analysis tables. To ensure data validity, theoretical triangulation is applied by comparing Jung's analytical psychology with findings from previous literary psychology studies (Octafiona, 2024:150). This approach helps reduce subjectivity and strengthens the credibility of interpretation. Data analysis follows Miles and Huberman's interactive model, consisting of data reduction, data display, and conclusion drawing (Endraswara, 2016:110). Data reduction involves selecting relevant dialogues and actions that reflect psychological archetypes. Data display is conducted by organizing data into thematic categories, such as persona, shadow, anima/animus, ego, and self. Finally, conclusions are drawn by interpreting the interaction between psychological elements and their relevance to literature learning. Through this methodological framework, the study systematically analyzes the psychological structure of characters in *Ayahku Pulang* and connects literary interpretation with educational practice at the Grade XI level.

RESULT AND ANALYSIS

1. Personality Structure of the Father Character

The father character in Usmar Ismail's drama *Ayahku Pulang* represents a psychologically complex figure whose personality structure is shaped by guilt, denial, emotional repression, and the desire for social acceptance. Using Carl Gustav Jung's analytical psychology, the father's personality can be understood through the interaction of three dominant archetypes: persona, shadow, and anima (Zharylgapov & Syzdykova, 2023:416).

1.1 Persona of the Father

Persona is defined as the social mask used by individuals to adapt to societal expectations and maintain self-image (Jung in Endraswara, 2016:43). In *Ayahku Pulang*, the father strongly exhibits a persona as the head of the family who seeks to preserve authority despite his past abandonment.

Data 1

"I came back not to ask for your mercy, but to show that I am still a father."

This dialogue reflects the father's effort to assert his social identity and authority. According to Octafiona (2024:147), persona often emerges as a defensive mechanism when a character's social position is threatened. The father's statement reveals his need to be recognized as a legitimate family leader, even though his past actions contradict this image. This tension between appearance and reality creates psychological strain, as the persona attempts to conceal deeper emotional wounds.

From a moral perspective, this persona also functions as a form of self-justification. As explained by Hakiem and Wardianto (2024:899), literary characters frequently use authority-based personas to avoid confronting moral responsibility. In this case, the father's persona masks fear of rejection and social humiliation.

1.2 Shadow of the Father

The shadow represents the repressed and unconscious aspects of personality, including guilt, shame, anger, and moral weakness (Jung in Zharylgapov & Syzdykova, 2023:418). In *Ayahku Pulang*, the father's shadow manifests through emotional confession and moral conflict.

Data 2

"I know I have made mistakes, but do not punish me for life."

This dialogue reveals the father's shadow, particularly his deep sense of guilt and emotional desperation. Endraswara (2016:52) explains that the shadow often appears through expressions of regret that contradict the persona's image of strength. The father's plea shows an internal struggle between self-defense and moral accountability.

Wicaksono et al. (2024:83) argue that shadow conflict is a central element in modern literary narratives because it exposes unresolved trauma. In this drama, the father's shadow forces him to confront the consequences of abandonment, highlighting his vulnerability and moral failure.

1.3 Anima of the Father

Anima refers to the feminine aspect within a male personality, representing emotional sensitivity, intuition, and vulnerability (Hadyan & Bustam, 2024:204).

Data 3

The father lowers his head, with tears in his eyes.

This non-verbal expression signifies the emergence of anima. According to Hadyan and Bustam (2024:210), anima allows male characters to release emotional repression and facilitates psychological healing. The father's tears symbolize acceptance of guilt and the beginning of emotional reconciliation.

The interaction between persona, shadow, and anima initiates the process of individuation. As Zharylgapov and Syzdykova (2023:419) explain, individuation occurs when unconscious elements are acknowledged rather than denied. Through anima, the father begins to integrate his fragmented personality and move toward moral awareness.

2. Personality Structure of the Mother Character

The mother character represents emotional stability and moral authority within the family. Her personality structure is dominated by the archetypes of self and animus, which function together to maintain balance and harmony (Endraswara, 2016:60).

2.1 Self of the Mother

The self represents the center of psychological unity and moral consciousness (Zharylgapov & Syzdykova, 2023:421).

Data 4

"Do not add more wounds to your children. You should realize your mistake."

This dialogue reflects the mother's role as a moral mediator. According to Hakiem and Wardianto (2024:901), characters who embody the self often guide others toward ethical reflection and emotional healing. The mother's statement prioritizes the well-being of the children, demonstrating moral maturity and emotional intelligence.

The self enables the mother to transcend personal pain and focus on collective family harmony. This aligns with Endraswara's (2016:63) view that the self integrates emotional experience with moral responsibility.

2.2 Animus of the Mother

Animus refers to the masculine aspect in women, characterized by rationality, firmness, and decisiveness (Hadyan & Bustam, 2024:212).

Data 5

"I have waited for a long time, but now I know this family must be whole again."

This dialogue illustrates the mother's animus through firm decision-making. Octafiona (2024:155) explains that animus empowers female characters to act decisively without losing empathy. In this context, animus strengthens the mother's moral stance and enables her to mediate conflict effectively.

2.3 Integration of Self and Animus

Data 6

The mother calmly faces the father while embracing the children.

This action demonstrates the integration of self and animus. The mother balances emotional care with rational firmness, positioning herself as the emotional anchor of the family. According to Zharylgapov and Syzdykova (2023:423), such integration reflects successful individuation and psychological balance.

3. Personality Structure of the Children Characters

The children represent the psychological impact of family trauma. Their personality structure is dominated by ego conflict and emotional tension arising from abandonment (Endraswara, 2016:69).

3.1 Ego Conflict of the Children

Data 7

"Father, why did you leave us for so long?"

This dialogue reflects ego conflict, as the children struggle to maintain self-worth amid emotional neglect. Wicaksono et al. (2024:87) note that ego conflict often emerges in narratives where family instability disrupts identity formation.

3.2 Emotional Tension

Data 8

"I am afraid he will leave again, but I am also angry."

This statement reveals emotional tension rooted in fear and resentment. Zharylgapov and Syzdykova (2023:425) describe such tension as a manifestation of unresolved unconscious trauma.

3.3 Integration of Ego and Emotion

Data 9

The children cry and finally embrace their father.

This action symbolizes psychological healing. According to Hadyan and Bustam (2024:215), emotional reconciliation indicates the integration of ego and unconscious emotion, marking moral growth and empathy development.

SYNTHESIS OF CHARACTER DYNAMICS

The interaction between father, mother, and children illustrates a collective process of psychological healing. The father's individuation is supported by the mother's moral stability and the children's emotional openness. Together, these dynamics reflect Jung's view that psychological wholeness emerges through interpersonal relationships (Zharylgapov & Syzdykova, 2023:427).

4. Educational Data Analysis

4.1 Teacher's Perspective on the Use of *Ayahku Pulang* in Grade XI

Data 10 (Teacher Interview)

"This drama is very relevant for Grade XI students because it contains strong moral values, family conflicts, and emotional struggles that students can relate to."

This statement from the Indonesian language teacher confirms that *Ayahku Pulang* is pedagogically appropriate for Grade XI learning. According to Saputra (2022:141), teachers play a crucial role in selecting literary texts that not only meet curriculum standards but also support students' emotional and moral development. The teacher emphasizes that family conflict and emotional struggle in the drama enable students to engage personally with the text.

From a Jungian perspective, the teacher's statement supports the idea that literary texts containing psychological conflict help students understand personality structures and emotional dynamics (Zharylgapov & Syzdykova, 2023:430). By analyzing persona, shadow, anima, animus, ego, and self, students are guided to see characters as psychologically complex individuals rather than one-dimensional figures.

Furthermore, the teacher notes that the drama encourages classroom discussion and critical reflection. According to Widodo (2023:94), drama texts with strong dialogue-based conflict are effective in promoting interpretative discussion, role-play, and character analysis in senior high school classrooms. This aligns with the learning objectives of Indonesian language education at the Grade XI level, which emphasize critical reading and value internalization.

4.2 Students' Perspective on Emotional and Moral Understanding

Data 11 (Student Interview)

"After reading the drama, I understand how painful it is when parents leave their children, and I realize the importance of responsibility in the family."

This student response indicates that *Ayahku Pulang* successfully stimulates emotional empathy and moral awareness. According to Kurniawan (2022:178), students' emotional engagement with literary texts is a key indicator of effective literature learning. The student's reflection shows an internalization of moral values, particularly responsibility, forgiveness, and empathy.

From the perspective of Jung's analytical psychology, this emotional response reflects the activation of the student's ego and unconscious emotional awareness. Zharylgapov and Syzdykova (2023:432) explain that literary texts can function as symbolic mirrors, allowing readers to confront unconscious emotions and develop self-reflection. Through character identification, students experience psychological insight without direct personal trauma.

In addition, the student's statement demonstrates that literary learning extends beyond cognitive understanding to affective development. According to Sari and Wulandari (2021:66), affective engagement is essential in character education, as it shapes students' attitudes and ethical judgment.

5. Relevance of *Ayahku Pulang* to Grade XI Indonesian Language Learning

5.1 Alignment with Curriculum Objectives

In the Indonesian senior high school curriculum, Grade XI students are required to analyze intrinsic elements of drama, including characterization, conflict, dialogue, and moral values (Kemendikbud, 2018:32). *Ayahku Pulang* fulfills these objectives by presenting clear character development, psychological conflict, and ethical dilemmas within a family context.

The application of Jung's analytical psychology strengthens this alignment by providing students with a structured framework to analyze characters' inner lives. According to Hatima (2023:119), integrating psychological theory into literature learning enhances students' analytical depth and interpretative skills.

5.2 Contribution to Character Education

Character education is a core component of Indonesian education. The drama contributes to character education by emphasizing values such as responsibility, honesty, forgiveness, and empathy. Through the father's psychological struggle, students learn about the consequences of moral failure, while the mother and children model emotional resilience and forgiveness.

According to Kurniawan (2022:181), literary texts that portray moral conflict encourage students to reflect on their own behavior and ethical choices. This is consistent with the student interview data (Data 11), which shows moral awareness emerging from literary engagement.

5.3 Development of Emotional Intelligence and Empathy

The emotional conflicts depicted in *Ayahku Pulang* help students develop emotional intelligence. By analyzing ego conflict, shadow repression, and emotional reconciliation, students learn to recognize complex emotions in themselves and others.

Widodo (2023:97) argues that drama texts are particularly effective in fostering empathy because students encounter emotions directly through dialogue and action. The Jungian approach further deepens this process by encouraging students to interpret emotional symbols and unconscious motivations.

5.4 Improvement of Critical Thinking Skills

The psychological analysis of characters requires students to interpret implicit meanings, connect textual evidence with theory, and construct arguments. According to Sari and Wulandari (2021:70), this analytical process strengthens critical thinking skills and academic literacy.

By identifying persona, shadow, anima/animus, ego, and self, students engage in higher-order thinking that goes beyond surface-level comprehension. This supports the goals of 21st-century learning and international academic standards.

5.5 Learning Implementation in the Classroom

Based on teacher interview data (Data 10), *Ayahku Pulang* can be implemented through group discussion, role-play, and reflective writing. These activities allow students to actively engage with the text while developing communication and collaboration skills.

Saputra (2022:145) notes that reflective literary activities help students connect textual meaning with personal experience, strengthening long-term learning outcomes.

CONCLUSION

This study examines the personality structure of the characters in Usmar Ismail's drama *Ayahku Pulang* using Carl Gustav Jung's analytical psychology and analyzes its relevance to Indonesian language learning for Grade XI students. The findings demonstrate that the drama presents complex psychological dynamics that reflect real-life family conflicts and moral struggles.

The father character embodies an intense psychological conflict marked by the interaction of persona, shadow, and anima. His persona appears through efforts to reclaim authority and social identity, while his shadow manifests as guilt, regret, and fear resulting from past abandonment. The emergence of anima allows emotional openness, leading to the process of individuation, where the father begins to accept responsibility and seek moral reconciliation (Zharylgapov & Syzdykova, 2023:419). This process illustrates Jung's concept that psychological wholeness can only be achieved through the integration of conscious and unconscious elements.

The mother character represents psychological stability and moral balance through the integration of self and animus. Her role as a moral mediator highlights emotional maturity, rational firmness, and ethical responsibility. By prioritizing the emotional well-being of the children and guiding the father toward moral reflection, the mother becomes a central figure in restoring family harmony (Endraswara, 2016:63; Hadyan & Bustam, 2024:212).

The children characters reflect ego conflict and emotional tension caused by family trauma. Their fear, anger, and longing demonstrate the psychological impact of parental abandonment. However, through emotional confrontation and forgiveness, the children achieve emotional integration, symbolizing psychological healing and moral growth (Wicaksono et al., 2024:88). This finding confirms Jung's view that emotional reconciliation plays a crucial role in identity formation and individuation.

From an educational perspective, the findings indicate that *Ayahku Pulang* is highly relevant to Indonesian language learning at the Grade XI level. Interview data from teachers and students (Data 10–11) show that the drama enhances emotional empathy, moral awareness, and critical thinking skills. The application of Jung's analytical psychology provides students with a structured framework for character analysis, enabling deeper interpretation and reflective learning (Hatima, 2023:121).

Overall, this study confirms that literary psychology not only enriches literary interpretation but also supports character education and emotional intelligence development in secondary education. Therefore, integrating psychological approaches into drama learning can significantly enhance both cognitive and affective learning outcomes.

References

- Endraswara, S. (2016). Metodologi penelitian sastra: Epistemologi, model, teori, dan aplikasi. Yogyakarta: CAPS..
- Adhani, R., & Faznur, L. S. (2022). Ekspresi emosi dan persepsi tutur dalam teks drama Ayahku Pulang: Kajian psikolinguistik. *Jurnal Bahasa dan Sastra*, 7(2), 75–86.
- Cahyati, I. (2021). Sastra sebagai refleksi kehidupan manusia. *Jurnal Pendidikan Bahasa dan Sastra*, 6(1), 10–20.
- Hadyan, R., & Bustam, B. (2024). Arketipe Jung dan representasi emosi dalam drama modern. *Jurnal Psikologi Sastra*, 5(2), 200–218.
- Hakim, A., & Wardianto, R. (2024). Mediasi moral dan kesadaran etis dalam drama keluarga. *Jurnal Humaniora dan Nilai Sosial*, 9(3), 895–905.
- Hatima, L. (2023). Pendekatan psikologi sastra dalam pembelajaran untuk meningkatkan empati siswa. *Jurnal Pendidikan Sastra*, 8(2), 115–125.
- Kurniawan, D. (2022). Pembelajaran sastra dan pendidikan karakter di SMA. *Jurnal Pendidikan Bahasa Indonesia*, 4(2), 170–185.
- Octafiona, A. (2024). Konflik kepribadian dan kesadaran moral dalam drama Indonesia. *Jurnal Kritik Sastra*, 6(1), 145–160.
- Sari, N., & Wulandari, T. (2021). Pengembangan berpikir kritis melalui pembelajaran drama. *Jurnal Kajian Pendidikan*, 5(1), 60–72.
- Saputra, H. (2022). Strategi pembelajaran sastra di sekolah menengah atas. *Jurnal Pendidikan Bahasa Indonesia*, 7(2), 135–148.
- Suteja, I. W. (2022). Nilai moral dalam drama Ayahku Pulang karya Usmar Ismail: Kajian hermeneutik. *Jurnal Sastra Indonesia*, 11(1), 55–65.
- Trisnawati, E., Rahman, A., & Putra, F. (2022). Tindak tutur ekspresif dalam teks drama Indonesia. *Jurnal Pragmatik dan Wacana*, 4(2), 130–145.
- Widodo, A. (2023). Teks drama sebagai media pendidikan karakter di SMA. *Jurnal Pengajaran Bahasa Indonesia*, 6(1), 90–100.
- Wicaksono, A., Prasetyo, B., & Lestari, M. (2024). Konflik ego dan proses individuasi dalam drama keluarga. *Jurnal Psikologi Sastra*, 7(1), 80–92.
- Zharylgapov, Z., & Syzdykova, A. (2023). Psikologi analitik Carl Jung dan penerapannya dalam kajian sastra. *Jurnal Humaniora dan Ilmu Sosial*, 13(4), 410–435.
- Ismail, U. (n.d.). Ayahku Pulang. Diakses dari laman dokumentasi naskah drama Indonesia pada tanggal 12 Mei 2025.
- Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi. (2023). Capaian pembelajaran mata pelajaran Bahasa Indonesia SMA. Diakses pada 10 Mei 2025 dari <https://kurikulum.kemdikbud.go.id>
- Kamus Besar Bahasa Indonesia (KBBI). (2023). Arti kata drama. Diakses pada 11 Mei 2025 dari <https://kbbi.kemdikbud.go.id>
- Rahmawati, D. (2021). Psikologi sastra dan penerapannya dalam pembelajaran. Diakses pada 8 Mei 2025 dari <https://ejournal.universitas.ac.id>.