

The Development of the Main Character's Personality in Y.B. Mangunwijaya's Novel *Rara Mendut*: A Sigmund Freud Psychoanalytic Study

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Manuscript chronology:

Received December 10, 2025, revised December 18, 2025, decided December 31, 2025

ABSTRACT

This study aims to describe and analyze the structure of the novel *Rara Mendut* by Y.B. Mangunwijaya based on Robert Stanton's theory and the development of the main character's personality through Sigmund Freud's psychoanalysis. The research method used is descriptive qualitative, and the data collection technique uses literature study. The results of this study indicate that *Rara Mendut*, as a steadfast character who resists coercion, reflects resistance to authority. The harmonious structure of the novel in terms of plot, characters, and setting reinforces this theme. Psychoanalytic analysis reveals a balance between natural drives (id) and social demands (superego) in *Rara Mendut*, indicating psychological maturity. Her conflicts are not only personal but also symbolic (such as cigarettes and the sea), representing resistance to an oppressive system. The study concludes that the main character is more influenced by the id than by external pressures. These findings emphasize the need for a multidisciplinary approach (structural and psychoanalytical) to understand the complexity of literature. *Rara Mendut* is not only an aesthetic work, but also a reflection of human psychological and social dynamics.

Keywords: Personality Development, Psychoanalysis, Robert Stanton.

1. INTRODUCTION

Literature is a creative expression of the author who uses language as a medium for conveying ideas, values, and views of life. As a work of fiction, literature not only presents fictional stories but also reflects the social and psychological realities of humans through the author's point of view (Wellek & Warren, 2016). The novel, as a form of literary work, has the ability to describe life in detail and complexity, as seen in the novel *Rara Mendut* by Y.B. Mangunwijaya (2019). This novel tells the story of the main character, *Rara Mendut*, in her struggle to defend her love and freedom amid social pressures and traditional rules that bind the lives of feudal Javanese society.

The story of *Rara Mendut* not only serves as a romantic narrative, but also represents the inner conflict of humans who are confronted with power, social norms, and cultural demands. The main character's struggle in choosing between obedience to royal rules and the courage to defend her principles makes this novel relevant for scientific study, especially from the perspective of literary psychology.

Literary works provide a space to explore the psychological condition of humans, so Sigmund Freud's psychoanalytic approach is one of the relevant theories for revealing the internal conflicts of the characters in it (Minderop, 2018). Within the framework of psychoanalysis, human personality is influenced by the interaction between the id, ego, and superego (Freud, 2011). The personality structure consisting of the id, ego, and superego allows for a deeper understanding of the conflict between individual desires and the demands of social norms. In the novel *Rara Mendut*, the main character experiences a struggle between the id's desire for love and freedom, the pressure of the superego representing feudal norms and royal power, and the role of the ego as a balancing force that encourages the character to make rational decisions even though they must face serious consequences. This conflict reflects the psychological dynamics of humans in facing oppressive situations.

On the other hand, understanding literary works also requires analysis of the story's structural elements. Robert Stanton's (2022) structuralist approach offers a framework of analysis that focuses on the intrinsic elements of literary works, including factual elements such as plot, characters, and setting; literary devices such as point of view, style, and symbolism; and themes as the central ideas that unify the entire narrative. Through this approach, it can be revealed how Mangunwijaya

coherently constructs the story of *Rara Mendut* to convey social criticism, gender inequality, and complex power relations.

The combination of Freud's psychoanalysis and Stanton's structuralism allows for a more comprehensive reading of the novel *Rara Mendut*. The structural approach helps identify representations of social and political issues through narrative elements, while psychoanalysis provides depth in understanding the motivations, inner conflicts, and defense mechanisms of the main characters. Thus, this novel is not only understood as an independent literary text, but also as a reflection of human psychological dynamics in a specific social and historical context.

So far, studies of the novel *Rara Mendut* have generally focused on the cultural, historical, and social values contained therein, as shown in the research by Oktavia et al. (2025) entitled *Javanese Cultural Values in the Novel Rara Mendut by Y.B. Mangunwijaya* and Sari et al. (2020) entitled *Women's Resistance in the Novel Rara Mendut: A Sociological Analysis of Literature*. However, research that integrates the analysis of novel structure based on Robert Stanton's theory with Sigmund Freud's psychoanalytic approach is still relatively limited. Therefore, this research is important to provide a new perspective in understanding the relationship between narrative structure and the personality dynamics of the main character.

The objectives of this study are to describe the structure of the novel *Rara Mendut* based on Robert Stanton's theory, which covers story-building elements such as theme, plot, and characterization. In addition, this study aims to analyze the development of the main character's personality through Sigmund Freud's psychoanalytic approach, particularly in examining the interaction between the id, ego, and superego that shape *Rara Mendut's* attitudes and actions. This study is expected to contribute theoretically to Indonesian literary studies and enrich research in the field of literary psychology.

2. RESEARCH METHODOLOGY

This study uses a qualitative descriptive method with a literary text analysis approach. The object of this study is the novel *Rara Mendut* by Y.B. Mangunwijaya. The qualitative descriptive method was chosen because literary research aims to understand the meaning, structure, and dynamics of characters through in-depth interpretation of data in the form of text, not statistical data (Endraswara, 2013; Walidin et al., 2015). The literary text analysis approach was used to examine the narrative structure and personality development of the main character based on the intrinsic elements that construct literary works (Nurgiyantoro, 2018).

Data collection techniques were carried out through literature studies, using the novel text as the main data source. Research data was obtained from relevant narrative and dialogue quotations, supported by literary theory books, scientific articles, and previous related research results. Literature studies are considered relevant in literary research because text is the center of analysis and interpretation of works (Endraswara, 2013).

Data analysis was carried out in three stages, namely data reduction, data presentation, and conclusion drawing as stated by Sugiyono (2020). Data reduction was carried out by selecting parts of the text that represented the story structure and the dynamics of the main character's personality. Data presentation is arranged in a descriptive-analytical manner to facilitate the interpretation process, while conclusions are drawn by linking the research findings to the theoretical framework used. Character personality analysis is carried out by placing the characters' behavior as a representation of psychological symptoms in literary texts (Sarwono, 2014).

3. RESULTS AND DISCUSSION

Robert Stanton's Structuralist Analysis of the Novel *Rara Mendut* by Y.B. Mangunwijaya

Robert Stanton's structuralism approach views literary works as a unified structure, in which each element has a functional relationship to convey the meaning and theme that the author wants to express. Stanton divides the intrinsic elements of fiction into three main categories: *story facts*, themes, and *literary devices*. By analyzing and linking these three aspects using , the author attempts to interpret the meaning of the novel in a deep and integral manner.

Story Facts

Characters and Characterization

Robert Stanton asserts that characters are key elements that not only drive the plot, but also reflect the conflicts, values, and themes of a literary work. Stanton divides characters into two categories: flat characters, which are static and do not undergo psychological development; and round characters, which undergo change and have complex personalities. In the context of structuralism, the meaning of

characters is not only descriptive but also functional, because each character contributes directly to the thematic construction of the story.

Characters are defined as actors in a story, while characterization is defined as the way the author describes the characters in the story. The three main characters, Rara Mendut, Pranacitra, and Wiraguna, generally represent various forms of resistance against social power that limits individual freedom.

a. Rara Mendut

Rara Mendut is the central character who drives the plot through her choices, creating the main conflict and theme of the story. She is portrayed as a young woman from the coast who faces the pressure of Mataram's power and the dilemma between love and social devotion. As a round character, she has a complex personality and undergoes profound psychological development, not being portrayed in black and white. On the one hand, she firmly rejects Patih Wiraguna, but on the other hand, she is fragile and full of moral dilemmas, growing from an ordinary woman into a symbol of female resistance.

Rara Mendut's courage as the protagonist is evident in her statement rejecting submission to patriarchy, as quoted in, "*Lebih baik menyambut ajal di ujung keris...*". Her strength is also depicted through the metaphor of a tiger by other characters, emphasizing her resistance to feudal power. In addition, her refusal to be commodified, as in the quote, "*Aku bukan perempuan biasa...*", reflects the values of subjectivity and feminism promoted by Mangunwijaya.

Although she is a symbol of resistance, Rara Mendut also has a soft, human side, such as her desire to be loved sincerely. Through this character, Mangunwijaya presents a complex character—not only as a warrior, but also as a human being with desires and dreams. Her dynamic development along the storyline makes her feel alive and authentic within the narrative structure.

b. Tumenggung Wiraguna

In the narrative structure, Tumenggung Wiraguna functions as the main antagonist who creates external conflict for Rara Mendut. He represents the oppressive patriarchal and feudal power system of Mataram, using his position to control women socially and sexually. Wiraguna's character is evident in the following quote

"Kurang ajar!... Wiraguna ingin melihat kemahiran orang-orang pantai menari"

(Mangunwijaya, 2019: 85)

This quote shows Wiraguna's arbitrary nature, while also confirming his position as a symbol of oppression feared by women.

Wiraguna is not only Mendut's personal enemy, but also a symbol of feudal power that imposes its will. His obsessive attraction to Rara Mendut is evident in the following quote

"Hati Wiraguna jelas sudah terpukau..."

(Mangunwijaya, 2019: 114)

This quote reinforces his role as the cause of the main conflict. Mendut's rejection of his offer to become his concubine is not only personal resistance, but also a challenge to the royal authority he represents.

Thus, the character of Wiraguna is designed to clarify the themes of oppression and resistance in the story. His existence as an arrogant and coercive feudal figure becomes a , a catalyst for the development of conflict and moral tension, as well as a contrast that highlights the courage and principles of Rara Mendut as the protagonist.

c. Pranacitra

In Robert Stanton's structuralist perspective, Pranacitra plays the role of a supporting character whose function goes beyond simply filling the story. He is present to strengthen Rara Mendut's character while also guiding the reader towards an understanding of the main theme. Pranacitra is

portrayed as an empathetic, non-dominant figure who loves Mendut completely—both physically and ideologically—thus becoming the perfect contrast to antagonistic characters such as Wiraguna.

Pranacitra's role as a supporting character is clearly seen through his dialogues, which always defend Mendut's choices, even when they are high-risk, as seen in the following excerpt

"Jika apa yang hamba lakukan adalah pengkhianatan... sanggup menebusnya dengan kematian."
(Mangunwijaya, 2019: 274)

"Pranacitra lawan Wiraguna!"
(Mangunwijaya, 2019: 275)

Both quotes show Pranacitra's willingness to fight against feudal power for love. Her attitude not only reinforces Rara Mendut's character as an independent woman, but also emphasizes the theme of egalitarian and unrestrictive love.

Pranacitra's presence in the narrative structure serves to balance the conflict and reinforce the thematic dimension. He is not merely a romantic partner, but an agent who reflects human values and resistance to feudalism. With his consistent character, Pranacitra helps to perfect the novel's complete and ideological character structure, while deepening the emotional complexity of the story.

Plot

From a structuralist perspective, the plot is a series of events that form the coherence of the story. The novel Rara Mendut uses a forward plot with flashbacks that enrich the background of the characters and situations. The opening scene immediately presents dramatic tension, as in the following passage

"Regu sida-sida Tumenggung Wiraguna masuk keputrian Puri Pati... Mendut menendang menampar melawan seperti harimau betina membela anak-anaknya."
(Mangunwijaya, 2019: 33).

This passage triggers the main conflict and draws readers into the story from the very beginning. The conflict does not only involve Mendut, but also Wiraguna as the antagonist. In the story, Wiraguna is depicted as experiencing an inner dilemma, especially regarding his impure feelings.

"Wiraguna dalam usia yang sudah tidak muda lagi telah masuk dalam dunia bengawan... asmara yang menggetarkan hatinya, pada hakikatnya, sudah bukan lagi asmara."
(Mangunwijaya, 2019: 88)

This quote adds complexity to the plot, avoiding a black-and-white narrative and deepening the psychological dimension of the story. Thus, the plot can be said to be influenced not only by external conflicts but also by internal conflicts.

In this novel, the plot is not only linear but also flashbacks to Mendut's childhood. These flashbacks show that since childhood, Mendut has been a brave person. This can be seen in the following quote from the flashback to Mendut's childhood

"Mendut memberontak dan matanya berbinar-binar penuh kagum melihat pasukan berkuda..."
(Mangunwijaya, 2019: 9)

This quote shows that little Mendut already had a brave nature, which later developed into a rebellious nature when Mendut grew up. In addition, the tragic love story with Pranacitra reinforces

the emotional tension, especially when there is a quote that describes a deep personal and structural conflict. The quote is as follows

"Pranacitra sadar, bahwa dari kedua belah pihak perkawinan dengan gadis nelayan itu sudah mustahil..."

(Mangunwijaya, 2019: 143),

From this quote, it is clear that Pranacitra is resigned to the reality before his eyes. Pranacitra realizes that marriage to the fisherman's daughter is impossible. This conflict arises due to the difference in status or caste between the two parties.

According to Robert Stanton, plot is not merely a sequence of events, but rather a causal relationship that drives the development of the story. In *Rara Mendut*, Mendut's rejection of Wiraguna becomes the central point that drives the plot towards its climax: resistance against the feudal-patriarchal system. This climax is not only an emotional peak, but also an ideological knot that reinforces the meaning of resistance, in accordance with Stanton's theory that the plot must contain causal events that cannot be ignored because they will affect the entire work.

Mendut's inner conflict—between submission and resistance—gives dramatic weight to the plot, while the presence of Pranacitra as her true love serves as a catalyst, not an instant solution. Mendut's decision to sell cigarettes reinforces the logical consequences of her choice, in line with Stanton's principle that every event must be interconnected and integrated into a complete network of cause and effect. Thus, the plot of *Rara Mendut* not only builds tension but also a deep narrative consistency.

Setting

The setting in this novel is not merely a backdrop of time and place, but also serves to reinforce the ideology of the story. The Mataram Kingdom was chosen as the setting to illustrate a social structure that oppresses women, as seen in the following excerpt

"Keraton itu tinggi, megah, dan dingin seperti hati para penghuninya terhadap nasib para wanita rampasan."

(Mangunwijaya, 2019, p. 103)

This excerpt contains a description that emphasizes rigid and inhumane power through a symbolic setting. The palace is described as an inhumane place because its inhabitants—those in power and those around them—are cold towards the women they have captured.

The social setting also plays an important role, especially in the depiction of the events surrounding Mendut's abduction from the coast of Jepara. The following excerpt shows Mendut's separation from her original world, as well as symbolizing the theft of identity by those in power.

"Pasar malam di pesisir Jepara tak pernah menyangka gadis cantik itu akan dibawa pergi untuk jadi milik Sultan."

(Mangunwijaya, 2019: 9)

This quote shows that the power possessed by the royal palace can strip Mendut of her previous identity. In fact, the power possessed by the royal palace can also limit Mendut's freedom after she is brought to the palace, because the palace is often depicted as a cage or prison. This can be seen in the following dialogue between Mendut and another character

"Kau kerasan di kurungan sini ini?"

(Mangunwijaya, 2019: 103)

This dialogue quote confirms that the palace is a symbolic prison that limits Mendut's freedom, which is restricted by the rules of the palace.

Historically, the backdrop of Mataram gave ideological weight to the story, as in the following excerpt

“Maka terobek-robeklah segala pola batik kelurahan tata wilayah Pati...”

(Mangunwijaya, 2019: 23)

This excerpt reinforces the nuances of political conflict and power structures. These socio-political conditions trigger various conflicts, both internal conflicts between characters and complex events. Robert Stanton sees the setting not only as a physical location, but also as encompassing the atmosphere, time, and values that surround it.

In *Rara Mendut*, the setting of the Mataram kingdom becomes a symbol of repressive patriarchal power, while geographical settings such as the Telukcikal beach represent Mendut's freedom and original identity. The shift in setting from the beach to the palace reflects the psychological transformation of the characters. Stanton emphasizes the role of setting as both a factual and symbolic element, which enriches the network of meaning in the story, making it intertwined with the characters and plot.

The elements of character, plot, and setting in *Rara Mendut* are intertwined to construct a coherent narrative. The characters function as carriers of the theme of resistance, the plot creates dramatic tension, while the setting becomes a symbol of oppression and freedom. Stanton's structural approach is evident in the interconnection of these three elements to convey the novel's ideological message.

Theme

The main theme of *Rara Mendut* is the struggle of women to maintain their dignity and freedom in the midst of an oppressive feudal system. This is reflected in Mendut's following emphatic statement

“Satu-satunya milik yang kupunyai ialah harga diriku.”

(Mangunwijaya, 2019: 65)

This quote is at the heart of Mendut's resistance to objectification. Stanton emphasizes that the theme must be integrated into the entire structure of the story, and in this novel, the theme is realized through characterization, plot, and setting that reinforce each other.

Mendut's resistance to feudalism is depicted through his refusal to be used as a tool of power, as in the following quote

“Aku tidak sudi dijadikan boneka oleh siapa pun, meski ia penguasa.”

(Mangunwijaya, 2019: 65).

The setting of the Mataram Kingdom reinforces the social criticism of the stereotype of women as merely *"tools of power."* This theme is not only personal but also deconstructs the social conditions of feudal society, showing how the system deprives women of their independence.

Mendut's decisions, such as her determination to maintain her dignity, reinforce the value of this novel: women's honor is a personal right that cannot be taken away. Stanton states that the theme is the core meaning of the story, and in *Rara Mendut*, the theme of resistance to oppression emerges organically through character interactions, plot, and setting, without seeming forced.

The theme of this novel is not simply black and white, but presents the complexity of women's experiences in a feudal system. Mendut's rejection of Wiraguna, her attempts at trading, and her escape with Pranacitra are not just dramatizations, but manifestations of existential freedom. In line with Stanton's view, this theme ties together the entire structure of the story, giving it deep meaning and leaving a strong impression on readers about the importance of maintaining dignity in the face of oppression.

Literary Devices

Point of View

Robert Stanton emphasizes the importance of perspective in fiction as it determines how readers receive information and understand the story. In *Rara Mendut*, Mangunwijaya uses a limited third-person perspective that is intimate with the main character, allowing readers to delve deeply into Rara

Mendut's feelings and inner struggles without an omniscient narrative. This technique creates emotional closeness while maintaining room for interpretation.

This point of view was deliberately chosen to build empathy for Mendut's struggle against patriarchal power. The narrator is not neutral—deliberately highlighting social injustice through the character's inner conflict, such as when Mendut risks her dignity against Wiraguna. According to Stanton's theory, the point of view becomes a tool for conveying subtle but sharp social criticism, as well as a bridge between the facts of the story and the humanitarian message that the author wants to convey.

The advantage of this limited point of view lies in its ability to convey historical criticism implicitly. The narrator can describe Mendut's psychological struggle while revealing the feudal system's repression of women without explicit narration. Stanton argues that the ideal point of view must be balanced between facts and emotions—criteria that are fulfilled in *Rara Mendut* through the harmonization of character depth and critical social context.

Language Style

Robert Stanton views language style as a literary device that not only conveys meaning but also creates atmosphere and emotional tone in a story. In *Rara Mendut*, Mangunwijaya uses poetic and symbolic language with classical diction such as "tiger in a golden cage" or "torn batik patterns," which enrich the layers of meaning while reflecting the Javanese cultural background. This style is not merely aesthetic, but also builds the nuances of the era and the psychological depth of the characters.

Mangunwijaya's style serves a dual purpose: it strengthens the narrative and expresses his sympathy for oppressed characters. The long, reflective sentences not only describe Mendut's inner conflict, but also convey subtle social criticism. Stanton states that the style of language creates a certain tone—in *Rara Mendut*, the tone that is built is one of sympathy, resistance, and respect for human dignity. Thus, the style of language becomes a tool that reinforces ideological meaning as well as literary beauty.

The uniqueness of *Rara Mendut*'s style lies in the combination of Javanese cultural elements (such as the terms "anak kinasih" or "kawula dalem") with a critical view of tradition. Mangunwijaya uses language as an active medium that reinforces the atmosphere and conflict of the story, in accordance with Stanton's principle that style reflects the author's attitude towards his fictional world. The result is a work that is not only aesthetically beautiful but also ideologically powerful, uniting cultural sensitivity with a message of humanity.

Symbolism

Robert Stanton defines symbolism as the use of story elements to convey deeper meaning. In *Rara Mendut*, the protagonist's death while protecting Pranacitra's body is not just a tragic climax, but a transformative symbol. Mangunwijaya reverses the folk narrative of Mendut's suicide (a symbol of surrender) into a heroic act (a symbol of resistance). This change represents a reclamation of the patriarchal version, in which Mendut's death is transformed from a sign of defeat into a political statement about women's self-esteem.

Pranacitra's body functions as a multilevel symbol: love, dreams, and human values that Mendut defended. Her act of defending a corpse—something that is literally lifeless—becomes a metaphor for commitment to idealism beyond life itself. Mendut's body lying next to her lover no longer represents a victim, but rather subjective agency. This symbolism, according to Stanton's theory, transforms a concrete event into a universal statement: resistance to oppression remains meaningful even if it ends tragically.

Mangunwijaya utilizes symbolism to deconstruct the patriarchal cultural heritage. The name "Mendut," traditionally associated with softness, is transformed in this novel into a symbol of determination. Her death is not a passive end, but the culmination of her activism—a rejection of narratives that objectify women. As Stanton asserts, effective symbols must unite the concrete and the universal. The final scene of the novel fulfills these criteria: Mendut's death becomes an eternal symbol of dignity that cannot be taken away, as well as a critique of the system that tried to subjugate her.

The Development of Rara Mendut's Personality

In this section, the researcher will divide *Rara Mendut*'s personality into two phases: before and after meeting Pranacitra. In the first phase, *Rara Mendut* still hoped that she would be sent back to her

mother's house. In the second phase, Rara Mendut had solidified her desires and hopes into one thing: she wanted to stay with Pranacitra until the end of her life.

Before Meeting Pranacitra

The Meaning of Virginity and the Power of Rara Mendut's Superego

In the novel Rara Mendut, Rara Mendut's statement to Genduk Duku about the essence of virginity becomes the psychological foundation of this character. This statement refers to the moral message instilled by her mother since childhood, which in the framework of Freudian psychoanalysis reflects the process of superego formation.

"Dengarkan, Gendukku... Ibuku selalu berpesan kepada Mendut, 'perawan dan tidak perawan terletak pada tekad batin, pada galih di dalammu.' Banyak gadis di dalam peperangan diperkosa, kata ibuku, Nduk, tetapi bila itu melawan kemauan, mereka masih perawan"

(Mangunwijaya, 2019: 24),

This quote shows how her mother's values shaped her unique superego. It was not just social norms, but personal principles that became her shield against Wiraguna. The statement about Dewi Sinta "*remaining a virgin*" even though she was kidnapped by Rahwana reinforced her belief that honor lies in inner autonomy, not physical condition.

The Abduction to Mataram and Symbolic Resistance

When she was taken to Mataram, the following description

"Mendut melihat segala peristiwa itu dengan hati yang merana tetapi terjaga dingin."

(Mangunwijaya, 2019: 27)

This description reveals a defense mechanism of reaction formation. Her awareness that

"Tidak berbedalah sebetulnya Pati atau Mataram. Sama-sama kurungan merpati."

(Mangunwijaya, 2019: 27)

This quote is a sharp criticism of the power system. The metaphor of a pigeon cage is not merely a complaint, but the result of a superego reflection that rejects the legitimacy of oppressive power. His cold attitude contrasts with his inner turmoil, showing the conflict between the desire to escape (id) and the awareness of limited space to move (reality).

Transformation of Attitude and Sublimation of Emotions

Rara Mendut's change in attitude after a day of traveling is illustrated in the following quote

"Dari jengkel dan menggerutu melulu, mulailah ia belajar menyaring hal-hal yang dapat menyenangkan hati dan memperkaya pengalaman"

(Mangunwijaya, 2019: 31-32).

This process shows sublimation, where negative energy is transformed into the awareness to survive. The contrast between "*wild forests full of leeches and mosquitoes*" and "*the confines of thick palace walls*" explains her choice: the risk of freedom is more noble than the luxury of confinement. Here, her ego successfully balances the demands of reality with the psychological need for independence.

Resistance Strategy and Psychological Dynamics

Rara Mendut's rejection of Nyai Ajeng culminates in the following dialogue

"Siapa bilang aku calon istri Wiraguna?"

(Mangunwijaya, 2019: 99)

This dialogue quote is an open challenge to authority. However, she also uses a rational strategy, namely

"Memohon lunasan janji... justru menjunjung tinggi nama Kanjeng."

(Mangunwijaya, 2019: 140).

This quote shows how her superego frames resistance in unquestionable moral language. Nyai Ajeng's heated response, because Mendut was indeed right, proves the effectiveness of this tactic. Here, Rara Mendut's ego functions as a skilled mediator between the desire to rebel (id) and the need to survive (reality).

Inner Autonomy and Criticism of the Social System

Rara Mendut's most resonant statement is:

"Tubuh dirampas memang. Tetapi hati tidak."

(Mangunwijaya, 2019: 142).

This quote summarizes the essence of her struggle—separating physical violence from inner freedom. Her reflections on the girls who long for the palace that she avoids show a superego that has transcended feudal social values. Her criticism of the palace as a "strange world" that forces people to enter it is a form of existential awareness. Like a frog that ravishes a jasmine flower and then throws a stone at it, all of this is symbolic resistance against a system that tries to destroy her without succeeding in touching her core.

Overall, it appears that Rara Mendut's psychological journey before meeting Pranacitra in the novel *Rara Mendut* reveals the inner strength of a woman who manages to maintain her autonomy in the midst of an oppressive feudal system. Through the dynamic interaction between the id (desire for freedom), the ego (adjustment to reality), and the superego (her mother's inherited moral principles), she develops a clever resistance strategy—from the sublimation of negative emotions to the rationalization of her rejection of Wiraguna in an irrefutable moral language. Her key statements, such as "a virgin lies in the heart," her criticism that the palace is merely a cage for pigeons, and her declaration that her body may have been taken, but not her heart, are not merely forms of self-defense, but manifestations of an existential awareness that separates physical coercion from spiritual freedom. This process confirms her as a completely independent subject—a woman who, despite being trapped in a structure of power, is still able to create a space of freedom in her consciousness and personal values, proving that systemic oppression can never completely control the soul of a person of integrity.

After Meeting Pranacitra

Principled Stance in Everyday Life

A casual scene between Rara Mendut, Genduk Duku, and Ni Semangka shows how Mendut's principles remain steadfast, even in light conversation.

When Ni Semangka teases, "Eee siapa tahu, Genduke betul. Maling... maling hati," Mendut calmly asserts: "Asal bukan Wiraguna."

(Mangunwijaya, 2019, p. 261).

Mendut's response to Ni Semangka's teasing shows that her rejection of Wiraguna is not merely an emotional reaction, but a value that has been internalized.

In the framework of Freudian psychoanalysis, this reflects a stable ego balance, while from an existentialist perspective, it is a form of authenticity—Mendut remains true to his choice even in a relaxed state.

Internal Conflict and Gender Awareness

Mendut expresses her frustration with gender inequality by saying

“Saya selalu iri pada lelaki, karena mereka lebih berhak untuk memilih daripada perempuan.”
(Mangunwijaya, 2019: 270).

This statement can be interpreted through Freud's theory: his id (desire for freedom) clashes with his superego (feudal norms that demand obedience). However, Mendut is not trapped in passive penis envy; he transforms his frustration into conscious resistance.

This is as stated by the narrator, namely "envy towards men is not merely personal jealousy, but a reflection of repressive awareness of the limitations imposed on women's bodies and rights."

Ego Maturity in Decision Making

When Pranacitra asked her to run away, Mendut refused.

"Ada seorang sahabat setia yang menderita seperti aku dalam puri, yang tak mungkin kutinggalkan begitu saja."

(Mangunwijaya, 2019: 272).

This demonstrates *realistic thinking* in Freud's theory—Mendut's ego restrains the id's urge (the desire to be with her lover) in order to maintain social relations. As explained in the text, "*Ia bebas bukan karena berlari dari situasi, tapi karena mampu menguasai dorongan dirinya sendiri.*"

The Role of the Superego and Family Influence

Family values shape Mendut's superego, as in his father's message

“Rasa hormat adalah awal cinta sejati.”

(Mangunwijaya, 2019: 273).

When he cries in Pranacitra's arms, it is not a sign of weakness, but catharsis—an emotional release that marks psychological maturity. The narrator explains: "*Mendut's tears in Pranacitra's embrace is not a form of repression, but an expression of affection that has been suppressed due to the pressures and dilemmas of life.*"

Defense Mechanisms and Resistance Strategies

When interrogated by Wiraguna, Mendut uses rationalization to hide his meeting with Pranacitra, as seen in the following excerpt

"Kami takut dan lari meninggalkan keributan..., lalu tersesat di jalan."

(Mangunwijaya, 2019: 277).

According to Freudian analysis, this is an ego strategy to avoid direct conflict. However, the narrator emphasizes that Mendut tidak menantang secara langsung, melainkan berstrategi secara halus," demonstrating his cleverness in dealing with patriarchal power.

Sacrifice as the Peak of Sublimation

The scene of Mendut's death is the climax of the sublimation of his desires. This can be seen in the following excerpt

"Mendut maju spontan bermaksud membela kekasihnya. Tanpa sengaja keris Wiraguna menusuk jantung Mendut."

(Mangunwijaya, 2019: 335).

In Freud's theory, this action combines Eros (love) and Thanatos (death), but not as destruction, rather as meaningful sacrifice. As emphasized in the analysis, Mendut's death becomes a symbol of the

most intimate union, not through intercourse, but through shared death. While Wiraguna represents the uncontrollable id, Mendut defeats him with the moral strength of her superego.

From the beginning to the end of the novel, Rara Mendut proves herself to be a woman who stands firm in her convictions. This is due to the message she has held onto from her family environment in the past, whether from her mother, father, uncle, or grandparents. The essence of this message is that even a woman has the right to choose her own path in life without coercion or pressure from others.

CONCLUSION

This study shows that Y.B. Mangunwijaya's novel *Rara Mendut* has a coherent and mutually supportive narrative structure in conveying the theme of resistance against feudal power. Through Robert Stanton's structural approach, the elements of characters, plot, and setting are proven to function integrally in constructing the author's social criticism and ideology of freedom. Sigmund Freud's psychoanalytic analysis reveals that Rara Mendut's personality develops through dynamic interactions between the id, ego, and superego. The main character is depicted as capable of maintaining her inner autonomy and moral principles amid social pressure, reflecting psychological maturity and a strong identity as an independent subject. Thus, this study confirms that combining structural and psychoanalytic approaches provides a more comprehensive understanding of literary works. The novel *Rara Mendut* not only functions as an aesthetic work but also as a representation of human psychological and social struggles in the face of an oppressive system.

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