

The psychology of the character Daruma in the novels Daruma-san and Daruma-san returns by Fida Husna

Desti Fatin Fauziyyah^{a, 1, *}, Ahmad Zulfahmi Ubaidillah^{b, 2}, Dewi Nawang Sari^{a, 3}

^a Universitas Pasundan, Bandung, Indonesia

^b Universitas Sangga Buana, Bandung, Indonesia

¹ destifatinfauziyyah@unpas.ac.id; ² ahmad.zulfahmi@usbypkp.ac.id; ³ dewinawangsari666@gmail.com

* Correspondent author

Received: February 09, 2026

Revised: July 13, 2026

Accepted: August 13, 2026

KEYWORDS	ABSTRACT
Character Personality Daruma Fida Husna Psychology	Fida Husna novels Daruma-san and Daruma-san Returns depict the complexity of the character Daruma through the psychological transformation of an antagonist who experiences inner conflict due to the injustices of fate throughout his life. This qualitative descriptive study examines the dynamics of the character's personality using a literary psychology approach based on the Hippocratic typology. Data were collected through observation, labeling, classification, and recording, and were then described and summarized to gain a comprehensive understanding of the consistency of the character's personality. The results of the study show that Daruma's personality underwent a change from a predominantly sanguine character full of empathy to a choleric one cruel and vengeful. This change was triggered by the interaction between internal factors namely, the grief-induced trauma resulting from his mother's death and external factors namely, socio-political crises, economic crises, and betrayal. The novelist deliberately crafted these emotional conflicts to build the complexity of the fictional character. This finding makes a scientific contribution to the development of literary psychology, particularly in understanding the continuity, change, and narrative construction of the character's personality across the two sequels.

© 2026 The Author(s). Published by Universitas Ahmad Dahlan.

This is an open-access article under the [CC-BY-SA](#) license.



Introduction

Literary works serve not only as entertainment, but also as reflections of real life. A creative work is considered literature if it possesses the quality of fiction—that is, it does not directly state anything about reality—and if its language and treatment of subject matter are capable of opening our minds to new experiences. Literary works embody certain values and serve as a forum for sparking lively debate within society (Luxemburg et al., 1984). The term “kesusastraan” derives from the word “sastra” and is prefixed with “su”. The word “sastra” itself consists of “sas”, meaning to guide or teach, and “tra”, indicating a tool or means. Therefore, “sastra” means a tool for teaching, a guidebook, or a textbook. The prefix “su” means good or beautiful. Thus, literature is a tool for teaching that is good or beautiful in nature (Teeuw, 1983). Literature is often described as an imaginative work and is closely linked to social life within a society. The purpose of literary works is to convey information, crafting language with beautiful, meaningful elements that can touch the reader's emotions and thoughts (Amalia et al., 2025). Through literary works, readers not only find entertainment but also gain moral lessons and an understanding of various life values that can be applied in daily life (Fauziyyah & Sumiyadi, 2020). According to Wahyuni & Ambarwati (2023), literary works as a phenomenon that gives rise to diverse imaginations are capable of enlivening and influencing

the psyche of both the author and the reader. Through literary works, we can also spend part of our free time enjoying these works; the more we engage with them, the deeper our understanding of life becomes.

Literature is used to convey a form of human expression using language as its medium. Literature is a product created to be enjoyed by society; it exists within society because it is shaped by members of that society based on the emotional or rational impulses of their community. Literature is also a human creation that reflects human life with all its problems; it is a depiction by an author of what occurs within their environment (Sembiring et al., 2021). Literature is written or created by an author not merely to be read by the author alone, but to convey ideas, experiences, messages, and values to the reader. Authors hope that what they express can serve as insight, so that readers can draw life lessons and apply them to real-life situations (Suhariato, 1982). Hidayah (2021) states that literary works are classified into two categories: fictional prose, which is further divided into novels, short stories, romances, and novellas (short novels) all falling under the category of imaginative literature; and non-imaginative works, such as essays, biographies, autobiographies, historical works, diaries, and memoirs. As a type of fictional prose, the novel is a compelling literary work that contains many aspects worthy of study and embodies numerous life values.

Appreciating a work of literature also means striving to understand that work through the character traits or personalities portrayed by each of its characters. One form of literature that depicts the course of human life is the novel. A novel can be defined as a literary work that depicts the complexities of human life, explored in a more profound and nuanced manner through the monologues or dialogues of the characters in the story (Wicaksono, 2014). A novel is a long prose work that contains a narrative of a person's life and the lives of those around them, highlighting the character traits of each protagonist (Kamus Besar Bahasa Indonesia). Novels feature lengthy stories that thoroughly explore and resolve the various issues of human life; therefore, reading a novel requires deep immersion to fully grasp the narrative the author intends to convey. A novel is, of course, inseparable from its intrinsic elements, particularly the characters or characterization within it (Putri et al., 2023). Literary novels play a role in society because they typically address real-life issues that have occurred in the author's immediate surroundings. These life issues are closely tied to human behavior in fulfilling the needs necessary to sustain life. Behavior determines how humans achieve satisfaction in their lives. Behavior in this context relates to psychology because it reflects a person's personality in meeting their needs (Nuryanti & Sobari, 2019). Characters in popular fiction are often categorized into two opposing groups: villains or heroes. In reality, however, complex stories arise precisely from the emotional conflicts experienced by these characters. In Fida Husna's novels *Daruma-san* and *Daruma-san Returns*, the character Daruma appears as an antagonist who grapples with inner turmoil due to his complex psychological makeup. The author portrays Daruma as a villain who struggles internally when faced with the injustice and fate that have befallen him. Daruma's role as the villain in the novel is, of course, rooted in the profound hardships he endured in the past, for in essence, there are no truly evil characters only good ones who have been hurt.

Readers of fiction tend to have better empathy and theory of mind (Mar et al., 2009), which allows us to connect with reality and experience genuine emotions in response to the conflicts and relationships between characters in a story (Oatley, 1994). When creating characters in literary works, authors naturally take into account aspects of those characters' psychology. Psychology can be defined as a science used to study human conditions through psychological aspects. According to the Dewan Dictionary (1985), psychology is defined as the study of mental processes and thought, whereas according to Suryabrata (2005), psychology is concerned with the behavior of humans and animals whether it involves the thought patterns and behavior of an individual or a specific group and the wisdom required to understand human nature. Psychology is a science that studies the activities or behavior of individuals in relation to their surroundings (Sobur, 2003). In line with the times, the science of psychology can also be applied to literary works. According to Siswanto (2008), literary psychology examines specific psychological phenomena experienced by the main characters in literary works as they respond to or react toward themselves and their environment; thus, psychological phenomena can be revealed through the characters' behavior in a literary work. Literary psychology is an analysis of a literary work that reflects psychological processes and activities (Syahfitri, 2018) consciously created or written by the author and then embodied in the characters of the story, with the aim of immersing the reader in the narrative presented (Minderop, 2010). Fundamentally, human beings consist of mind and body; given that literary psychology studies psychological phenomena, writers will continually develop new ideas when creating literary works (Pradnyana et al., 2019). The personality of a fictional character should be understood not as the psychological state of a real person, but as a narrative device devised by the author to drive the plot forward.

As a psychological phenomenon, psychology in literature encompasses phenomena that manifest through the behavior of its characters. Without the presence of literary psychology and its various psychological frameworks, our understanding of literature would likely be incomplete. At the very least, another dimension of literature can be understood more fully through research in literary psychology

(Endraswara, 2008). Changes in a person's personality do not occur spontaneously or suddenly. In fact, according to experts, these changes can result from several influencing factors. Daniel & Lawrence (2011) suggest that a person's personality develops and evolves over time through interaction. In literary psychology, authors employ creativity, emotion, and will in creating a literary work. Similarly, readers have their own perspectives in evaluating a literary work based on their individual psyches. Literary psychological phenomena are largely governed by the human subconscious (Fikri et al., 2023), which can stimulate people to do certain things they may not even be aware of (Zaviera, 2020).

In a literary work, the psychology of a character must be understood in terms of the extent to which the author demonstrates the character's psychological issues and behavioral traits (Setyorini, 2017). According to the Kamus Besar Bahasa Indonesia (Great Dictionary of the Indonesian Language), a figure is an individual or person who acts as a protagonist in a literary work, whereas character refers to the disposition, psychological traits, morals, or ethics that distinguish one person from another. Character is closely related to a person's personality. In assessing a character's psychology, one can observe their moral behavior, which is evident in their actions and traits. Both of these can be observed in a social context (Hogan, 1973). Character is not merely behavior but rather the integration of a person's motivations, values, and self-control, which form the core of that character (Blasi, 2005). A person's personality traits are behaviors inherent to each individual from birth, and the personality of every person is unique—no two people have exactly the same personality. A person's personality traits begin to emerge and become apparent when they enter a new environment or begin to interact with new social circles situations that have never occurred or been encountered in their previous social circles. Human personality traits have been discussed and studied by several prominent figures and renowned scientists worldwide over the past few decades, each presenting their own theories. One of the most popular and well-known theories to this day, proposed by these figures and scientists, is the Hippocrates-Galen theory. Hippocrates himself was a scientist and a physician; he was also dubbed the "father of medicine" by several prominent figures for his theories on human personality traits. He himself conducted research alongside prominent figures and scientists on the study of human personality. After several decades of research, the findings revealed that personality is also a matter of character or temperament, based on the results of these studies (Prawito, 2021).

According to the Hippocratic Typology, personality types are classified into four categories: choleric, sanguine, melancholic, and phlegmatic. Each of these personality types has distinct characteristics. Literary works related to psychology are important subjects for research; psychology helps researchers develop sensitivity to reality, sharpens their observational skills, and provides opportunities to study previously unexplored patterns (Wellek & Warren, 1993). One way to analyze a literary work is through the study of literary psychology. In literary psychology, literature helps humans seek the meaning of life. The meaning of life fundamentally concerns human psychological attitudes (Prawira, 2014). Literary psychology views a literary work as the result of the author's creative process (Ladola, 2022). Literary psychology research is conducted in two ways. First, by understanding psychological theories and then analyzing a literary work. Second, by first selecting a literary work as the research subject, then determining the psychological theory deemed appropriate for conducting a psychological analysis of the psychological phenomena and behaviors of the characters in the work (Ratna, 2007). According to Endraswara (2013), literary psychology is divided into three approaches. First, the textual approach, which examines the psychological activities of the characters in the literary work. Second, the receptive-pragmatic approach, which examines the psychological aspects of the reader as the consumer of the literary work. Third, the expressive approach, which examines the psychology of the author who created the literary work. The psychological approach emphasizes the analysis of literary works from an intrinsic perspective, particularly regarding characterization. This approach is considered important because it is the characters in the story who most frequently exhibit psychological symptoms (Semi, 1993). In this study, the researcher can conduct an analysis using the textual approach that is, examining the psychological activities of the main character in the novel, which serves as the source of research data and the pragmatic approach. The pragmatic approach, often referred to as reception theory, places greater emphasis on the meaning of the work as reflected in the reader's response, reception, or interpretation, thereby positioning the reader as the primary source of information. Specifically, the pragmatic approach emphasizes the reader's role as an appreciator, responder, or recipient of literature in the interpretation of literary meaning (Al-Ma'ruf & Nugrahani, 2017).

The use of Hippocrates' four-temperament typology in this study is not intended to biologically categorize the characters, but rather as a method for organizing their emotions and behavioral responses. This approach can elucidate how choleric and melancholic traits interact with sanguine impulses, particularly within the structure of horror-fantasy texts. A number of previous studies have utilized Hippocrates' typology, but the majority have focused on a single work and have been catalogical in nature. The novelty of this study lies in tracing the continuity and psychological changes of the characters across

two novels and examining how the author utilizes personality conflicts to construct four distinct narratives. One of the objects of study in psychology is the characters' personalities. Therefore, the researcher chose to conduct a psychological analysis of the character Daruma to reveal the psychological mechanisms influencing behaviour and personality, thereby identifying the reasons why Daruma became a criminal. Additionally, this serves as a learning experience and insight into character traits that may exist within ourselves, providing material for self-reflection.

Based on the above discussion, the researcher is interested in analysing Fida Husna's novels *Daruma-san* and *Daruma-san Returns* in a study titled "The Psychology of the Character Daruma in the Novels *Daruma-san* and *Daruma-san Returns* by Fida Husna". This study also aims to answer three main questions: what is the personality type of the character Daruma in the novels *Daruma-san* and *Daruma-san Returns* based on the Hippocratic Typology; what changes in Daruma's personality occur from the first novel to the second; and what internal and external factors caused these changes in Daruma's personality.

Method

This study employs a descriptive method with a qualitative approach. Toenlioe (2021) states that qualitative research prioritizes the interpretation of facts based on the researcher's understanding, without relying on statistical procedures or other descriptive calculation techniques. Qualitative methods are also referred to as naturalistic research methods because the research is conducted under natural conditions, and the results emphasize meaning over generalizations. This approach is used to study objects in their natural state, as the researcher serves as the key instrument and data collection techniques are carried out simultaneously (Sugiyono, 2013). According to Sahir (2021), descriptive research is defined as a type of research that describes a phenomenon based on accurate data collected through a systematic process. This type of research is used to examine and understand various events, phenomena, and conditions occurring in society through a social approach. Specifically, this study employs a single-case study design. The objective is to gain an in-depth understanding of the phenomenon (Sunendar & Adriany, 2023), namely analysing the character of Daruma in Fida Husna's novels *Daruma-san* and *Daruma-san Returns* using personality psychology theory with a focus on character analysis. The data sources used are Fida Husna's novels titled *Daruma-san* and *Daruma-san Returns*, published by DAR! Mizan, a member of IKAPI, PT Mizan Pustaka. The first edition of the novel *Daruma-san* was published in November 2018 and consists of 168 pages, while the first edition of the novel *Daruma-san Returns* was published in April 2019 and consists of 140 pages. The data collection technique used in this study was the observation method, which involved reading the novels through dialogues, monologues, and the narrator's descriptions, marking and analysing important information about the character Daruma, and applying a classification or grouping technique by recording further details based on behavioural indicators within the Hippocrates typology. In the final stage, the analysed results were described, and the researcher drew conclusions from the data.

Results and Discussion

Fida Husna's novels *Daruma-san* and *Daruma-san Returns* present a teen horror story centered on the quest to gather seven souls in order to open the gate to the afterlife. The story is filled with immense effort, a journey driven by obsession, supernatural pacts, and the consequences of fate. In essence, the message conveyed is about the consequences of fate itself and self-acceptance. Deep-seated resentment serves as a warning sign of the dangers of losing control over one's emotions. Ritual warnings are also emphasized in this story, which aims to show that every action has consequences; thus, curiosity must not be indulged without a sense of responsibility and logic. This is illustrated through the characters in the novel Prince Zuko, Daruma, and Fi. In the first book (*Daruma-san*), the author conveys that characters who choose to engage in a dangerous game will face fatal consequences. The primary focus of the first book (*Daruma-san*) is on the rules of the game and the chilling ritual of summoning ghosts. In the second book (*Daruma-san Returns*), an obsession with revenge stemming from the past leads to suffering for both the character and innocent others. The second book delves further into the origins of the ghost's grudge. Analyzing the character of Daruma can be seen in Table 1 and 2.

Table 1. Characters of Daruma

No.	Character Personality	Characteristics and Behavior
1.	Koleris	Cruel Short-tempered Sarcastic Vengeful Firm
2.	Melancholy	Sensitive Analytical <i>Self Centered</i> Anti-social
3.	Plegmatis	Selfish Practical
4.	Sanguinis	Unmotivated Kind-hearted Compassionate Responsive Friendly

Table 2. Characters of Daruma

No.	Factors	Causes
1.	Internal/Self	Sadness
2.	External/Environment	Politics Economy Betrayal

The Character of Daruma

Table 1 shows that Daruma has a choleric personality, characterized by a short temper, a tendency to hold grudges, and behaviour that is cruel, sarcastic, and assertive. According to A. Kadir (2015), a choleric person is defined as an individual who possesses a strong will to achieve goals, high ambition, passion, and the energy to be more dominant than others. For further clarification, see the excerpt below:

"Because you were the one who called me first. You were the one who challenged me to play. You lost—that's the price you have to pay." (Husna, 2018)

Choleric people tend to be firm when making decisions. They don't discriminate against anyone when it comes to enforcing that firmness. Firm people tend to understand the rules that must be followed and dislike it when those rules are broken. This quote explains that Daruma clearly understands the rules of the game, so anyone who breaks them must pay the price.

"Forgive me, my sweet children; you will soon meet your end and journey to the realm of the dead with me. But I guarantee your journey to the afterlife will be a pleasant one." (Husna, 2019)

In addition to being firm, people with a choleric personality type possess a cruel nature, as seen in the quote above. Daruma invites the children to go to the realm of the dead with him. One thing is certain: Daruma does not lead the children to the realm of the dead peacefully; he kills them one by one in a tragic manner. This is explained in the quote below.

Daruma-san then stretched his arms forward. Then, using his supernatural power, he snapped off a fairly large tree branch. The broken end became a sharp piece of wood. The piece of wood then shot at high speed toward Cici and instantly pierced her body. It entered through her spine, pierced her ribcage, burst through, and spewed a flood of blood. (Husna, 2019)

The most prominent weakness of a choleric person is their emotions. They have an explosive temperament, often described as hot-tempered.

Daruma-san screamed in rage. His bony hands reached out, trying to strangle me. (Husna, 2018)

In certain situations, the choleric personality will exhibit specific traits, such as sarcasm and vindictiveness. Sarcasm is the use of statements delivered in a mocking tone with the intent to hurt others' feelings (Cahyo et al., 2020).

"I hate you! I hate you, you lowlife!" (Husna, 2018)

The word “lowly” is a form of sarcasm, especially when directed at someone. Vindictiveness, on the other hand, is different. According to psychologists, vindictiveness is a feeling of hatred resulting from painful treatment in the past and a desire to retaliate.

Daruma’s psychological development reached a turning point when internal factors—namely, grief—interacted intensely with external factors—namely, politics, the economy, and betrayal. The Amehara Kingdom exploited the people’s famine to force a political marriage between Daruma and Prince Zuko. Prince Zuko’s betrayal, which culminated in Daruma’s execution, became the catalyst for a shift in her personality from melancholic to choleric. Daruma’s existence as a restless spirit in **Daruma-san Returns** is driven by a desire for revenge.

At that time, his mind was not occupied with how to enter the realm of the dead, but rather with his grudge against Prince Zuko. (Husna, 2019)

This statement indicates that Daruma’s cruel and angry behavior is not an innate trait, but rather the result of trauma stemming from the injustice and betrayal he experienced. From Florence Littauer’s perspective, every human being is born with their characteristics (Faiz et al., 2022).

In addition to having a choleric personality type, Daruma also possesses a melancholic personality type. According to the Galenic Test found in the book *Personality Plus* by Florence Littauer, individuals with a melancholic personality type are more prone to worry or fear and tend to be easily discouraged (Pratama, 2017). Behind this, a melancholic is someone who is highly creative and analytical. In Table 1, the traits and behaviors Daruma exhibits as a melancholic include being sensitive, analytical, self-centered, and antisocial. This is evidenced by the quote below.

“I get angry, sad, and hopeless easily over many things. I became even angrier, sadder, and more hopeless when my mother died. While I was busy suppressing and wallowing in those useless feelings, the entire kingdom faced a major crisis; so when Prince Zuko arrived, all that remained was my father’s will, which ultimately led to my death.” (Husna, 2018)

A feeling is an individual’s state resulting from perceptions caused by both external and internal stimuli (Syah, 1999). This means that feelings are direct responses to stimuli received by the senses or the mind. Daruma, who at that time was experiencing all three feelings anger, sadness, and despair was reacting to the events that had befallen him during his lifetime. These feelings are not easily dispelled; it may take quite a long time to recover from such despair.

As for the analytical behaviour that Daruma engaged in while in the waiting room leading to the realm of death: According to the Kamus Besar Bahasa Indonesia, analytical refers to an investigation of an event (a text, an action, and so on) to determine the actual circumstances (causes and effects, the facts of the matter) as well as the resolution of a problem, beginning with an assumption regarding its truth.

“What’s the point of entering the realm of death through an alternative route if that method will ultimately lead to me being cursed by His Majesty?” (Husna, 2019)

In the quote above, Daruma demonstrates sound reasoning regarding the cause-and-effect consequences of using an alternative path to enter the realm of death. Here, Daruma’s thinking remains astute; he is not yet easily deceived by others and still believes in the power of His Majesty or, as we often call Him, God.

“You see life as I see it. The palace walls mark the boundaries of my world; the walls of your house mark the boundaries of yours. We both shut ourselves off from the outside world, turn our faces away from humanity, and spend most of our time lost in our own thoughts until we forget that life is still long very long with millions of opportunities, millions of possibilities, and millions of successes and failures.” (Husna, 2018)

From the excerpt above, it is evident that Daruma’s personality changed as a result of his mother’s death. This phase is characterized by melancholic impulses, in which unresolved grief triggers withdrawn behaviour, and Daruma consciously isolates himself from the court environment. This isolation is not merely a trait of antisocial behaviour, but rather a defence mechanism resulting from an inability to cope with grief. According to Berger (2003), antisocial behaviour refers to attitudes and behaviours that fail to take into account the judgments and well-being of others or society at large. An antisocial individual exhibits irresponsible behaviour and a lack of remorse for the mistakes they commit. This failure to achieve emotional recovery weakens Daruma’s position within the royal hierarchy.

According to psychologists, self-centeredness is an attitude of excessive focus on one’s own needs, desires, and personal experiences without considering others; it is often characterized by a lack of empathy, a sense of self-importance, and a tendency to monopolize interactions. It is frequently equated with the selfishness found in the phlegmatic personality type. There is evidence in the quotes that Daruma possesses both of these traits.

"Your soul! I want your soul! I want your soul to burn in my hands! You won't be able to run away from me! I will possess your soul!" (Husna, 2018)

"You want to chase me away, darling? I'm your friend." (Husna, 2019)

From the two quotes above, Daruma forces himself to take a human's soul; he doesn't care what happens to that person afterward all he cares about is his own gain. Similarly, in the next quote, Daruma claims to be a friend when in reality he's merely monopolizing that person to fulfill his own desires.

"How do I know which souls are evil and which aren't?"

"It's very simple, Miss. Actually, no soul is evil. Except for the souls that are forever in the realm of the forsaken those are the evil ones."

"So you mean, any human?"

The Bearded Old Man smiled and nodded. "Then, what will you do with those souls?" "I'll take them to the realm of the dead." "Just like you brought me there?" "That's right." (Husna, 2019)

The quote above reflects the practical nature of a phlegmatic character. Being practical means being able to achieve whatever one desires instantly. Although Daruma initially rejected this alternative path to the realm of the dead, it was his strong desire to reach that realm that ultimately led him down that path.

Table 1 illustrates the traits and behaviours of the character Daruma, who has a sanguine personality. According to psychologists, the sanguine personality type is an extroverted personality characterized by optimism, cheerfulness, sociability, enthusiasm, and a love of adventure. Sanguine individuals are known as good conversationalists and are easy-going, but they can also be impulsive, easily distracted, and attention-seeking. Daruma is portrayed as kind-hearted, affectionate, responsive, and friendly, though his weakness is a lack of motivation. This can be seen in the excerpt below.

Daruma-san shows compassion through her terrifying, disfigured face. "Live a better life; that way, you can help me." Daruma-san patted my shoulder. (Husna, 2018)

Daruma-san was the daughter of a kind-hearted king who was murdered by an evil person. (Husna, 2019)

The American Psychological Association (2003) defines kindness as a beneficial action intentionally directed toward others. Meanwhile, psychologists define compassion as a human emotion that arises in response to another person's suffering and typically leads to active efforts to alleviate that suffering. In essence, even though Daruma is portrayed as a villain, he still possesses the awareness to do good deeds.

In addition, Daruma is responsive and friendly. According to the Kamus Besar Bahasa Indonesia (Great Dictionary of the Indonesian Language), responsive means quick to respond, receptive, empathetic, or attentive (not indifferent), demonstrating sensitivity and awareness in responding to something. Meanwhile, according to experts, "friendly" refers to a close relationship based on trust, mutual acceptance, sharing, emotional support, and involving joy as well as deep understanding. Both of these qualities can be seen in the excerpt below:

"Something's wrong with your eyes. And you're feeling very angry because of it," Daruma-san guessed. His dry lips opened and closed, like a valve deliberately moved to fan the flames of Fi's grief and anger even higher. He deliberately narrowed one eye, making Fi feel as though Daruma-san had just uncovered her deepest wound.

"I'm going to go blind." (Husna, 2019)

"So, now you have two choices. First, your mission to the realm of the dead fails because you haven't collected enough souls, or the second option," the Bearded Old Man glanced at Fi, "You take that girl's soul as well. If her soul is good, we can use it as a replacement."

Rather than portraying Daruma as a villain, Fida Husna builds emotional complexity around his identity. The cruelty of Daruma's actions in collecting souls clashes with the remnants of empathy he still harbors toward Fi. Daruma experiences an inner conflict when forced to take Fi's soul.

Daruma-san wept.

"I won't kill this girl!" he shouted loudly. (Husna, 2019)

The conflict between fulfilling the need to open the gate to the afterlife and his emotional bond with Fi proves that Daruma is a complex fictional character. The choleric and sanguine temperaments do not exist in isolation but interact to create two emotions or thoughts that make this character more convincing and human.

Daruma quickly responds to the strange things happening to Fi. This proves that he is concerned. Daruma is also very close to Fi; the proof is that she doesn't want Fi to become a victim, even though going to the realm of the dead is Daruma's greatest desire.

"If only I had shown myself to be a smart and strong princess back then, instead of drowning in my own grief and emotions, Father wouldn't have had to make that will. I wouldn't have had to marry Prince Zuko, and Prince Zuko wouldn't have killed me. I would have spent the rest of my life building the kingdom, protecting the people, and when my time came, I would have departed without regret." (Husna, 2018)

The quote above portrays Daruma as a person lacking motivation due to the events she experienced during her lifetime; because of her sense of loss, she has lost the drive to do anything. She even isolates herself in her room a sign of her emotional vulnerability.

Background of Daruma's Character Transformation

Table 2 outlines the factors and causes behind Daruma's character transformation. Character change certainly does not happen on its own; there are inevitably several factors that influence it. These factors include internal and external factors. Regarding internal factors, the main cause is the grief experienced by Daruma, as can be seen in the quote below:

"I get angry, sad, and despair easily over many things. I became even angrier, sadder, and more hopeless when my mother died. While I was busy wallowing in those feelings of worthlessness, the entire kingdom fell into a major crisis, so that by the time Prince Zuko arrived, all that remained was my father's will which ultimately led to my death." (Husna, 2018)

"I know Your Highness is very sad because your mother passed away a year ago, but I don't think it's good to dwell on that grief for too long."

Oh, so Daruma-san's mother passed away that's why he's mentally ill. (Husna, 2018)

Based on the quotes above, Daruma has been experiencing profound grief since his mother's death. It is this grief that has gradually changed Daruma's behaviour and attitude at the palace. Daruma has become a quiet person who chooses to shut himself away in his room and refuses to interact with anyone.

In addition to internal factors, there are external factors, including politics, economics, and betrayal. Unlike internal factors which profoundly influence human behaviour because their causes originate from within the individual and are often very difficult to change unless the environment encourages positive change, in which case these causes will gradually fade away the situation is different when the environment instead causes Daruma to sink deeper into despair, resulting in the Daruma we see today. The environment shapes a person's character, whether for the better or the worse. The quotes below will explain the external factors Daruma has faced namely, politics, economics, and betrayal.

"The Kingdom of Amehara is willing to help this kingdom. If we marry, I will have the constitutional right to help the King save this kingdom."

"I have the constitutional right to help my father save this kingdom," I replied, trying to suppress my irritation.

"True, Your Highness has the constitutional right. But Your Highness lacks the ability to lead a kingdom spanning 112,314 square kilometers with eight million starving citizens. This is no job for a woman." (Husna, 2018)

The royal advisor shook his head weakly. "The dry season is coming soon. The royal granaries will be empty within a week. The Kingdom of Amehara is also threatening to cut off our water supply if Your Highness remains adamant. We won't have enough water if they cut off our water supply." (Husna, 2018)

I set down the wooden sword. Before it even touched the floor, someone covered my mouth. I struggled, trying to call for help from Prince Zuko, but he instead aimed his arrow at me. (Husna, 2018)

From the excerpts above, it is clear that Daruma was forced by her father to marry Prince Zuko of the Amehara Kingdom, even though Daruma herself did not want this. This falls within the realm of politics because the union of the two kingdoms would strengthen diplomatic relations between the two regions. Consequently, whether she liked it or not, Daruma had to marry the prince because her kingdom was in a precarious state, with many of its people starving a situation that falls within the economic realm. Faced with this economic instability, Daruma was forced to marry Prince Zuko. However, unbeknownst to Daruma, Prince Zuko betrayed her; this had been planned well in advance by Prince Zuko. Daruma met a gruesome

death at the hands of Prince Zuko; this event was the trigger and the main reason Daruma became a vengeful ghost.

The dialogue spoken by Daruma not only serves as a direct expression of her temperament but also acts as a dramatic conveyance of information to emphasize the conflict between the human world and the afterlife.

This study certainly has several limitations worth noting: the analysis is limited to a psychological approach to the text, prioritizing the Hippocratic Typology to analyse the character of Daruma; thus, this study has not been able to comprehensively capture readers' responses to gain a deeper understanding of the character's psychological background. Furthermore, the primary sources for this study consist solely of two novels by Fida Husna (*Daruma-san* and *Daruma-san Returns*); consequently, the findings of this analysis apply specifically to the narratives of these two novels, and the results may not necessarily hold true if applied to other stories or works. Given these limitations, it is recommended that future research expand the scope of analysis. Future researchers could apply more modern personality theories or those commonly encountered in real life so that the results of the analysis can yield new insights. Furthermore, future research is encouraged to combine the analysis of a story within a work with the perspectives of readers who have already read the work, in order to gauge how readers perceive the character.

Conclusion

Fida Husna's novels, titled *Daruma-san* and *Daruma-san Returns*, tell the story of Fi, who wants to see a ghost; the ghost Fi sees is Daruma. Daruma is portrayed as a character who is cruel, hot-tempered, vengeful, selfish, and sarcastic; yet, he also possesses qualities such as being affectionate, kind-hearted, firm, analytical, responsive, and friendly. Haunted by his past, Daruma also has traits that represent his weaknesses: he is sensitive, antisocial, self-centered, and lacks the motivation and practicality to achieve what he wants. His first novel, titled *Daruma-san*, tells the story of Daruma's initial encounter with Fi as well as his past, while his second novel, titled *Daruma-san Returns*, recounts the moment Daruma finds himself in the waiting room leading to the realm of the dead and attempts to use a shortcut to enter that realm. The psychological portrayal of Daruma's character is explored through the Hippocratic Typology, which classifies personality types into four categories: choleric, sanguine, melancholic, and phlegmatic. Unlike general literary psychology studies, which often confine analysis to rigid categorizations of traits, this research views the character's personality as a dynamic narrative. Furthermore, it identifies the factors causing changes in Daruma's behaviour, including internal factors such as grief and external factors such as politics, economics, and the betrayal Daruma experienced during his lifetime.

Declarations

- Author contribution** : Desti Fatin Fauziyyah was responsible for the entire research project. She also led the writing of the manuscript and collaborated with the second and third authors. Ahmad Zulfahmi Ubaidillah and Dewi Nawang Sari participated in data collection, transcription, and analysis. She also revised the manuscript. Both authors approved the final manuscript.
- Funding statement** : This research did not receive any funding.
- Conflict of interest** : All three authors declare that they have no competing interests.
- Ethics Approval** : Information on Ethics Approval and informed consent statements are required for all articles published in BAHASTRA since 2026.
- Additional information** : No additional information is available for this paper.

References

- Al-Ma'ruf, A. I., & Nugrahani, F. (2017). *Pengkajian sastra teori dan aplikasi* (K. Saddhono, Ed. Cetakan 1). CV. Djiwa Amarta Press. https://www.academia.edu/download/89140508/Buku_Pengkajian_Sastra.pdf
- Amalia, D., Fauziyyah, D. F., & Suratiningsih, M. (2025). Representasi nilai sosial dalam cerpen Zamrud karya Danarto: Kajian sosiologi sastra. *Jurnal Bastra*, 11(1), 253–260. <https://doi.org/10.36709/bastra.v11i1.1953>
- American Psychological Association. (2003). Ethical principles of psychologists and code of conduct. *Methodological issues and strategies in clinical research* (4th ed., pp. 495–512). <https://doi.org/10.1037/14805-030>
- Badan Pengembangan dan Pembinaan Bahasa. *Kamus besar bahasa Indonesia*. <https://kbbi.web.id/>
- Berger, K. S. (2003). *The developing person through childhood and adolescence*. Worth Publishers.

- Blasi, A. (2005). Moral character: A psychological approach. In D. K. Lapsley & F. C. Power (Eds.), *Character psychology and character education*. University of Notre Dame Press (pp. 67–110). <https://psycnet.apa.org/record/2005-09547-003>
- Cahyo, A. N., Manullang, T. A. A., & Isnain, M. (2020). Analisis penggunaan gaya bahasa sarkasme pada lagu Bahaya Komunis karangan Jason Ranti. *Asas: Jurnal Sastra*, 9(1), 6–22. <https://doi.org/10.24114/ajs.v9i1.18329>
- Daniel & Lawrence. (2011). *Kepribadian teori dan penelitian*. Salemba Humanika.
- Dewan Dictionary. (1985). *Kamus dewan*. Dewan Bahasa dan Pustaka (DBP) Malaysia. <https://dbp.gov.my/>
- Endraswara, S. (2008). *Metodologi penelitian sastra*. Media Pressindo.
- _____. (2013). *Metodologi penelitian sastra* (Cetakan 1). CAPS (Center for Academic Publish).
- Faiz, A., Kurniawaty, I., & Purwati, P. (2022). Teori kepribadian personality plus perspektif Florence Littauer. *EDUKATIF: Jurnal Ilmu Pendidikan*, 4(4), 5196–5202. <https://doi.org/10.31004/edukatif.v4i4.2976>
- Fauziyyah, D. F., & Sumiyadi. (2020). Nilai-nilai didaktis dalam novel Burung-Burung Kecil karya Kembangmanggis. *Jurnal Semantik*, 9(1), 41–50. <https://doi.org/10.22460/semantik.v9i1.p41-50>
- Fikri, I. F., Ismail, S. N., Zainiyati, H. S., & Kholis, N. (2023). Struktur kepribadian manusia dalam psikoanalisis Sigmund Freud: Perspektif filsafat pendidikan Islam. *Edupedia: Jurnal Studi Pendidikan dan Pedagogi Islam*, 8(1), 71–88. <https://doi.org/10.35316/edupedia.v8i1.2787>
- Hidayah, R. F. (2021). *Nilai perjuangan dalam novel Rapijali 1: Mencari karya Dewi Lestari*. Angewandte Chemie International Edition. <https://repository.unmuhjember.ac.id/11991/>
- Hogan, R. (1973). Moral conduct and moral character: A psychological perspective. *Psychological Bulletin*, 79(4), 217–232. <https://doi.org/10.1037/h0033956>
- Husna, F. (2018). *Daruma-san*. PT Mizan Pustaka. <https://www.gramedia.com/products/fantasteendaruma-san>
- _____. (2019). *Daruma-san returns*. PT Mizan Pustaka. <https://www.gramedia.com/products/fantasteendaruma-san-returns>
- Kadir, A. (2015). Menyusun dan menganalisis tes hasil belajar Abdul Kadir. *Al-Ta'dib*, 8(2), 70–81. <https://ejournal.iainkendari.ac.id/index.php/al-tadib/article/view/411/396>
- Ladola, S. (2022). *Analisis karakter tokoh utama novel Tikungan Maut karya Kisah Tanah Jawa: Kajian psikologi sastra* [Skripsi, UMSU]. <http://repository.umsu.ac.id/handle/123456789/17689>
- Luxemburg, J. V., Bal, M., & Weststeijn, W. G. (1984). *Pengantar ilmu sastra* (Terjemahan Dick Hartoko). PT Gramedia. https://books.google.co.id/books/about/Pengantar_ilmu_sastra.html?id=2h7CnQEACAAJ&redir_esc=y
- Mar, R. A., Oatley, K., & Peterson, J. B. (2009). Exploring the link between reading fiction and empathy: Ruling out individual differences and examining outcomes. *COMM*, 34(4), 407–428. <https://doi.org/10.1515/COMM.2009.025>
- Minderop, A. (2010). *Psikologi sastra: Karya sastra, metode, teori, dan contoh kasus* (2nd ed.). Yayasan Pustaka Obor Indonesia.
- Nuryanti, M., & Sobari, T. (2019). Analisis kajian psikologi sastra pada novel Pulang karya Leila S. Chudori. *Parole: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 2(4), 501–506.
- Oatley, K. (1994). A taxonomy of the emotions of literary response and a theory of identification in fictional narrative. *Poetics*, 23(1–2), 53–74. [https://doi.org/10.1016/0304-422X\(94\)P4296-S](https://doi.org/10.1016/0304-422X(94)P4296-S)
- Pradnyana, W. G., Artawan, G., & Utama, M. (2019). Psikologi tokoh dalam novel Suti karya Sapardi Djoko Damono: Analisis psikologi sastra. *Jurnal Ilmiah Pendidikan dan Pembelajaran*, 3(3), 339–347. <https://doi.org/10.23887/jipp.v3i3.21844>
- Pratama, T. (2017). *Tes dan hasil tes psikologi galen*. Personality Plus, Florence Littauer.
- Prawira, P. A. (2014). *Psikologi umum dengan perspektif baru* (Cetakan II). Ar-Ruzz Media. <https://id.scribd.com/document/496655149/Psikologi-Umum-Dengan-Perspektif-Baru-Purwa-Atmaja-Prawira>
- Prawito, A. (2021). Klasifikasi karakteristik kepribadian manusia berdasarkan tipologi hippocrates galenus menggunakan metode naïve-bayes. *Seminar Nasional Inovasi Teknologi*, 5(1), 133–140. <https://proceeding.unpkediri.ac.id/index.php/inotek/article/view/917>
- Putri, F. A., Vardani, E. N. A., & Anggraeni, A. W. (2023). Kajian psikologi sastra tokoh utama dalam novel Pancarona karya Erisca Febriani. *Belajar Bahasa: Jurnal Ilmiah Program Studi Pendidikan Bahasa dan Sastra Indonesia*, 8(2), 154–167. <https://doi.org/10.32528/bb.v8i2.373>
- Ratna, N. K. (2007). *Teori, metode, dan teknik pengkajian sastra*. Pustaka Pelajar.
- Sahir, S. H. (2021). *Metodologi penelitian* (Cetakan 1). KBM Indonesia.

- Sembiring, L. M. B. R., Harmaen, D., & Fauziyyah, D. F. (2021). Analisis konflik batin tokoh dalam novel Ivanna van Dijk karya Risa Saraswati. *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 2(1), 16–21. <https://ejournal.upi.edu/index.php/JPBSI/article/view/68457>
- Semi, M. A. (1993). *Metode penelitian sastra*. Angkasa.
- Setyorini, R. (2017). Analisis kepribadian tokoh Marni kajian psikologi Sigmund Freud dalam novel Entrok karya Okky Madasari. *Kajian Linguistik dan Sastra*, 2(1), 12–24. <https://journals.ums.ac.id/KLS/article/view/5348>
- Siswanto, W. (2008). *Pengantar teori sastra*. Grasindo.
- Sobur, A. (2003). *Psikologi umum dalam lintas sejarah*. Pustaka Setia. <https://id.scribd.com/document/380853524/PSIKOLOGI-UMUM#page=385>
- Sugiyono. (2013). *Metode penelitian bisnis: Pendekatan kuantitatif, kualitatif, kombinasi dan R&D* (19th ed.). Alfabeta. <https://archive.org/details/buku-metode-penelitian-sugiyono/page/n4/mode/1up>
- Suharianto, S. (1982). *Dasar-dasar teori sastra*. Widya Duta. https://books.google.co.id/books/about/Dasar_dasar_teoris_sastra.html?id=Flv4GgAACAAJ&redir_esc=y
- Sunendar, D., & Adriany, V. (2023). It's all about the product': Doing research in neoliberal times in Indonesian higher education. *Globalisation, Societies, and Education*, 23(3), 784–794. <https://doi.org/10.1080/14767724.2023.2212438>
- Suryabrata, S. (2005). *Psikologi pendidikan*. PT Rajagrafindo. https://books.google.co.id/books/about/Psikologi_pendidikan.html?id=ewiyAQAAACAAJ&redir_esc=y
- Syah, M. (1999). *Psikologi pendidikan dengan pendekatan baru*. PT Remaja Rosdakarya. <https://books.google.co.id/books?id=61n7jwEACAAJ>
- Syahfitri, D. (2018). *Teori sastra konsep dan metode*. In S. Sari (Ed.), *Angewandte Chemie International Edition* (Cetakan 1). Pustaka Ilmu Yogyakarta. https://www.researchgate.net/publication/353750201-TEORI_SASTRA_Pustaka_Ilmu_Yogyakarta
- Teeuw, A. (1983). *Membaca dan menilai sastra: Kumpulan karangan* (2nd ed.). Gramedia Pustaka Utama.
- Toenloie, A. J. (2021). *Pendekatan penelitian kualitatif bidang pendidikan: Landasan, teori, dan panduan*. Ahlimedia Press. https://digilib-pps.insuriponorogo.ac.id/file_buku/b74eaf4b608c7ce7efce9c5e42af75cf.pdf
- Wahyuni, R., & Ambarwati, A. (2023). Pertentangan psikologis tokoh ping dalam novel Rapijali 1 Mencari karya Dee Lestari: Kajian Carl Rogers. *Salingka, Majalah Ilmiah Bahasa, dan Sastra*, 20(1), 19–31. <https://doi.org/10.26499/salingka.v20i1.820>
- Wellek, R., & Warren, A. (1993). *Teori Kesusastraan diindonesiakan oleh Melani Budianta*. Gramedia Pustaka Utama. https://books.google.co.id/books/about/Teori_kesusastraan.html?id=5bBUAAAACAAJ&redir_esc=y
- Wicaksono, A. (2014). *Pengkajian prosa fiksi* (edisi revisi) (Fahrurrozi, Ed.). Garudhawaca. <https://books.google.co.id/books?id=4OmtDgAAQBAJ&printsec=frontcover&dg#v=onepage&q&f=false>
- Zaviera, F. (2020). *Teori kepribadian Sigmund Freud*. Prismasophie.