

Henry Murray's Psychoanalytic Study on the Character Miyo Saimori in the Anime *Watashi no Shiawasena Kekkō*

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Abstract. This research discusses the personology of the character Miyo Saimori in the anime *Watashi no Shiawasena Kekkō* using Henry Murray's psychoanalytic theory. The anime tells the story of Miyo, who comes from the prestigious Saimori family but is constantly treated poorly by them. Miyo's father always shows favoritism toward Kaya because Kaya possesses supernatural powers, such as the ability to see ghosts, unlike Miyo. As a result, her father despises her. This research uses a descriptive qualitative method, which aims to illustrate in detail the facts, behaviors, or events that are the object of study. The purpose of this research is to describe the psychological needs of the character Miyo Saimori based on Henry Murray's theory. The analysis concludes that Miyo Saimori's psychological needs include: abasement, defendance, inavoidance, sentience, and rejection.

Keywords: *Miyo Saimori, Inavoidance, Henry Murray, Watashi No Shiawasena Kekkō*

RESEARCH BACKGROUND

According to (Rahmawati et al., n.d., 2022), literature as a branch of the humanities encompasses a wide range of scholarly approaches, including philosophy, psychology, sociology, anthropology, and religion. Psychology is one of the literary studies approaches that analyzes the psychological issues of human beings (characters) in literary works, whether from the perspective of the work itself, the author, or the reader. Through literary psychology, one can study psychological concepts without necessarily delving into pure psychology, which often employs academic and technical language that may not appeal to everyone (Ahmadi Anas, 2015).

Endraswara (2008:196) explains that psychoanalysis is frequently used as a foundational framework in literary studies that apply psychological approaches. Generally, psychoanalysis plays a significant role in revealing the psychological aspects within literary works, particularly in analyzing characters in novels, dramas, and other literary forms.

According to (Gama, 2024), anime, as one form of literary work, is a type of animation that originated in Japan. Anime is known for several distinctive features, such as large eyes, colorful hair, and highly expressive facial emotions (Steinberg, 2012). It includes a wide variety of engaging genres, such as drama, action, adventure, comedy, horror, fantasy, and science fiction. As a result, anime is enjoyed not only by young audiences but also by adults. Anime has a unique way of conveying the meaning embedded within its narratives. Thus, it functions not only as entertainment but also provides an opportunity for personal reflection and critical interpretation (Clements & McCarthy, 2001).

One of the recommended anime to watch is *Watashi No Shiawase na Kekkō (My Happy Marriage)*. The story revolves around Miyo Saimori, a beautiful, innocent, and kind-hearted young woman born into a wealthy family. Her father is named Shinichi Saimori, and her mother is Sumi

Saimori. The story begins when Sumi's father, Yoshirou Usuba—who is also Miyo's grandfather—falls into significant debt and faces impending bankruptcy. At that time, Sumi overhears a conversation about the debt, and shortly after, the Saimori family proposes a marriage arrangement. They promise to repay the debt under the condition that Sumi marries Shinichi Saimori. This arrangement was not only for business purposes but also motivated by the Saimori family's desire to strengthen their bloodline through powerful supernatural abilities.

Miyo Saimori is later born without any supernatural powers. In fact, her true abilities were sealed by her mother, Sumi, who feared they would be exploited by the Saimori family. After some time, Sumi passes away, and Shinichi remarries a woman named Kanoko Saimori. Together, they have a daughter named Kaya Saimori. Following Sumi's death, Miyo's life becomes increasingly miserable. However, her fate begins to change after she meets Kudou Kiyoka, who brings happiness into her life.

The aim of this research is to describe the psychological needs of the character Miyo Saimori in the anime *Watashi No Shiawase na Kekkon*, using Henry Murray's psychoanalytic theory.

According to Murray, as cited in (Kawuwung et al., 2023), the concept of "needs" represents internal drives within the cognitive system that influence an individual's behavior, perception, and actions. These drives function as directional mechanisms aimed at altering unsatisfactory conditions. To fulfill such needs, affective components—such as particular sensations or emotions—are typically involved, as well as appropriate forms of expression to channel these drives in an adaptive manner (Jatinegara et al., 2024).

According to Henry Murray, as cited in (Alwisol, 2018), human needs are closely related to an individual's psychological condition. Murray identified 20 essential needs within human beings. Of these 20 needs, 19 are psychogenic in nature, meaning they are purely psychological, while one—sexual need—is physiological due to its connection with biological sexuality.

Watashi no Shiawase na Kekkon presents a compelling story that follows the main character from childhood to adulthood, consistently surrounded by individuals who inflict emotional trauma. This psychological complexity makes the character particularly intriguing for analysis. Based on the results of the analysis, it can be concluded that Miyo Saimori's dominant psychological needs include: abasement, defendance, inavoidance, sentience, and rejection.

REVIEW OF RELATED LITERATURE

Anime *Watashi No Shiawase Na Kekkon*: provides a picture of Miyo Saimori's journey to rise from a dark past and continue a happy life with people who accept her existence. The conflicts that keep coming do not make Miyo Saimori desperate. Miyo Saimori's development to be able to become a person who is beneficial to others, and the struggles she goes through make the anime *Watashi No Shiawase Na Kekkon* very interesting to study more deeply.

Research using Henry Murray's Psychoanalysis theory was also conducted by (Daniswara et al., n.d., 2023) entitled *The Needs of Harumichi Namiki's Character in the First Love Drama, Henry Murray's Psychoanalysis Study*. Daniswara's research focuses on the needs of Harumichi Namiki's character influenced by internal and external factors. Daniswara's research results show that the needs that fulfill Harumichi Namiki dominate internal factors compared to external factors.

The difference lies in the data used. The author's research uses data obtained from the Watashi No Shiawasena Kekkō anime as the object of research. Until now, it has never been used as research material in the theory.

RESEARCH METHOD

The research method used in this study is descriptive qualitative. According to Moleong (2005:4), the descriptive qualitative approach is a research method in which the data are presented in the form of words and images rather than numbers. These data can be obtained from interviews, notes, photographs, videos, or personal documentation. This study aims to describe and understand events within social life, particularly those related to social deviance, through a descriptive qualitative approach. The primary purpose of this approach is to examine and clarify phenomena that occur in social life.

RESULTS AND DISCUSSION

Based on the results of the analysis, it was found that the character's psychological needs include the following:

Need for Abasement

When the Saimori family treats Miyo poorly and constantly blames her, instead of defending herself, Miyo tends to internalize the blame and reproach herself.



Figure 1. Kaya scolding Miyo



Figure 2. Miyo apologizing

Episode 1 - Minute 01:20 Episode 1 - Minute

01:23

Kaya San: 何よこれ！

こんなお茶渋って飲めないわ！

Nani yo kore!

Konna ocha shibukutte nomenaiwa!

What is this?!

This green tea is too bitter to drink!

Miyo san: 申し訳ございません。

Moushiwakegozaimasen.

I'm so sorry.

Figures 1 and 2 depict how the Saimori family treats Miyo harshly. The scene and dialogue illustrate Miyo's stepsister, Kaya, scolding her because the green tea Miyo prepared was too bitter. In response, Miyo immediately apologizes without defending herself.

Miyo, the eldest daughter of the Saimori family, is consistently mistreated by her relatives. She receives no affection from her father and is expected to obey the words of her family without question. As a result, Miyo becomes someone who is afraid to speak up. When Kaya scolds her, Miyo instinctively blames herself and apologizes without resisting or challenging Kaya's words. Whatever Miyo does is always perceived as wrong by the Saimori family. She is expected to submit and live in fear of them. Even when something is not her fault, Miyo habitually apologizes and internalizes the blame. This scene clearly demonstrates Miyo's tendency toward self-blame.

Defeat



Figure 1. Miyo listen to her father decision.

Episode 1. menit 10:41

覚悟していた、使用人同然の私が結婚できるわけがないって。

この家で存在を許されて、穏やかに過ごせる日々がそんな簡単に私のもとにおとずれるわけがないって。

Kakugo shite ita, shiyounin douuzen no watashi ga kekkon dekiru wake ga na itte.

Kono ie de sonzai o yurusarete, odayaka ni sugoseru hibi ga sonna kantan ni watashi no moto ni otozu reu wake ga naiite.

"I was prepared. Someone like me, treated like a servant, could never hope to marry.

I knew it wouldn't be that easy to be accepted and live peacefully here."

Figure 1 shows Miyo's father's decision regarding the future of the Saimori family.

This scene depicts the head of the Saimori family, Shinichi Saimori, delivering an important decision to both Miyo Saimori and Kaya Saimori. Miyo had once hoped to leave the Saimori household and be free from her family's mistreatment, but that hope had already vanished. She also lost the hope of being with Kouji Tatsuishi. The decision announced was that Kaya Saimori would marry Kouji Tatsuishi, while Miyo was arranged to marry Kiyoka Kudou.

Kiyoka Kudou is the respected head of the Kudou family, a man known for his cold demeanor. The Kudou family also comes from a noble background. However, Miyo simply remains silent and shows no objection to the decision. This scene illustrates Miyo's resignation and her pattern of accepting defeat in the face of everything imposed upon her by the Saimori family.

Need for Defenceance

The need for defenceance refers to an individual's need to protect themselves from attacks, criticism, and insults.



Figures 1 and 2 show Kaya speaking to Miyo, while Miyo endures the insults.

Episode 4. Menit 09:18

Kaya san: なつかしわね、そのだまり

どこいても、変わらないお姉さま

natsukashihane sono damari,

Doko niitemo, kawaranai onesama. Your silence brings back memories.

No matter where you are, you're still the same, Sister.

Miyo san: そ...んなことは... So...n nakotowa..

That's. It's not like that

Figure 1 shows Miyo unexpectedly encountering Kaya Saimori.

Kaya constantly insults Miyo, and Miyo remains silent, enduring the harsh words without responding.

This scene takes place while Miyo is shopping for a gift for Kudo Kiyoka. She happens to meet Kaya Saimori and Kouji. Kaya repeatedly mocks and belittles Miyo, implying that she is incapable of finding happiness. Despite this, Miyo restrains herself and chooses not to respond to Kaya's cruel remarks. This scene illustrates Miyo Saimori's psychological need for defenceance, as she consistently suppresses her reactions to verbal abuse.



Figure 2. Miyo Saimori endures the abuse from the Saimori family.

Episode 6. Menit 07:42

でも、諦めたくない。

Demo, akirametakunai.

But, I don't want to give up

Figure 2 depicts Miyo Saimori being abused by Kanoko Saimori and Kaya Saimori.

This scene portrays Miyo being kidnapped, tortured, and forced to declare the cancellation of her engagement to Kiyoka Kudou. However, Miyo resists and firmly states that she will not give up and refuses to say that she is breaking off the engagement. She consistently rejects the pressure to say something against her will and endures the ordeal until Kiyoka Kudou arrives to rescue her. This scene highlights Miyo's strong need for defence, as she withstands verbal and physical attacks without surrendering.

Need for Inavoidance

The need for inavoidance refers to an individual's desire to avoid humiliation and escape embarrassing situations. It also involves holding back from taking action due to fear of failure.



Figure 1. Miyo Saimori speaking with Hana (a maid in the Saimori household)

Episode 04. menit 16.26

真実を知られたら、絶対にわたしは捨てられんだって *Shinjitsu o shiraretara, zettai ni watashi ha suterarerundatte*. If the truth is revealed, I'll definitely be abandoned."

Figure 1 illustrates Miyo's fear of failure if Kudo Kiyoka discovers that she does not possess any supernatural abilities.

In this scene, Miyo is speaking with Hana, a maid in the Saimori household. Miyo expresses her fear that if she tells Kudo Kiyoka the truth—that unlike others, she has no supernatural powers—he will abandon her. Miyo's deep pessimism and fear of failure haunt her and cause her to doubt the future of their relationship. This scene reflects Miyo Saimori's tendency to restrain herself from taking action due to the fear of failure, clearly illustrating her psychological need for inavoidance.

Needs Sentience

The need for sentience refers to an individual's desire to seek emotional experiences, to possess and enjoy beauty, and to attain a sense of eternal perfection.



Figure 1. Miyo's desire to be with Kudo Kiyoka.

Episode. 3 menit 17:27

でも望んでしまった、少しでも長くこの人とともに痛いあとでいくらでもどんな罰で受けます。

だからおねがいします。もう少しだけ、いつか自分でけじめをつけるその日まで。

Demo nozonde shimatta, sukoshi demo nagaku kono hito to Tomoni itai to. Atode ikura demo donna batsu de ukemasu. Dakara onegaishimasu.

Mou sukoshi dake, itsuka jibun de kejime o tsukeru sono hi made.

"I hope I can stay with him for as long as possible. I'll accept the consequences later. That's why...

please, just a little longer, until the day I can take full responsibility myself."

Figure 1 illustrates Miyo Saimori's hope to remain by Kudo Kiyoka's side. This scene and dialogue take place while Miyo and Kiyoka are spending time together. Kudo Kiyoka expresses his intention to marry Miyo. However, Miyo fears that once he learns the truth—that she lacks any supernatural abilities—he may not accept her. Despite her fears, Miyo deeply wishes to stay with him. Her attitude in this moment reflects her strong emotional longing and highlights her psychological need for sentience: the desire to experience and hold on to beauty, emotional connection, and an ideal sense of perfection.

Needs Rejection

The need for rejection refers to an individual's desire to distance themselves from people they dislike or do not feel comfortable with.



Figure 1. Miyo wants to leave the Usuba household to see Kudo Kiyoka.

Episode 11. menit 20:14

旦那様の元へ行かせてください！ Danna sama no gen e ikasetekudasai! Please let me go to my husband!

Figure 1 shows Miyo Saimori expressing her desire to leave and go to Kudo Kiyoka. She wants to leave the Usuba household behind.

This scene takes place after Miyo's supernatural powers have awakened, and she is required to stay with the Usuba family, as they are the only ones capable of helping her control her abilities. However, Miyo does not want to be separated from Kudo Kiyoka. One day, while communicating with the spirit of her biological mother through a cherry blossom tree, Miyo is suddenly approached by Arata Usuba (her cousin), who brings troubling news about Kudo Kiyoka. Upon hearing this, Miyo becomes determined to leave the Usuba family and reunite with Kudo Kiyoka. This scene reflects Miyo's psychological need for rejection, as she wishes to distance herself from those she does not feel close to and be with the one she truly cares about.

CONCLUSION

After analyzing the personology data of the character Miyo Saimori in the anime *Watashi No Shiawase na Kekkon*, the author concludes that Miyo Saimori exhibits several psychological needs, including abasement, defendance, inavoidance, sentience, and rejection.

The need for abasement is evident in Miyo Saimori's tendency to blame herself and easily accept defeat.

The need for defendance is reflected in her behavior of restraining herself from reacting to the harsh criticisms and mistreatment from those around her.

The need for inavoidance is demonstrated through her pessimistic attitude—Miyo often holds herself back out of fear of failure and lacks self-confidence, believing that she is inherently a failure.

The need for sentience is seen in Miyo's deep desire to stay with Kudo Kiyoka, regardless of the consequences. This shows her emotional longing to possess and appreciate beauty and meaningful connection.

The need for rejection is shown in Miyo's desire to leave the Usuba family, as she wishes to be with Kudo Kiyoka. This highlights her intention to distance herself from people she does not feel close to or comfortable with.

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