

## **A Personological Study of Kiryu Kazuma in the Drama Series Like a Dragon: Yakuza (Based on Henry Murray's Theory)**

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**Abstract.** This research focuses on the personology of the character Kiryu Kazuma in the drama series Like a Dragon: Yakuza using Henry Murray's personology framework. Like a Dragon: Yakuza is a drama series adapted from SEGA's famous video game Yakuza, which tells the story of a former yakuza named Kiryu Kazuma. The story centers on Kazuma's struggle to build a new life after leaving the criminal underworld while still becoming entangled in various conflicts related to his past and the people around him. Kiryu Kazuma is portrayed as a character with strong principles, self-sacrificing tendencies, and one who often faces difficult decisions to protect those he cares about. Kazuma's challenging life journey and his emotional complexity prompted the author to analyze the needs possessed by this character. This study aims to identify the needs of Kiryu Kazuma in the drama series Like a Dragon: Yakuza. The method used in this research is descriptive qualitative. Descriptive qualitative is an approach that primarily focuses on deeply describing phenomena based on non-numerical data. The results of the analysis indicate that Kiryu Kazuma's needs include the needs for Abasement, Aggression, Exhibition, Nurturance, and Play.

**Keywords:** Character analysis, Henry Murray, Kiryu Kazuma, Like a Dragon: Yakuza, Personology

### **RESEARCH BACKGROUND**

Juni Ahyar in Fatur Rahman (2023), says that literature is a form of written work that has elements of aesthetics and beauty, created by an author. Literature can be in the form of prose or poetry, both of which often contain values of realism, culture, and outlook on life conveyed through beautiful and rich language. In addition, literature also includes various types of works, such as novels, short stories, poetry, drama, and others.

Rostnawa in Falikhah (2024) also argues that literary works are not limited to written forms, but can also be adapted into audio-visual forms, such as films, dramas, and live action. The process of adapting literary works into films has been a growing practice in the film industry for a long time.

Sholihah & Fanani (2018), said drama is a form of literary work that has high artistic value, with various elements such as theme, plot, characterization, setting, and mandate presented through live performances by the players. In addition, drama represents real life by displaying conflict and character emotions through evocative scenes and dialog.

According to Anwar (2019), The word 'drama' originates from a Greek term "draomai" which means to do, act, or behave. Literally, drama refers to action or deeds. Drama itself is a representation of life realized through movement. The main source of drama lies in the conflicts that arise from basic human characteristics. In addition, the script reflects the expression of the playwright's thoughts, which contain universal values and experiences, and become an important foundation for actors in animating their roles.

According to Waluyo in Suroso cited by Salsabila and Devi (2021), the structure of drama includes several main elements, namely characterization and character, plot or story framework, dialogue or conversation, setting or scene, theme as the basis of the story, mandate, technical instructions, and drama as a reflection of life. If categorized based on the inner and physical structure, the physical structure includes character, plot, setting, dialogue, and side text, while the inner structure consists of theme and mandate. Dialogue is a key element in a drama because it is played by the characters. Character or characterization is an important element that plays a role in building a story to make it feel more alive and real. Usually, the characters act out the characters according to the drama script, although in some cases, improvisation is also used.

According to Abrams in Kemal (2014), a character is an individual who appears in a narrative work or drama and is understood by the reader as a figure who has certain tendencies and moral values. These characteristics are reflected through the words and actions that characters take in the story. In addition, a character can also be defined as a fictional figure involved in various events that build the course of the story.

Character analysis in a drama can be done with a psychoanalytic theory approach. Psychoanalytic theory explores the origins and formation of human personality. This theory focuses on the main elements such as motivation, emotions, and other aspects of personality. Psychoanalysis is based on the assumption that personality development begins when conflicts arise from various psychological aspects within a person (Ardiansyah et al., 2022).

One branch of psychoanalytic theory is Henry Murray's theory of personology, which focuses on needs and pressures. Henry Murray viewed case studies as a major source of data in psychology, particularly because of their relevance to psychotherapy. The theory of personality, referred to as "Personology", reflects the view that each individual is unique as a result of the needs that arise throughout their lives and how those needs are met (Murray in John P. Walsh 2015).

Personology, a concept introduced by Henry A. Murray, focuses on the dynamic interaction between individual personality and the social environment. In his work *Explorations in Personality*, Murray argued that personality develops as a result of the interaction between inherent psychological needs and external social pressures (Murray in Rani and Nagalakshmi 2024).

The author in this study uses Henry Murray's personology theory to analyze Kiryu Kazuma's character in the drama series *Like a Dragon: Yakuza* which tells the story of Kazuma Kiryu, a former Tojo clan member who tries to get out of the criminal world but continues to be dragged into the Yakuza conflict. Known as a strong and noble-hearted figure, Kiryu is involved in various fierce battles and faces moral dilemmas in maintaining his honor as a warrior in the harsh world of crime.

Kiryu's journey is not only facing various enemies from the criminal world, but also trying to protect people who are considered family. However, the challenges he faces make it truly difficult for him to escape the Yakuza world.

## REVIEW OF RELATED LITERATURE

The drama *Like a Dragon: Yakuza* successfully portrays the dynamics of loyalty, betrayal, and Kiryu's struggle to find his way after leaving his past as a Yakuza. Kazuma Kiryu's complex emotional development in dealing with conflicts between responsibility, morality, and his desire to live a better life is an interesting topic to analyze more deeply.

Similar research using Henry Murray's Personology theory conducted by Muflikhah et al., (2023) entitled *Personology of Mashiba Kurumi in Drama Kikazarui Koi Niwa Riyuu Ga Atte*. Muflikhah and friends' research focuses on the needs that exist in the character Mashiba Kurumi. The results of Muflikhah's research show that the character Mashiba Kurumi has fulfilled five personological needs, including Achievement, Affiliation, Counteraction, Difference, and Nurturance.

Another research was also conducted by Markhotimah (2023) with the title *Needs Character Onotora Shu in the Drama Series "Boku No Satsui Ga Koi Wo Shita": Henry Murray's Psychoanalysis Study*. The results of Markhotimah's research reveal that the character Onotera Shu fulfills Henry's five personological needs. Although the previous studies both used Henry Murray's theory of personological needs, there are differences between the two studies and the author's research.

The difference lies in the data source used, the author's research uses data obtained from the drama series *Like a Dragon: Yakuza* as the object of study, which until now has never been used as research material in the context of this theory.

## RESEARCH METHOD

In this study, the author employs a qualitative descriptive approach to examine and analyze each narrative text. Kim, H., Sefcik, J. S., & Bradway C in Wiwin Yuliani (2018) the descriptive qualitative method is used in research to address questions concerning the individuals involved, the nature of the event, its location, and the manner in which it takes place. This approach allows for an in-depth exploration of a phenomenon to uncover emerging patterns. Simply put, descriptive qualitative research represents a more straightforward form of qualitative inquiry that follows an inductive reasoning process. An inductive approach implies that the research starts by observing a particular process or occurrence, which then produces generalizations as conclusions from the analysis carried out. The author analyzes the data by examining the main character using Henry Murray's personology literary psychology approach regarding human needs. The analysis process begins by identifying scenes and dialog in the drama series *Like a Dragon: Yakuza*. The data that has been collected is then categorized based on Henry Murray's personology theory. Furthermore, the data is analyzed to reveal various aspects of psychological needs that influence the motivation and actions of the main character.

According to Henry Murray in Alwisol (2018), there are 20 needs that influence individual behavior. Some of them are:

Needs abasement, which is the tendency to defer to external forces, feel guilty for others' mistakes, accept inferiority, and blame or harm oneself.

Needs aggression, which includes violent acts against opposition, retaliating for insults, inflicting punishment, belittling others, and opposing opposing views.

Needs exhibition, which is the drive to attract attention and impress others through achievements or appealing behavior. A supportive environment can encourage individuals with this need to always be the center of attention.

Needs achievement, reflecting the drive to complete challenging tasks, master skills, and compete to achieve high standards.

Needs nurturance, which is the drive to provide protection, assistance, and show forgiveness and generosity to those in need.

Needs play, reflecting the desire to have fun, enjoy humor, and relieve stress through recreational activities such as games, sports, or other entertainment.

After the data is classified based on the theory used, the author analyzes the data and draws conclusions and writes down the results of the analysis.

## RESULTS AND DISCUSSION

Based on analysis result, it was found that Kiryu Kazuma's character's needs include needs for Abasement, needs for Aggression, needs for Exhibition, needs for Nurturance, and needs for Play.

### Abasement



(Episode 1 minutes 15:37)

一馬 : 俺を堂島組に入れてください

*Kazuma : ore o Dōjima-gumi ni iretekudasai*

Kazuma : Please, let me join the Dojima clan.

The scene is of Kiryu Kazuma bowing before a Yakuza leader begging to be recruited into the Yakuza.

Kazuma shows subservience to the Yakuza leader by begging to join the Dojima clan. This reflects the need to accept an inferior position in order to achieve his goals.

His attitude can be attributed to loyalty and dedication to the hierarchical system in the Yakuza world, where obedience to the leader is part of the value of honor.

This explains the existence of abasement needs in Kiryu Kazuma.

## Achievement



(Episode 1 minutes 01:13)

一馬 : 俺は龍になりたかった

*Kazuma : ore ha ryuu ni naritakatta*

Kazuma : I want to be a dragon



(Episode 1 minutes 01:14)

The scene excerpt shows a young Kiryuu Kazuma saying he wants to be a dragon. The second scene shows an adult version of Kiryuu Kazuma who still has the same desire to be a dragon.

The dragon here is a Yakuza fighter who wins matches continuously so that he gets a dragon tattoo on his back, this means that there is ambition in Kiryuu Kazuma's character and this proves the need for achievement in the form of ambition.



(episode 2 minutes 34:55)

錦 : ハンコ 手に入れねえと!俺たちの手で!

一馬: ハハハ! 行くぞ!

*Nishiki: hanko te ni ireneeto! oretachi no te de!*

*Kazuma: hahahahaha! Ikuzo!*

Nishiki: We have to get that seal! With our own hands!

Kazuma : hahahahaha! Let's go!



(episode 2 minutes 35:03)

The scene in the dialog is about Nishiki who invites Kazuma to carry out a mission to take the seal, Kazuma agrees and is excited to do the mission as evidenced by the conversation in the dialog, this explains that Kiryuu Kazuma has a needs achievement in the form of enthusiasm seen from Kazuma's cheerful face.

## Aggression



(Episode 1 minutes 08:47)



(Episode 1 minutes 08:49)

桐生: お前何やってんだよ!

錦山: なんだよ一馬も手伝えよ

桐生: とっくにバス出てんだろ

Kiryuu: *Omae nani yattenda yo!*

Nishikiyama: *Na nda yo Kazuma mo tetsudaeyo.*

Kiryuu: *Tokkuni basu dete ndaro*

Kazuma: What are you doing?

Nishiki: What's wrong? You might as well help us.

Kazuma: The bus has been leaving for a long time.

The scene is about Kazuma who is angry because his friends relaxed and did not follow Kazuma's plan to escape at the time Kazuma had set.

Kazuma's frustration and anger arises when his plan does not go as expected, for example when his friends do not follow the escape plan.

This shows that Kiryu Kazuma has an aggression drive when facing obstacles that hinder his achievement. Kazuma's emotional attitude because his plan did not meet expectations proves that there is need aggression in Kazuma.

## Exhibition

一馬: 俺は堂島の龍になりたいんです

そへい: お前...意味分かって言ってるのか?

一馬: 堂島の龍は地下格闘技場の覇者でした、組長が龍を育て一龍の力で堂島組は神室町を支配した

そへい: お前なんでそんなこと知ってた?

一馬: ガキのころ 神室町 住んでて一回だけ試合見ました、あんときの背中の中に入れ墨は...、今でも忘れらんねえ、俺は自分の力を試したいんです

Kazuma: *Ore wa Dōjima no ryū ni naritai ndesu*

Sohei: *Omae... Imi wakatte itten no ka?*

Kazuma: *Dōjima no ryū wa chika kakutōgi-ba no hashadeshita, kumichō ga ryū o sodate ichiryū no chikara de Dōjima-gumi wa Kamuro-chō o shihai shita*

Sohei dojima: *Omaenande son'na ko to shittenda?*

Kazuma: *Gaki no koro kami Muromachi sun dete ikkai dake shiai mimashita, an toki no senaka no irezumi wa, ima demo wasure ran nē, ore wa jibun no chikara o tameshitai ndesu*

Kazuma: I want to be a Dojima dragon.



Sohei: Do you understand what you're saying?

Kazuma: Dragon Dojima is the champion of the underground fighting club, you cultivate and use the Dragon's power to make Kamurochou submit to Dojima's rule.

Sohei: Where do you know that from?

Kazuma: I lived in Kamurochou since childhood and saw his fights, I still remember the tattoo on his back, I wanted to test my skills.

(Episode 1 dialogue, minutes 17:07 - 18:09)

The dialog is about Kiryuu Kazuma saying he wants to become a dragon of the Dojima clan in front of the Yakuza leader Dojima. Kazuma wants to be the center of attention and highlight achievements that make the Yakuza leader and others admire his potential to become a dragon.

Kazuma's attempt to attract the Yakuza leader's attention shows Kazuma's desire to be recognized and admired. Kazuma's actions prove that Kazuma has exhibition needs.

### Nurturance



(Episode 5, minutes 19:57)



(Episode 5, minutes 20:04)

一馬: 明日勝ったら

ファイトマネーで手術代が払える

ミホ: ホントに?

一馬: ああ

*Kazuma: Ashita kattara faitomanē de shujutsu-dai ga haraeru*

*Miho: Honto ni?*

*Kazuma: Aa*

Kazuma: If I win tomorrow, my fighting money is enough for surgery.

Miho: Really?

Kazuma: Yes.

The scene and dialog are about Kazuma visiting Miho who is sick and saying that if Kazuma wins the match then the match money is enough to pay for Miho's surgery.

This explains Kazuma's concern for his friend, therefore this scene is categorized into the needs of affection nurturance.

Kazuma's concern for Miho, especially in paying for Miho's surgery, shows the need to protect and care for others. This proves that Kazuma has nurturance needs.

## Play



(Episode 2, minutes 10:35)



(Episode 2, minutes 10:46)

In the scene, Kazuma is seen waiting for Miho while smoking and playing punch with Miho.

The author categorizes the scene into relaxing needs play because the scene shows a calm and relaxed atmosphere.

His relaxed moments and jokes while playing with Miho show that Kazuma also has a need to relieve stress and enjoy life. This proves the existence of needs play in Kazuma.

## CONCLUSION

According to the analysis that has been conducted, it can be concluded that Kiryu Kazuma in the drama series Like a Dragon: Yakuza has needs, namely:

- 1) Needs abasement is reflected in his submissive attitude towards the Yakuza leader, showing his willingness to accept an inferior position in order to achieve his goals.
  - 2) Needs achievement appears in his ambition to become a “Dragon” and his enthusiasm in completing challenges.
  - 3) Needs aggression appears when he gets angry as a result of his plans not going as expected.
  - 4) Needs exhibition is seen in his efforts to attract attention and impress the Yakuza leader.
  - 5) Needs nurturance is seen in his concern for Miho by trying to finance her operation.
  - 6) Needs play is reflected in his moments of leisure and joy when joking with Miho.
- The analysis also shows that psychological and social factors in the Yakuza environment play a major role in shaping Kiryu Kazuma's character.



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