

Personality of the Character Hana in the Anime *Ookami Kodomo no Ame to Yuki* by Mamoru Hosoda : A Study of Henry Murray's Psychology

¹Isnau Zuyyina Aini P, ²Tri Mulyani Wahyuningsih

¹Universitas Dian Nuswantoro, Semarang, Indonesia

²Universitas Dian Nuswantoro, Semarang, Indonesia
(312202100978@mhs.dinus.ac.id)

Abstract. This study aims to analyze the personality dynamics of Hana in the anime *Ookami Kodomo no Ame to Yuki* using Henry Murray's personology theory, focusing on the interaction between psychological needs and environmental press. A descriptive qualitative method was employed, utilizing observation, listening, and note-taking techniques on scenes depicting the character's psychological events. The unit of analysis is the thema, defined as the interaction between need and press that produces specific behaviors. The results reveal six dominant needs: nurturance, achievement, autonomy, affiliation, defendance, and counteraction, while succorance appears only in Hana's early life. Environmental press is divided into alpha press (spousal death, economic hardship, adaptation failure, geographical isolation) and beta press (anxiety, guilt, fear of social stigma). The interaction between needs and press forms consistent personality dynamics throughout the narrative, with each press triggering specific needs manifested in adaptive actions. Hana's transformation reflects a shift from dependency to autonomy through activating needs relevant to situational demands. These findings confirm that personality is dynamic and shaped by responses to environmental pressures. This study contributes to literary psychology by demonstrating Murray's theory's effectiveness in revealing character complexity and expanding understanding of individual resilience in facing life challenges.

Keywords: Character analysis; Henry Murray; Hana; Needs; Press.

RESEARCH BACKGROUND

Anime has long evolved beyond its initial function as mere visual entertainment. Nowadays, anime is recognized as a narrative medium rich in psychological and philosophical exploration, capable of reflecting the complexities of human life, including issues of identity, trauma, and resilience (Napier, 2005). Among the many works that raise such themes, *Ookami Kodomo no Ame to Yuki* (2012) by Mamoru Hosoda stands out as an anime that presents deep emotional and psychological depth, especially through its main character, Hana. This film tells the story of Hana's struggle as a young mother who must raise her two children, Yuki and Ame, alone after the death of her husband, who was a werewolf. The uniqueness of her children, who inherit wolf genes, forces Hana to face various challenges, ranging from social pressure, economic difficulties, to inner conflicts as a single parent.

The complexity of Hana's character is the main attraction for psychological study. How can an ordinary woman survive and even grow amidst extraordinary life pressures? This question is relevant not only in a fictional context but also for understanding human mental strength in general. Previous research on Hana's character has been conducted from several perspectives. Hardzatillah (2017), for example, explored Hana's inner conflict using Kurt Lewin's conflict theory. Meanwhile, Himawan (2019) examined Freudian psychoanalytic dynamics in the same character, focusing on the defense mechanisms Hana used. Although both studies provide important contributions, neither has touched upon the fundamental aspect of the reciprocal interaction between environmental pressure and psychological needs, which is the core of human personality dynamics. This gap is what this research seeks to fill.

This research offers novelty by using Henry Murray's personology theory. Unlike other approaches that tend to be static or focus on one aspect alone, Murray's theory emphasizes that personality is the result of dynamic interaction between internal and external factors. Murray (1938) introduced the concept of need as an internal force that organizes behavior, and press as an external stimulus that influences the individual. The interaction between need and press is called the thema, which is the unit of analysis in this research. With this framework, the research can understand not only what Hana does, but also why she does it and how she interprets the challenges she faces.

Based on this background, this research aims to:

- (1) identify the psychological needs of Hana's character and their manifestation in behavior,
- (2) analyze the environmental press that influences her character development, and
- (3) describe the interaction between needs and press in shaping Hana's personality dynamics based on Henry Murray's personology theory.

REVIEW OF RELATED LITERATURE

This study refers to several previous studies that are relevant in terms of theory, method, and objects of analysis. Endraswara (2008) explains that literary psychology utilizes psychological theories to understand the psychological elements of characters in literary works, which in this case is anime as a popular cultural product rich in psychological narratives. Murray (1938) introduced the concept of need as an internal force that organizes behavior, and press as an external stimulus that influences the individual. The interaction between need and press is called the thema, which becomes the unit of analysis in this research.

Previous research on Hana's character has been conducted from several perspectives. Hardzatillah (2017) explored Hana's inner conflict using Kurt Lewin's conflict theory. Himawan (2019) examined Freudian psychoanalytic dynamics in the same character, focusing on the defense mechanisms Hana used. Pangaribuan and Wahyuningsih (2025) analyzed the needs of the character Miyo Sasaki in the anime *A Whisker Away*, where needs for nurturance, achievement, autonomy, affiliation, and counteraction were found. Wahyuningsih et al. (2024) also found that the interaction between internal needs and external pressures forms complex psychological dynamics within a character.

RESEARCH METHOD

This research uses a descriptive qualitative approach with literary psychology methods. This approach was chosen because it aligns with the research objective to describe and analyze the character's psychological phenomena in depth and holistically (Moleong, 2017). Endraswara (2008) explains that literary psychology utilizes psychological theories to understand the psychological elements of characters in literary works, which in this case is anime as a popular cultural product rich in psychological narratives.

The data source of this research is the anime *Ookami Kodomo no Ame to Yuki* by Mamoru Hosoda, produced by Studio Chizu and released in 2012 with a duration of 117 minutes. Data were collected through observation, listening, and note-taking techniques (Sugiyono, 2019). The researcher watched the film repeatedly to understand the overall storyline and identify scenes representing the

psychological events of Hana's character. Note-taking was done in detail, including the time of scene appearance, situation description, dialogue in Japanese along with its translation, and preliminary notes on possible data categories based on Murray's theoretical framework.

The unit of analysis in this research is the thema, which is a pattern of interaction between a specific psychological need and a specific environmental press manifested in observable behavior, decisions, or emotional responses (Murray, 1938). The collected data were then classified into categories of needs (based on Murray's operational definitions) and press (alpha and beta), before being analyzed to find consistent thema patterns throughout the narrative.

RESULTS AND DISCUSSION

This section presents the research findings regarding the psychological needs of Hana's character, the environmental press that influences her, and the patterns of interaction between the two (thema) that shape Hana's personality dynamics throughout the film.

Psychological Needs of Hana's Character

Based on the analysis of the entire film narrative, seven psychological needs were found in Hana's character. Six of these appear dominantly throughout the story, while one need appears only in the early phase and then must be suppressed due to changing conditions.

1. Need for Nurturance

The need for nurturance, or the need to provide affection, help, and protection to others who are weak, is the most fundamental need in Hana. This need manifests in various decisions and actions, especially after her husband's death.



Figure 1

子供たちの面倒をよく見てください

Kodomo-tachi no mendō o yoku mitekudasai

take good care of the children



Figure 2

私は彼らの面倒をよく見ます

Watashi wa karera no mendo o yoku mimasu

I will take good care of them

The most powerful scene representing this need is when Hana seems to receive a message from Ookami, her deceased husband (minute 21:56). In the message, Ookami says, "Kodomo-tachi no mendō o yoku mitekudasai" ("take good care of the children"). Hana's response to this message is psychologically significant. She answers with conviction, "Watashi wa karera no mendo o yoku mimasu" ("I will take good care of them").

This monologue is a direct manifestation of the need for nurturance activated by the alpha press of her husband's sudden death. The phrase "Leave it to me" is not just a promise but a statement of commitment that becomes the foundation for all of Hana's subsequent nurturing actions. Within Murray's theoretical framework, this verbal behavior is an active response to environmental pressure, where the need to nurture transforms into determination that drives real action.

The complexity of Hana's need for nurturance is further seen in the scene when Yuki, her first child, suffers from detergent poisoning (around minutes 40-45). Young, curious Yuki accidentally ate detergent powder. Hana, finding Yuki with a foaming mouth, immediately carries him and runs to town to seek medical help. However, she faces a devastating dilemma: a children's hospital or a veterinary hospital? Yuki is a werewolf, and no medical institution is designed for a creature like him.

The scene of Hana's confusion in front of two hospital signs is one of the most psychologically complex moments in the film. From the perspective of alpha press, the situation is critical because poisoning in a young child can be fatal within hours. From the perspective of beta press, Hana is overwhelmed with guilt, perceiving the incident as a result of her negligence. She carries a double burden: a dying child in her arms, and a silent accusation against herself as a mother who was not vigilant enough.

Within Murray's theoretical framework, this scene is the most intense manifestation of the need for nurturance, but in a paradoxical form. The need for nurturance is active with extraordinary intensity, yet it has no effective channel for expression because all available choices feel wrong. This is what Murray calls need frustration in its most acute form: the need is so strong, but there is no proper path

for fulfillment. Hana's eventual decision to rush to a children's hospital despite the risk shows that she prioritizes human medical care over revealing her child's identity, demonstrating how nurturance overrides other concerns in moments of crisis.

Throughout the film, the need for nurturance continues to evolve. As the children grow older, Hana's nurturing shifts from physical protection to emotional guidance. When Ame decides to live in the forest as a wolf, Hana initially resists but eventually accepts his choice, showing that nurturance also involves letting go when necessary. This evolution demonstrates that psychological needs are not static but adapt to changing circumstances and the developmental stages of those being cared for.

2. Need for Succorance



Figure 3

The need for succorance, or the need to receive help, protection, and emotional support from others, appears only in the early phase of the story, precisely when Hana is still with Ookami and experiencing morning sickness due to her first pregnancy. This scene depicts a phase where Hana is physically and emotionally vulnerable and needs support from her partner.

At this stage, Hana is still in a relatively safe and supportive environment. Therefore, the need for succorance can be fulfilled through her husband's presence. This contrasts with the phase after Ookami's death, where the source of fulfillment for this need disappears, and Hana is forced to suppress it to prioritize other, more urgent needs such as nurturance and autonomy.

This scene is important because it shows the starting point of Hana's character journey. Before the tragedy, Hana could still be a recipient of help. Ookami's death becomes the greatest environmental pressure that forcibly shifts her need hierarchy. Hana's resilience, therefore, is born from necessity, not from innate privilege. The suppression of succorance is not a sign of weakness but a strategic psychological adaptation. Hana does not stop needing support; rather, she redirects her energy toward fulfilling the needs of her children, effectively postponing her own need for care indefinitely.

Interestingly, hints of succorance reappear subtly in later scenes, such as when Hana accepts small gifts of vegetables from neighbors or when she allows the elderly farmer to teach her agricultural techniques. Although she never explicitly asks for help, these moments show that the need for succorance is never truly eliminated but is instead transformed into more socially acceptable forms of receiving support that do not compromise her role as a caregiver.

3. Need for Achievement



Figure 4

The need for achievement, or the need to overcome obstacles, accomplish difficult tasks, and achieve standards of excellence, becomes a very dominant need in Hana, especially after she decides to move to the countryside. The scene depicting the interaction between the need for achievement and the alpha press of economic hardship occurs after Hana arrives at the dilapidated old house in the countryside. She faces a very concrete reality: a leaking roof, decaying walls, dusty floors, and an empty, unworked plot of land. Her savings are dwindling while she must provide for two young children.

This economic pressure is no longer an abstract worry but a real threat to their survival. From this pressure, the need for achievement emerges with high intensity. This need is not born from a desire to compete with others, but from a fundamental psychological drive to change an unsatisfactory condition (poverty and helplessness) into a better one (independence and well-being).

The behavioral manifestation of this interaction is seen in a series of diligent and structured actions taken by Hana. She buys farming guidebooks, learns to identify soil types and seasons, tries planting vegetables gradually, repairs the house bit by bit, and manages her finances as frugally as possible. Each small success, like harvesting a bunch of vegetables or fixing a part of the leaking roof, is not merely the completion of a routine task, but a psychological achievement that reinforces her belief that she is capable of overcoming difficulties.

This pattern of interaction between economic pressure and the need for achievement forms a consistent theme throughout the film. Whenever economic pressure reappears, the need for achievement is reactivated, and Hana responds by seeking new solutions, learning from mistakes, and continuing to strive for financial independence. What makes Hana's achievement need particularly compelling is its intrinsic nature. She does not seek recognition or praise from others. When the villagers finally acknowledge her hard work, she responds with humble gratitude rather than pride. This suggests that her achievement drive is oriented toward mastery and survival rather than external validation.

Moreover, Hana's need for achievement extends beyond economic survival to include personal growth. She learns to cook traditional village dishes, masters the art of preserving food for winter, and even teaches herself basic veterinary skills to care for her children when they fall ill in their wolf forms. Each new skill acquired represents a small victory in her ongoing struggle against helplessness. These cumulative achievements gradually transform her self-perception from a dependent young woman into a capable and resourceful mother.

4. Need for Autonomy

The need for autonomy, or the need to be free from the authority of others, to be independent, and to make one's own decisions, becomes a very important need in Hana's life journey, especially when she decides to leave the city and move to the countryside. After her husband's death, Hana lived in the city with her two children. However, as the children grew, their identity as werewolves became harder to hide. Yuki often could not control her transformation into a wolf, especially when excited or frightened.

Although objectively (alpha press) there might not yet be any direct or real threat, Hana subjectively perceived the city environment as an unsafe space for her children. She imagined how people would look at them strangely, shun them, or even ostracize them if their true identity were known. This pressure is a beta press because it originates from Hana's perception and interpretation of the social environment, heavily influenced by her anxiety as a mother.

Faced with this fear of social prejudice, the need for autonomy within Hana grows stronger. Hana feels that the only way to protect her children is to free herself from dependence on city society and create an independent living space. In response, Hana makes a major decision: leaving the city and moving to a remote old house in the countryside. This decision is not merely an escape, but a consciously planned autonomous action. Hana chooses to live far from the crowds, avoids risky social interactions, and builds a life dependent on her own efforts.

This behavior shows how the need for autonomy manifests in the search for physical and emotional freedom from an environment perceived as threatening. By living in a remote place, she can organize her life according to her children's unique needs without worrying about the judgment of others. The decision also carries significant risks: isolation, lack of access to healthcare, and complete absence of a support network. That Hana chooses this path despite these risks demonstrates the powerful force of the autonomy need when activated by perceived threat.

As the story progresses, Hana's autonomy is tested repeatedly. When government officials visit to register the children, she must navigate the bureaucratic system alone. When Ame gets lost in the mountains during a storm, she ventures into the dangerous forest to find him. When Yuki struggles to control her wolf instincts at school, Hana advocates for her daughter without revealing their secret. Each of these challenges reinforces Hana's autonomous capabilities, proving that she made the right decision in seeking independence. By the film's end, Hana has achieved a level of self-reliance that would have seemed impossible at the story's beginning.

5. Need for Affiliation

The need for affiliation, or the need to form friendships, cooperate, and feel part of a community, emerges in Hana after she undergoes a fairly long period of isolation in the village. After deciding to move to a remote village, Hana faced a new, real, and objective pressure: a socially isolated life. She lives in an old house far from residential areas, with no friends, relatives, or support network.

This isolation is not only physical but also emotional. Hana experiences a total disconnection from normal social interaction, which gradually creates a psychological burden in the form of deep loneliness and mental exhaustion. In this situation, the need for affiliation naturally arises. Although

Hana initially chose isolation as a protection strategy, the basic human need to interact and receive social support cannot be ignored.



Figure 5

As a manifestation of the need for affiliation, Hana slowly begins to open up to the social environment. This process occurs gradually. Initially, she starts accepting small help from neighbors, such as plant seeds or food. Then, she takes the initiative to greet people, invites her children to play in areas that allow limited interaction, and finally engages in simple community activities. In the end, Hana is no longer seen as a mysterious newcomer, but as part of the village community.

The theme formed from this process is that prolonged loneliness drives the need to socialize, which is then realized in efforts to build new social bonds. Through this theme, Hana learns that independence does not have to mean total solitude. The most poignant moment of affiliation occurs when the elderly farmer, who initially dismissed Hana as an incompetent city girl, finally acknowledges her perseverance. He tells her that she has become a true farmer, not because of her harvests but because of her willingness to keep trying despite repeated failures. This acceptance into the farming community represents the fulfillment of Hana's need for affiliation.

Furthermore, Hana's affiliation need extends to her children's relationships. She encourages Yuki to make friends at school, even though she worries about accidental transformations. She allows Ame to explore the forest with the old wolf, recognizing that her son needs connections beyond the human world. These decisions show that Hana's affiliation need is not selfish but vicarious—she finds fulfillment in seeing her children form their own social bonds. This unselfish aspect of her affiliation need aligns with her overall character orientation toward caregiving and protection.

6. Need for Defendance

The need for defendance, or the need to defend oneself from threats, protect oneself from criticism or shame, and hide weaknesses perceived as potentially damaging to security, is a very active need in Hana, especially related to her efforts to keep her children's identity a secret. Even after moving to a remote village, Hana is never completely free from anxiety. The beta press that haunts her is the perception that the secret of Yuki and Ame's identity might one day be revealed.

This pressure is subjective because it originates from Hana's own fear of possible threats. The presence of strangers, questions from villagers about the family's background, or curious glances can

be interpreted as signs of danger. In response to this anxiety, the need for defendance emerges strongly.

The manifestation of the need for defendance in Hana's behavior can be seen in several consistent actions. First, she is very strict about keeping her children's identity a secret, never discussing their uniqueness with anyone. Second, she shows high vigilance towards strangers and new environments, limiting her children's interaction with unfamiliar people. Third, the choice of a hidden house location is also a manifestation of this need. Fourth, she restricts outdoor activities, for example, allowing the children to play in wolf form only at night or in forest areas far from settlements.

The thema formed from the interaction between beta press (perceived threat) and the need for defendance is that a perceived threat drives the need to defend, which is then manifested in protective and secretive behavior. This thema illustrates how Hana builds psychological and physical defensive walls around her family. What makes this need particularly complex is its dual nature. While defendance protects the family from potential harm, it also isolates them and prevents the children from developing a healthy relationship with their dual identity.

The tension created by the need for defendance becomes most apparent when Yuki accidentally transforms at school. Hana must rush to the school, extract her daughter without revealing the truth, and then decide whether to keep Yuki home or risk sending her back. This crisis forces Hana to confront the limits of defendance as a strategy. Ultimately, she decides to continue sending Yuki to school, trusting that the children can learn to control their transformations. This decision represents a moderation of the defendance need, showing that Hana learns to balance protection with the necessity of normal life.

7. Need for Counteraction

The need for counteraction, or the need to overcome failure, surmount obstacles, and refuse to give up, becomes a crucial need in Hana's journey in the village. Life in the village presents a series of real failures and difficulties that continuously test her resilience. First, she experiences repeated crop failures due to minimal farming experience. Second, she faces difficulties raising children with unique and different needs. Third, she struggles to adapt to the harsh village life and social isolation.

In facing these repeated failures, the need for counteraction emerges strongly. This need does not appear as an aggressive reaction towards others, but as an internal drive to prove that she is capable of overcoming obstacles. The manifestation of the need for counteraction is seen in Hana's consistent response patterns: she always learns from mistakes, tries alternatives when one method fails, maintains consistency and discipline, and can transform frustration into motivation.

There is a scene where Hana cries alone at night due to exhaustion and despair, but the tears do not last long. She then wipes her tears, takes a deep breath, and returns to her work. This shows how negative emotions are transformed into stronger determination. Small successes, like the first successful harvest after many failures, become psychological fuel to continue the struggle. The interaction between alpha press (repeated failure) and the need for counteraction forms a thema of resilience that is the core of Hana's character development. This thema illustrates both physical resilience and the process of forming a tough, independent, and persevering character.

The most powerful expression of counteraction occurs when Hana must rescue Ame from a mountain storm. Despite being physically exhausted, despite the danger of the terrain, and despite her fear of losing another loved one, she pushes forward. She crawls through mud, climbs slippery rocks, and calls out for her son through the howling wind. When she finally finds him, injured but alive, she does not scold him or demand that he return home. Instead, she acknowledges his choice to live as a wolf and lets him go. This scene represents the ultimate act of counteraction: overcoming not external obstacles but the internal fear of letting go.

By the film's end, Hana's need for counteraction has transformed her completely. She is no longer the vulnerable young woman who needed her husband's protection. She has become someone who can face any challenge, adapt to any circumstance, and continue moving forward no matter what life throws at her. This transformation is the central achievement of her character arc and the most compelling evidence for Murray's theory of dynamic personality.

a. Environmental Press Influencing Hana's Character Development

The environmental press affecting Hana's character development can be divided into two main types: alpha press (objective pressure) and beta press (subjective pressure).

1) Alpha Press (Objective Pressure)

The alpha press experienced by Hana includes several real events and conditions that threaten her survival and well-being.

1. Sudden Death of Husband (Ookami): This is the turning point in Hana's life, drastically changing her entire life structure. From a wife with a partner, Hana suddenly has to become a single parent. Ookami's death not only leaves an emotional wound but also creates a role vacuum that must be immediately filled.
2. Economic Hardship: After her husband's death, the family's source of income becomes very limited. Savings dwindle while living expenses continue. This difficulty worsens after moving to the village, where she must start from scratch without a guaranteed steady income.
3. Dilapidated House Condition in the Countryside: The old house she occupies has various physical problems: a leaky roof, decaying walls, uneven floors, and an empty, unworked plot of land. Hana must work hard to repair the house alone with minimal tools.
4. Repeated Crop Failures: Each time she plants, the results often fall short of expectations. This failure is not only an economic issue but also a psychological one because each failure means dashed efforts and hopes.
5. Geographical Isolation: Living in a remote house far from residential areas means Hana has no neighbors to ask for help. The long distance also makes access to public facilities, health services, or markets difficult.

Each of these alpha press factors interacts with multiple psychological needs simultaneously. For example, the dilapidated house activates not only the need for achievement (repairing it) but also the need for defendance (finding a hidden location) and the need for nurturance (providing shelter for the

children). This simultaneous activation of multiple needs by a single press event demonstrates the complexity of personality dynamics as described by Murray.

2) Beta Press (Subjective Pressure)

The beta press felt by Hana includes various fears, anxieties, and personal interpretations of her surroundings.

1. Fear of Prejudice and Social Rejection: This fear influences almost every decision Hana makes regarding social interaction. She is always wary of the possibility that others might discover her children's identity.
2. Anxiety as a Single Mother: Hana worries not only about her children's physical needs but also about their psychological development and their future in between two different worlds.
3. Guilt: When Yuki is poisoned, Hana is not only panicked but also overwhelmed with guilt for feeling negligent in her supervision, even though objectively the incident was difficult to prevent.
4. Worry about the Children's Future: Hana often wonders to herself about her children's future: will they be able to live happily, be accepted by society, and find partners who understand their condition.

The beta press factors are particularly significant because they persist even when objective threats are absent. Even in the quietest moments, when the children are safe and the harvest is good, Hana's mind returns to these worries. This continuous low-level anxiety keeps her defensive needs constantly activated, explaining why she never fully relaxes or becomes complacent. The subjective nature of beta press also explains individual differences in responses to similar situations; another mother in Hana's position might feel less fear or guilt, leading to different personality dynamics.

a) Interaction between Needs and Press: Analysis of Thema Patterns

Based on the analysis of the entire film, six main thema patterns were found that show the dynamic interaction between Hana's psychological needs and the environmental pressures she faces. These patterns not only depict momentary responses but also show the gradual development of Hana's character.

Table 1 Thema Patterns in the Personality Dynamics of Hana's Character

NO	Thema	Interaction	Behavioral Manifestation
1	Caregiver in Crisis	Alpha Press (Husband's Death) → Need for Nurturance	Commitment: "I will take good care of them"; struggle to save Yuki during poisoning
2	Economic Independence	Alpha Press (Economic Hardship) → Need for Achievement	Learning farming from books; repairing the house; strict financial management

3	Escape from Stigma	Beta Press (Fear of Social Stigma) → Need for Autonomy	Bold decision to move to a remote village; choosing an independent life far from the city crowds
4	Building Social Network	Alpha Press (Social Isolation) → Need for Affiliation	Accepting help from neighbors; greeting and interacting; participating in village activities
5	Keeping Family Secret	Beta Press (Threat of Secret Being Revealed) → Need for Defendance	Keeping children's identity secret; vigilance towards strangers; choosing a hidden house
6	Resilience from Failure	Alpha Press (Repeated Failure) → Need for Counteraction	Learning from mistakes; trying new alternatives; crying then rising again to continue the struggle

[Source: Data analysis, 2025]

The six thema patterns above show that Hana's personality is not static, but develops dynamically in response to continuously changing environmental pressures. From a vulnerable young woman who needed protection (reflected in the need for succorance at the beginning), Hana transforms into a tough, independent mother capable of facing various pressures by activating psychological needs appropriate to situational demands.

What is particularly striking about these thema patterns is how they build upon one another. The Caregiver in Crisis thema establishes Hana's fundamental orientation toward nurturance. Economic Independence and Escape from Stigma then create the conditions for survival in the village. Building Social Network and Keeping Family Secret represent the ongoing balancing act between connection and protection. Finally, Resilience from Failure integrates all the previous themata into a coherent personality structure that can withstand any challenge.

This finding aligns with the research by Pangaribuan and Wahyuningsih (2025), which analyzed the needs of the character Miyo Sasaki in the anime *A Whisker Away*, where needs for nurturance, achievement, autonomy, affiliation, and counteraction were found in the main character. This indicates that these needs commonly appear in complex anime characters. This finding also reinforces the results of Wahyuningsih et al. (2024) that the interaction between internal needs and external pressures forms complex psychological dynamics within a character.

Thus, Henry Murray's personology theory proves effective in analyzing the psychological complexity of Hana's character. A person's resilience is not born from the absence of pressure, but from the ability to respond to pressure adaptively through the actualization of appropriate psychological needs. Hana is not a person who was resilient from the start, but an ordinary mother who learned to be resilient because circumstances forced her.

CONCLUSION

Based on the analysis using Henry Murray's personology theory, this research yields three main conclusions. First, the psychological needs of Hana's character manifest in six dominant categories: the need for nurturance forms the foundation of her character; the need for achievement drives economic independence; the need for autonomy underlies the decision to move to the village; the need for affiliation drives her to open up to the community; the need for defence keeps her children's identity secret; and the need for counteraction is the key to her resilience. Meanwhile, the need for succorance appears only at the beginning of the story.

Second, the environmental pressures affecting Hana consist of alpha press (objective pressures) including her husband's death, economic hardship, dilapidated house condition, crop failures, and geographical isolation; and beta press (subjective pressures) including fear of stigma, anxiety as a single mother, guilt, and worry about the children's future.

Third, the interaction between needs and press forms six thema patterns showing that Hana's personality is dynamic. Hana's transformation from a vulnerable individual to a resilient one proves that personality is shaped through adaptive responses to environmental pressures. Murray's personology theory proves effective in revealing character complexity and demonstrates that resilience is born from the ability to respond to pressure adaptively, not from the absence of problems.

REFERENCES

- Alwisol. (2014). Psikologi kepribadian: Edisi revisi. UMM Press.
- Creswell, J. W. (2014). Research design: Qualitative, quantitative, and mixed methods approaches (4th ed.). Sage Publications.
- Endraswara, S. (2008). Metodologi penelitian sastra: Epistemologi, model, teori, dan aplikasi. Media Pressindo.
- Fa'anna, I., & Indarti, T. (2022). Somatotip dalam novel Isabel, The Jewel from Constantinople karya Deasylawati (kajian psikologi konstitusi William H. Sheldon). *Bapala*, 9(3), 112-123. <https://ejournal.unesa.ac.id/index.php/bapala>
- Hardzatillah, A. A. (2017). Konflik batin tokoh ibu dalam anime Ookami Kodomo no Ame to Yuki karya Mamoru Hosoda [Skripsi, Universitas Airlangga].
- Himawan, A. (2019). Dinamika psikoanalisis tokoh Hana dalam anime Ookami Kodomo no Ame to Yuki [Skripsi, Universitas Gadjah Mada].
- Hosoda, M. (Director). (2012). Ookami Kodomo no Ame to Yuki [Film]. Studio Chizu.
- Kurniawaty, Y. (2019). Somatip dan temperament remaja SMA Kristen Kalam Kudus Surabaya. *Adi Husada Nursing Journal*, 5(1), 48-51. <https://adihusada.ac.id/jurnal/index.php/AH NJ/article/view/141>
- Kusumastuti, A., & Khoiron, A. M. (2019). Metode penelitian kualitatif. Lembaga Pendidikan Soekarno Pressindo.

Lubistira, D., & Wahyuningsih, T. M. (2024). Kepribadian neurotik tokoh utama Ryuhei Sasaki dalam film Tokyo Sonata karya sutradara Kiyoshi Kurosawa. *Kiryoku*, 9(2), 420-430. <https://doi.org/10.14710/kiryoku.v9i2.420-430>

Miki, T. (Director). (2024). *Drawing Closer* [Film]. Netflix.

Moleong, L. J. (2017). *Metodologi penelitian kualitatif (Edisi Revisi)*. PT Remaja Rosdakarya.

Murray, H. A. (1938). *Explorations in personality: A clinical and experimental study of fifty men of college age*. Oxford University Press.

Napier, S. J. (2005). *Anime from Akira to Howl's Moving Castle: Experiencing contemporary Japanese animation*. Palgrave Macmillan.

Pangaribuan, E. N., & Wahyuningsih, T. M. (2025). Miyo Sasaki's character needs in the anime *A Whisker Away*: A study of Henry Murray's personology. *UNCLLE (Undergraduate Conference on Language, Literature, and Culture)*, 5(1).

Ratna, N. K. (2005). *Sastra dan cultural studies: Representasi fiksi dan fakta*. Pustaka Pelajar.

Ratna, N. K. (2011). *Teori, metode, dan teknik penelitian sastra*. Pustaka Pelajar.

Sheldon, W. H., Stevens, S. S., & Tucker, W. B. (1940). *The varieties of human physique*. Harper & Brothers.

Sugiyono. (2017). *Metode penelitian kuantitatif, kualitatif, dan R&D*. Alfabeta.

Sugiyono. (2019). *Metode penelitian kuantitatif, kualitatif, dan R&D*. Alfabeta.

Vanady, M., & Wahyuningsih, T. M. (2025). Perkembangan moral karakter Jin Sakai dalam game *Ghost of Tsushima* berdasarkan teori Lawrence Kohlberg. *Kiryoku*, 9(2), 496-510. <https://doi.org/10.14710/kiryoku.v9i2.496-510>

Wahyuningsih, T. M., Oemiati, S., Furisari, P., & Rahayu, E. (2024). Needs tokoh Law Kincaid dalam novel *Kasih Setinggi Bintang* karya Sandra Brown: Kajian personologi Henry Murray. *Pedalitra*, 4(2).