

EXPLORATION OF THE PSYCHOLOGICAL DYNAMICS OF CHARACTERS IN THE SHORT STORY "SYAHRAZAD" BASED ON THE PERSPECTIVE OF LITERARY PSYCHOLOGY

EKSPLORASI DINAMIKA KEJIWAAN TOKOH DALAM CERPEN "SYAHRAZAD" BERDASARKAN PERSPEKTIF PSIKOLOGI SASTRA

Fikri Haikal¹, Yola Oktavia^{2*}, Muhammad Farihul Qulub³

^{1,2*} Universitas Islam Negeri Imam Bonjol, Indonesia

³ Universitas Brawijaya, Indonesia

ARTICLE INFO:

Received: 11/03/2026

Revised: 24/04/2026

Accepted: 24/04/2026

Published online:

30/04/2026

*Corresponding author:
yolaoktavia@uinib.ac.id

DOI:

<https://doi.org/10.51190/muaddib.v02i02.68>

Copyright © 2025,
Muaddib: Journal of Arabic
Language and Literature



This work is licensed
under CC BY-SA 4.0.

ABSTRACT

This research aims to analyze the psychological dynamics of the characters in Syahrazad's short stories through a literary psychology approach. This approach is used to examine the psychological construction of the characters reflected in the narrative, especially those related to inner conflicts, motivations, traumatic experiences, and personality expressions of the characters throughout the storyline. This study uses a qualitative descriptive method with text analysis techniques as the main data source. The analysis focuses on the central characters as well as the psychological dynamics that influence the development of characters in the story. The results of the study show that the characters in Syahrazad's short stories represent emotional complexity and psychological conditions characterized by ambivalence between hope and fear, courage and vulnerability. In addition, the use of symbolism, storytelling techniques, and storyline development also strengthen the representation of the psychological dimension of the characters in depth. These findings confirm that literary works function not only as aesthetic products, but also as reflective mediums capable of representing human psychological dynamics in a subtle and profound way.

Keywords: *Inner conflict, psychological dynamics, Syahrazad*

ABSTRAK

Penelitian ini bertujuan untuk menganalisis dinamika psikologis tokoh dalam cerpen Syahrazad melalui pendekatan psikologi sastra. Pendekatan ini digunakan untuk mengkaji konstruksi kejiwaan tokoh yang tercermin dalam narasi cerita, khususnya yang berkaitan dengan konflik batin, motivasi, pengalaman traumatik, serta ekspresi kepribadian tokoh sepanjang alur cerita. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik analisis teks sebagai sumber data utama. Analisis difokuskan pada tokoh sentral serta dinamika psikologis yang memengaruhi perkembangan karakter dalam cerita. Hasil penelitian menunjukkan bahwa tokoh dalam cerpen Syahrazad merepresentasikan kompleksitas emosi dan kondisi psikologis yang ditandai oleh ambivalensi antara harapan dan ketakutan, keberanian dan kerentanan. Selain itu, penggunaan simbolisme, teknik penceritaan, serta perkembangan alur cerita turut memperkuat representasi dimensi psikologis tokoh secara mendalam. Temuan ini menegaskan bahwa karya sastra tidak hanya berfungsi sebagai produk estetis, tetapi juga sebagai medium reflektif yang mampu merepresentasikan dinamika psikologis manusia secara subtil dan mendalam.

Kata kunci: *Dinamika Psikologis, konflik batin, Syahrazad.*

INTRODUCTION

Literature is a product of an individual's thinking process, expressed through the communication of ideas that are often rooted in the realities of social life. It also represents an expression of a writer's imagination and thoughts, conveyed in written form with aesthetic value (Windasari, 2023). Although literary works are fictional in nature, they are not merely the result of an author's imagination or fantasy. Rather, they reflect a form of creative expression shaped through a deep intellectual process, in which ideas are carefully developed and artistically arranged (Aqillah, 2025).

In the world of literature, many works still portray women in ways that reflect prevailing societal stereotypes weak, powerless, and positioned as inferior. The patriarchal structures that shape social and cultural life are undoubtedly one of the main reasons behind such representations. However, there are also numerous literary works that depict women as individuals capable of making their own choices and living on equal footing with men. Such works are particularly interesting to examine, as they offer new perspectives on women, who have often been marginalized.

Kamil Kailani (1897–1959) was one of the prominent figures in modern Arabic literature, particularly in Egypt. He is widely recognized as an influential pioneer in the development of children's literature, earning the title "Pioneer of Children's Literature." One of his notable fictional works is the short story *Syahrzad Bintu Al-Wazir*, which centers on a female protagonist's struggle against injustice within a patriarchal social order. The story narrates Syahrzad's efforts to persuade her father, a named Azad, to allow her to marry King Syahriyar a ruler who undergoes a psychological transformation after being betrayed by his wife, Bahramah. As a result of this emotional trauma, the king enforces a cruel decree: each night he marries a woman, only to have her executed the following day. This practice reflects the dominance of male authority that oppresses and dehumanizes women.

As the central character, Syahrzad is portrayed not merely as a victim, but as a resilient and strategic woman in confronting tyranny. Through her intelligence and courage, she seeks to end the cycle of violence against women, who at the time were placed in subordinate and marginalized positions. This short story serves as an important representation in feminist literary studies and literary psychology, as it illustrates a woman's struggle to reclaim control over her fate and dignity. As explained by Endraswara (2008), literary psychology focuses on interpreting the inner structure of characters based on their behavior, dialogue, and the transformations they undergo throughout the narrative. Characters in fiction are thus viewed as representations of real human psychological conditions, making it possible to analyze them as though they were real individuals.

According to Sue Thornham (2010), women have the opportunity to create their own freedom when they begin to live for themselves, signaling an open and promising future. However, this view is challenged because argues that women have long been confined to a state of "immanence" due to male dominance that claims a transcendent role. Within a patriarchal system, women's roles are not the result of free choice. Therefore, the expectation of women's freedom needs to be reconsidered, as

historical factors and social structures continue to hinder the realization of genuine freedom.

In recent years, numerous studies have explored literary psychology in fictional works. For instance, research conducted by Maharani, Rai, and Wirani (2024) analyzes the main character in the short story *Meong-Meong* using Sigmund Freud's psychoanalytic theory, which emphasizes the personality structures of the id, ego, and superego. The findings indicate that the character's personality dynamics are shaped by inner conflicts and psychological drives that influence actions and character development throughout the narrative. In addition, a study by Anggita and Satriani (2025) examines the psychological dynamics of characters in the short story *Kucing Setan yang Merasakan Cinta* through a literary psychology approach, revealing that personality transformation is influenced by social environment and emotional experiences. Both studies demonstrate that the literary psychology approach is effective in uncovering the psychological conditions of characters as well as the inner conflicts reflected in literary works. Therefore, research on the psychological dynamics of characters in the short story *Syahrzad* remains relevant, as it contributes to enriching literary psychology studies, particularly in understanding the representation of psychological aspects of characters in modern literary works.

This study shares similarities with several previous works that also employ a literary psychology approach to analyze the psychological condition of characters in fictional texts. Earlier studies generally focus on examining inner conflicts, personality structures, and character motivations using psychoanalytic theory pioneered by Sigmund Freud (Freud, 1923). These similarities lie in the emphasis on the psychological dynamics of characters, as well as the use of qualitative descriptive methods to interpret literary texts (Endraswara, 2008; Wellek & Warren, 2014). However, this study differs in terms of its object and analytical focus. It specifically examines the psychological dynamics of the character Syahrzad in the short story *Syahrzad Bintu Al-Wazir* by Kamil Kailani, with particular attention to the representation of inner conflict, motivation, and psychological transformation as reflected in the plot and narrative techniques. Therefore, this study is expected to offer a new perspective in the field of literary psychology, especially in understanding the representation of characters' psychological dynamics within the short story.

Research in literary psychology shows a consistent tendency to examine the psychological dynamics of characters through inner conflict and underlying psychological structures. For instance, a study by Maghfirah and Latuconsina (2025) reveals the inner conflict of the main character in the novel *Negeri di Ujung Tanduk* using a literary psychology approach that emphasizes the character's emotional struggles in making choices. Similarly, Ayuwulandari et al. (2024) find that the inner conflict of characters in the novel *Rasa* involves a range of emotions such as disappointment, anger, and hope, shaped by personality traits and life experiences. Another study by Dohona et al. (2023) also shows that inner conflict in fiction arises from opposing desires within the character, which in turn influence behavior and the development of the plot. Meanwhile, Fitriyani et al. (2025) examine inner conflict

through the psychoanalytic theory of Sigmund Freud, focusing on the interaction between the id, ego, and superego. In addition, Sukini et al. (2024) emphasize that intrapersonal conflict, as part of inner conflict, is a crucial aspect in understanding the psychological condition of characters in literary works. Based on these studies, it can be concluded that literary psychology remains both relevant and evolving, particularly in analyzing inner conflict, motivation, and personality dynamics across various fictional works.

The novelty of this study lies in its focus on analyzing the psychological dynamics of the character Syahrazad in the short story *Syahrazad Bintu Al-Wazir* by Kamil Kailani through a literary psychology approach. Unlike previous studies, which tend to emphasize inner conflict or personality structures based on Sigmund Freud's psychoanalytic theory, this research offers a more comprehensive examination of motivation, internal conflict, emotional experiences, and psychological transformation as depicted throughout the narrative. In addition, this study takes into account the role of narrative elements such as symbolism, narrative style, and plot development in shaping the character's psychological construction. Thus, this research contributes a more integrative analysis of the complexity of psychological dynamics in literary characters.

This study aims to analyze and describe the psychological dynamics of the character Syahrazad as represented in the short story *Syahrazad Bintu Al-Wazir* by Kamil Kailani using a literary psychology approach. Specifically, it seeks to uncover how motivation, inner conflict, and psychological transformation experienced by Syahrazad are reflected in the plot, dialogue, and actions of the character. Through this approach, the study also aims to understand the psychological construction of the character and how emotional experiences and situational pressures influence her development throughout the story. Ultimately, this research is expected to provide a deeper understanding of the representation of psychological dynamics in literary works.

METHOD

This study employs a literary psychology approach as the analytical framework to explore the psychological aspects of characters in the short story *Syahrazad Bintu Al-Wazir* by Kamil Kailani. This approach is chosen because it is capable of revealing the internal dynamics of the character as reflected in the narrative, such as inner conflict, motivational drives, traumatic experiences, and the expression of personality within the plot structure. Through a literary psychology perspective, literary works are understood not only as aesthetic products but also as representations of human psychological conditions manifested through characters and events in the story.

This research adopts a descriptive qualitative design. The data consist of narrative excerpts, dialogues, and character descriptions found in the short story text as the primary data source. Data collection is conducted using a documentation method, which involves intensive reading of the text, identifying sections that contain psychological elements of the character, and classifying the data based on categories

of psychological dynamics such as inner conflict, motivation, and psychological transformation within the storyline.

This study is grounded in literary psychology theories proposed by Suwardi Endraswara (2008) and Albertine Minderop (2013), which view characters in literary works as representations of human psychological reality. Data analysis is carried out through stages of data reduction, data presentation, and conclusion drawing by interpreting the psychological structure of the character based on the narrative context. Thus, this method enables the researcher to systematically and interpretatively uncover the inner depth of the character in accordance with the objectives of the study.

RESULTS AND DISCUSSION

Analysis through a literary psychology approach: understanding the character's motivation and psychological state, inner conflict, and psychological transformation of Syahrazad. The following is the analysis as presented in the short story:

Psychological Dynamics

From the perspective of literary psychology, the psychological dynamics of a character are understood as the process of mental development reflected in the character's attitudes, actions, and emotional responses within the storyline. According to Suwardi Endraswara (2008), the literary psychology approach enables researchers to examine various psychological aspects experienced by characters, such as inner conflict, emotional pressure, and the process of psychological adaptation to situations encountered in the narrative. These dynamics illustrate how the character's mental condition evolves alongside the events unfolding in the story.

next, the psychological dynamics of a character also encompass forms of psychological responses to pressures or conflicts that arise, including the defense mechanisms employed by the character to cope with particular situations. These mechanisms can be reflected through changes in attitude, decision-making, as well as the character's emotional expressions within the narrative. Thus, literary psychology does not merely focus on characters as static entities, but also examines the process of their mental development dynamically, as a representation of the complexity of human psychological experience in literary works.

كانت شهزاد تتمتع من الشجاعة والذكاء والفضيلة وقد طهر الله قلبه من الأنانية، ومنحه شرفاً
عظيماً شرفاً نبيلاً وهو الإيثار حتى لا يقتصر على مساعدة المحتاجين والمظلومين"

Syahrazad is portrayed as a character whose personality has reached a high level of emotional, moral, and spiritual maturity. She is not merely an intellectually intelligent woman, but also possesses a deep social sensitivity toward the suffering around her. The combination of courage, intellect, and virtue reflected in the narrative serves as an indicator of the integration of healthy psychological values within her.

The expression is “وقد طهر الله قلبه من الأنانية” and “The expression of “altruistic behavior” represents a state of inner purity oriented toward universal human values. This symbolism suggests that from the very beginning of her appearance, Syahrazad is positioned as a character with a stable personality structure and an altruistic orientation, possessing a strong awareness of social suffering and a sincere drive to help others without self-interest. Thus, Syahrazad is not only a representation of female intelligence, but also a manifestation of spiritual maturity and noble morality.

Altruistic behavior represents a state of inner purity oriented toward universal human values. This symbolism suggests that from the very beginning of her appearance, Syahrazad is positioned as a character with a stable personality structure and an altruistic orientation, possessing a strong awareness of social suffering as well as a sincere drive to help others without self-interest. Thus, Syahrazad is not only a representation of female intelligence, but also a manifestation of spiritual maturity and noble morality.

From the perspective of humanistic psychology, particularly the hierarchy of needs theory proposed by Abraham Maslow (1943; 1970), Syahrazad’s psychological position can be seen at the peak of the pyramid, namely the stage of self-actualization. At this level, individuals are no longer driven by physical needs or a sense of security, but by higher values such as justice, empathy, and devotion to humanity. Syahrazad refuses to remain a passive observer of the suffering experienced by women in her kingdom. She feels compelled to act, even at the cost of her own comfort and, potentially, her life. This action reflects a strong intrinsic motivation and a moral awareness that transcends self-interest an indication of an individual who has reached self-transcendence, as discussed by Viktor Frankl (1963).

In addition, Abraham Maslow (1943; 1970), views a character like Syahrazad as the embodiment of two important archetypes: the *Heroine* and the *Wise Woman*. As a *Heroine*, Syahrazad undertakes an inner journey to confront and overcome the moral darkness of the external world in this case, the tyranny and hatred of King Syahriyar. As the *Wise Woman*, she becomes a symbol of feminine intuition and wisdom, using knowledge and storytelling as instruments of healing rather than violence. Her courage does not stem from ambition or ego driven impulses, but from an archetypal awareness of moral responsibility to restore the social balance that has been damaged by vengeance and injustice.

Furthermore, Syahrazad’s personality structure reflects an integration of rational and emotional functions, which Jung refers to as the *thinking-feeling functions*. She employs reason to understand the roots of human suffering, while also relying on empathy to intuitively assess situations. This indicates that she has reached individuation (*individuation*), the highest stage of psychological maturity in which an individual successfully integrates conscious and unconscious potentials into a unified personality. In this context, Syahrazad harmonizes *logos* (reason) and *eros* (emotion), resulting in clarity of thought and compassion in action.

Emotional intelligence, as proposed by Daniel Goleman (1995), is also prominently reflected in Syahrazad's character. She is not governed by fear, resentment, or anger; instead, she is able to manage her emotions adaptively and channel them into productive moral empathy. Her empathy toward women who are victims of the king's cruelty is not merely passive sympathy, but a form of both cognitive and affective empathy that motivates real action. She restrains the instinctive urge to save herself and replaces it with a social drive to protect others demonstrating a high level of self-regulation and ethical reasoning.

“ ليس من واجب السباح الماهر إنقاذ الغريق, حتى لو كان ذلك يعرض حياته للخطر؟ ”

This statement can be understood as an expression of moral rationalization and sublimation, as explained by Sigmund Freud (1949). Through sublimation, energy derived from basic drives such as fear, anxiety, or the instinct for survival is redirected into socially meaningful actions that are accepted within moral norms. In Syahrazad, this mechanism operates in a highly refined manner: fear is transformed into spiritual courage, and personal suffering becomes a source of strength to alleviate the suffering of others. Thus, she not only confronts external threats (the king's authority), but also overcomes internal psychological conflict, indicating strong ego strength or a mature personality structure.

Her love of knowledge and habit of reading further reinforce her profile as a reflective and rational individual. For her, knowledge is not merely a means of intellectual satisfaction, but also a tool for cultivating ethical and spiritual awareness. She draws upon her understanding of history and literature to interpret present realities with greater wisdom. This demonstrates that her knowledge has been internalized into wisdom, representing one of the highest forms of human intelligence.

“ علمت شهزاد أن الملك كان معتاداً على الزواج من النساء ثم قتلهن في اليوم التالي ورغم إدراكها

للمخاطر, قررت الزواج من الملك لإنهاء معاناة النساء في المملكة ”

This situation reflects a psychological conflict within Syahrazad between her fear of death and her moral drive to save other women. From the perspective of literary psychology, this condition illustrates the presence of psychological dynamics that arise from extreme situational pressure. Fear is a natural emotional response to threat; however, Syahrazad is able to regulate her emotions so that she is not entirely controlled by that fear.

According to the theory of motivation proposed by Abraham Maslow, Syahrazad's actions can be understood as the fulfillment of higher-level needs, particularly the need for meaning and human values. Her decision demonstrates that altruistic drives and moral awareness are capable of overcoming personal fear. This affirms that Syahrazad possesses a psychological strength that enables her to act beyond self-interest.

Overall, Syahrazad's initial psychological condition portrays a figure with an integrated, stable, and healthy personality structure. She demonstrates altruistic motivation, the ability to understand and manage emotions in a balanced manner, and the capacity to position herself within a broader social context. From a literary psychology perspective, Syahrazad becomes a symbol of inner strength and authentic humanity a figure that shows that the wholeness of personality is not measured solely by rationality, but also by the capacity to love, to understand, and to sacrifice for human values.

Inner Conflict: The Dilemma between fear and responsibility

Inner conflict is one form of psychological dynamics that arises when an individual is confronted with two or more opposing drives within themselves. In the context of literary psychology, inner conflict is often manifested through the tension between fear of certain consequences and the demands of moral responsibility that a character must uphold. According to the literary psychology approach, this condition reflects a process of mental struggle involving emotions, values, and rational considerations when an individual makes decisions in complex situations (Suwardi Endraswara, 2008). Thus, the conflict between fear and responsibility does not merely indicate a character's psychological weakness, but also reveals the depth of character and the complexity of their inner life.

Furthermore, from a psychological perspective, this type of conflict can be understood as an *approach-avoidance conflict*, a situation in which an individual is driven to take a certain action due to obligations or specific goals, while simultaneously being restrained by fear of the risks or potential consequences involved (Kurt Lewin, 1935; John William Atkinson, 1964). This struggle between fear and responsibility generates psychological tension that can influence the character's attitudes, decisions, and behavior within the narrative. Therefore, analyzing this inner conflict is essential to reveal how the character manages emotional pressure and how the decision-making process is formed in the development of character within literary works.

ما الخطأ في اهتمامي بالحياة؟ كيف يمكنني الامتناع عن منع الجرائم ضد النساء مثلي بينما أستطيع إنقاذهن؟

This statement serves as a key to understanding the central inner conflict within Syahrazad. She stands at a crossroads between the instinct for self-preservation and the moral drive to do good. In the context of literary psychology, this dilemma reflects the tension between the id, ego, and superego as formulated by Sigmund Freud (1949): the id urges her to avoid danger and fear of death, while the superego pressures her with moral values and a sense of responsibility toward the suffering of other women.

The ego acts as a mediator, seeking a rational way for humanitarian values to be realized without losing control over reality.

Syahrazad chooses to calm her inner anxiety through moral rationalization, transforming fear into meaningful action. When she compares herself to a swimmer rescuing the drowning, a doctor confronting an epidemic, and a soldier sacrificing for the nation, she is constructing a cognitive framework that justifies her self-sacrifice. This process reflects a mature ego defense mechanism, namely sublimation transforming anxious energy into moral courage (Freud, 1949). In other words, the inner conflict that was initially destructive is transformed into a creative and spiritual force.

كانت شهرزاد تروي للملك كل ليلة قصة شيقة, لكنها كانت تتوقف دائماً عند الجزء الأكثر إثارة حتى يؤجل الملك إعدامها ليسمع بقية القصة في الليلة التالية"

Syahrazad's behavior can be understood as both a psychological strategy and a form of self-defense mechanism. In literary psychology, a character's actions are shaped not only by emotions but also by cognitive abilities in devising ways to survive under threatening conditions. Her storytelling strategy reflects emotional intelligence and strategic thinking in responding to pressure.

Viewed through the lens of cognitive dissonance theory proposed by Leon Festinger, the stories narrated by Syahrazad gradually bring about a shift in the king's mindset. The king, who initially holds negative beliefs about women, begins to experience a mismatch between his beliefs and the emotional experiences evoked by the stories. This cognitive tension ultimately drives a change in his attitude toward Syahrazad and women in general.

From the perspective of existential psychology (Viktor Frankl, 1963), Syahrazad's conflict represents the human struggle to find meaning in the face of death. The fear she experiences is not a sign of weakness, but rather an existential awareness that life holds a purpose greater than mere survival. In extreme circumstances, she chooses a meaningful path interpreting suffering as an opportunity to do good and restore human dignity. Thus, her inner conflict becomes a medium of existential transformation, where fear is transformed into an ethical commitment to life.

This internal conflict can also be explained through cognitive dissonance theory (Festinger, 1957), which suggests that individuals seek harmony between moral values and actions. Syahrazad experiences tension between two opposing realities: the desire for safety and the moral obligation to uphold justice. To reduce this dissonance, she constructs a justificatory narrative that reconciles the two: if she dies to help others, then her death gains meaning. In this way, she overcomes internal conflict and achieves inner harmony.

From a humanistic psychology perspective, Syahrazad's decision reflects the highest level of self-actualization, as proposed by Abraham Maslow (1970). She has moved beyond basic motivations such as safety and physical needs toward

transpersonal motivations driven by universal values like compassion and justice. Her courage in taking risks is not merely an expression of idealism, but the result of an integration of cognitive, affective, and moral dimensions. She understands the logical consequences of her choice, yet chooses to act because she realizes that the meaning of life is not determined by its length, but by the moral quality of one's actions.

Furthermore, this dilemma reveals a paradoxical interplay between fear and responsibility two psychological forces that are often in tension. Fear represents an awareness of human limitations, while responsibility reflects the acknowledgment of moral freedom. Syahrazad balances both by transforming fear into a source of moral energy rather than an obstacle to action. This is what distinguishes her from passive characters: she is not fearless, but rather someone who overcomes fear through ethical awareness.

The peak resolution of Syahrazad's inner conflict occurs when she channels her anxiety into narrative creativity. The stories she tells King Syahriyar are not merely a survival strategy, but also serve as a form of psychological healing (*catharsis*) for both of them. Through storytelling, Syahrazad transforms collective trauma into a space for moral reflection; she heals the king's inner wounds caused by betrayal and turns violence into understanding. Thus, her internal conflict does not end in tension, but evolves into a therapeutic process with social and spiritual impact.

With all this complexity, Syahrazad's inner conflict can be summarized as follows:

1. A struggle between instinct and values, where the impulse of fear is confronted by moral demands.
2. A process of sublimation and rationalization, transforming anxiety into moral strength and altruistic action.
3. A search for existential meaning, in which death is no longer frightening because it is imbued with the value of sacrifice.
4. A balance between fear and responsibility, reflecting psychological maturity.
5. A form of spiritual transformation through narrative, where storytelling becomes a medium for healing and moral change.

Thus, Syahrazad's inner dilemma is not merely an individual psychological drama, but a reflection of humanity itself: that true courage does not arise from the absence of fear, but from the conscious decision to continue doing good in the face of fear.

Psychological Transformation of the Character Syahrazad

The psychological transformation of Syahrazad reflects a dynamic mental development shaped by the experiences and situational pressures she encounters. In literary psychology, such transformation can be understood as a process of mental change resulting from the interaction between internal factors—such as emotions and beliefs—and external factors, including social environment and life events experienced by the character. At the beginning, Syahrazad is portrayed as being in a tense and threatening situation, which gives rise to emotional responses such as

anxiety and fear. However, as the narrative progresses, she demonstrates psychological adaptability, marked by the emergence of courage, intelligence, and effective communication strategies. According to Suwardi Endraswara (2008), from a literary psychology perspective, psychological transformation reflects a process of mental development influenced by inner conflict, life experiences, and adaptive mechanisms in response to pressure within the narrative.

Furthermore, Syahrazad's psychological transformation can also be understood as a process of adaptation and strengthening of personality in the face of high-risk situations. Through her continuous storytelling strategy, she not only strives to preserve her own life but also gradually influences the thoughts and emotions of other characters in the story. From a personality psychology perspective, this process demonstrates emotional regulation, psychological resilience, and cognitive maturity in dealing with social pressure and threats. Thus, Syahrazad's psychological transformation represents a character development that moves from a state of fear toward a more rational, strategic, and socially responsible disposition.

"أعرف كيف أعيذ الملك إلى رشده, وأعيذ إليه ثقته بالنساء"

This reflects strong self-confidence and mental readiness. Within the framework of moral development theory proposed by Lawrence Kohlberg (1981), Syahrazad's decision indicates that she has reached the post-conventional stage, in which moral actions are no longer based on fear of punishment, but on a commitment to universal ethical principles.

Syahrazad's psychological transformation becomes even more evident as she is able to convert fear into creative strength through the mechanism of sublimation (Sigmund Freud, 1949). By using storytelling as a medium of communication, she redirects inner pressure and the threat of death into positive energy in the form of meaningful narratives. The stories she tells each night are not merely a means of delaying execution, but also function as a form of narrative therapy that heals King Syahriyar's trauma. This approach aligns with the concept of narrative therapy introduced by Michael White and David Epston (1990), in which individuals reconstruct their reality and life meaning through storytelling. In this context, Syahrazad does not merely survive, but transforms storytelling into a tool for social and spiritual change. She restructures tyrannical power through the force of language, making narrative a subtle yet effective form of resistance.

This psychological transformation also demonstrates that Syahrazad possesses a high level of emotional intelligence (Daniel Goleman, 1995). She is able to restrain fear, regulate her emotions, and deeply understand the psychological state of others. Rather than confronting power through direct opposition, she employs persuasion and empathy. This gentle yet strategic narrative approach reflects remarkable emotional maturity, as Syahrazad integrates rationality (*logos*) and emotion (*eros*) within herself. From the perspective of Carl Gustav Jung (1959), this marks the process of individuation the unification of rational and affective aspects that form a whole personality. She uses logic to understand the roots of human suffering while

simultaneously employing empathy to restore damaged moral balance. This inner transformation elevates Syahrazad from a potential victim to an agent of healing—a figure who not only saves herself, but also restores the humanity of the king from his inner darkness.

بعد أن استمع الملك إلى قصة شهرزاد لأيام، بل شهور بدأ يظهر تغيراً فاء موقفه. لم يعد ينظر إلى المرأة بنفس الكراهية التي كان ينظر بها من قبل وقرر في النهاية عدم قتل شهرزاد"

The change in the king's attitude reflects a psychological transformation influenced by emotional experiences and moral reflection emerging through Syahrazad's stories. In literary psychology, such character change indicates a process of mental development shaped by the interaction between experience, emotion, and newly acquired understanding. The stories told by Syahrazad function as psychological stimuli that gradually influence the king's awareness.

This transformation can also be understood through the perspective of the search for meaning in life, as proposed by Viktor Frankl. Through stories rich in moral and human values, the king begins to grasp a broader meaning of life, leading his previously dominant hatred to gradually transform into a more humane attitude. Thus, storytelling serves not only as a means of self-preservation for Syahrazad, but also as a medium for the king's psychological transformation.

At the peak of her psychological development, Syahrazad reaches the highest form of human maturity self-transcendence as described by Viktor Frankl (1963). She discovers the meaning of life through acts of giving and serving others. In the context of the hierarchy of needs proposed by Abraham Maslow (1970), Syahrazad's psychological position lies at the level of self-actualization and even beyond it, as she is no longer driven by personal interests but by a moral calling to uphold truth and compassion. Through her stories, Syahrazad restores the human values that had been lost within King Syahriyar, demonstrating that goodness and wisdom can still exist amid power and violence. She becomes a symbol of a woman who is emotionally intelligent, morally strong, and spiritually wise a figure who transforms trauma into therapy and uses words as a bridge toward inner healing. Thus, Syahrazad's psychological transformation reflects a journey toward complete maturity: from empathy to reflection, from fear to creativity, and from suffering to a deeper meaning of life.

CONCLUSION

The short story *Syahrazad Bintu Al-Wazir* by Kamil Kailani is not merely an aesthetic product of literature, but also a reflective mirror of the complexity of human psychology within a patriarchal social structure. Through a literary psychology approach, Syahrazad emerges as a female figure who embodies moral awareness, emotional intelligence, and spiritual maturity in a harmonious unity. She is portrayed as undergoing a significant inner development—from emotionally driven empathy to

rational moral awareness, ultimately reaching the stage of self-transcendence through altruistic actions. The inner conflict she experiences is not only a tension between fear and courage, but also a struggle between basic instincts and higher human values. Through mechanisms of sublimation and moral reflection, Syahrazad successfully transforms fear into creative strength and uses narrative as a means of psychological healing. Thus, she represents a complete integration of intellectual, affective, and spiritual dimensions, reflecting both psychological maturity and depth of humanity.

Overall, the psychological transformation of Syahrazad throughout the story demonstrates a dynamic mental development shaped by inner conflict, situational pressure, and her capacity for adaptation. The tension between fear of threat and awareness of moral responsibility drives her to make strategic decisions through her intelligence and storytelling ability. This process not only illustrates her psychological resilience in facing high-risk situations, but also highlights a transformation from an emotionally anxious state to a more rational, courageous, and morally conscious disposition. In this sense, Syahrazad's psychological dynamics represent a process of personality development influenced by inner conflict, experience, and the individual's ability to manage psychological pressure.

This research contributes to enriching the study of literary psychology by presenting a more in-depth analysis of the psychological dynamics of the character of Syahrazad, not only as a representation of inner conflict, but also as a subject with complex and evolving psychological processes. In addition to expanding the application of psychoanalysis in the analysis of short stories, this research also offers an integrative methodological approach and increases appreciation of literary works as a reflection of the whole human psychological experience.

REFERENCES

- Anggita, D., & Satriani, I. (2025). *Kajian Kritik Sastra dengan Pendekatan Psikologi Sastra pada Cerpen Kucing Setan yang Merasakan Cinta karya Cicilia Oday*. DIDAKTIS: Jurnal Pendidikan Bahasa dan Sastra Indonesia. DOI: <https://doi.org/10.33096/didaktis.v3i2.924>
- Atkinson, J. W. (1964). *An Introduction to Motivation*. Princeton: Van Nostrand.
- Ayuwulandari, D., Nurhasanah, & Pratama, R. (2024). Analisis konflik batin tokoh utama dalam novel *Rasa* menggunakan pendekatan psikologi sastra. *Jurnal Kopula*, 10(2), 45–56.
- Aqillah. (2025). *Sastra sebagai Cermin Realitas dan Ekspresi Kreativitas Manusia*. Jakarta: Pustaka Cendekia. DOI: <https://doi.org/10.33096/didaktis.v3i2.924>
- Beauvoir, S. de. (1949). *Le Deuxième Sexe* [The Second Sex]. Paris: Gallimard.
- Endraswara, S. (2008). *Metodologi Penelitian Psikologi Sastra: Teori, Langkah, dan Penerapannya*. Yogyakarta: MedPress.
- Dohona, M., Siregar, R., & Hutapea, T. (2023). Konflik batin tokoh dalam karya sastra: Kajian psikologi sastra. *Jurnal Pendidikan Tambusai*, 7(3), 11245–11252.

- Farhah, E. (2018). *Pencitraan Perempuan dalam Drama Syahrazād karya Taufiq Al-Hakim: Kajian Feminisme*. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga.
- Festinger, L. (1957). *A Theory of Cognitive Dissonance*. Stanford: Stanford University Press.
- Frankl, V. E. (1963). *Man's Search for Meaning: An Introduction to Logotherapy*. New York: Washington Square Press.
- Freud, S. (1949). *An Outline of Psychoanalysis*. New York: W.W. Norton & Company.
- Fitriyani, L., Wibowo, A., & Sari, D. (2025). Analisis konflik batin tokoh berdasarkan teori psikoanalisis Freud dalam novel Indonesia. *Jurnal Sasindo*, 13(1), 67–78.
- Goleman, D. (1995). *Emotional Intelligence: Why It Can Matter More Than IQ*. New York: Bantam Books.
- Jung, C. G. (1959). *The Archetypes and the Collective Unconscious*. Princeton: Princeton University Press.
- Kailani, K. (n.d.). *Syahrazad Bintu Al-Wazir*. Kairo: Dar Al-Maarif.
- Kohlberg, L. (1981). *Essays on Moral Development, Vol. 1: The Philosophy of Moral Development*. San Francisco: Harper & Row.
- Lewin, K. (1935). *A Dynamic Theory of Personality*. New York: McGraw-Hill.
- Maghfirah, S., & Latuconsina, H. (2025). Konflik batin tokoh utama dalam novel *Negeri di Ujung Tanduk*: Kajian psikologi sastra. *Jurnal Bahasa dan Sastra*, 9(1), 15–27
- Maharani, N. K. D. B., Rai, I. B., & Wirani, I. A. S. (2024). Analisis Psikologi Sastra Tokoh Utama pada Cerpen Meong-Meong karya Made Sanggra. *Jurnal Pendidikan Bahasa Bali Undiksha*. <https://doi.org/10.23887/jpbb.v12i2.100637>
- Maslow, A. H. (1943). *A Theory of Human Motivation*. *Psychological Review*, 50(4), 370–396. <https://doi.org/10.1037/h0054346>
- Maslow, A. H. (1970). *Motivation and Personality* (2nd ed.). New York: Harper & Row.
- Maulidiyah, D. F. (2024). Analisis Tokoh Utama dan Karakter dalam Drama Syahrazad dengan Pendekatan Psikologi Sastra. Malang: Universitas Negeri Malang.
- Minderop, A. (2013). *Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Sukini, S., Rahmawati, I., & Nugroho, B. (2024). Konflik intrapersonal tokoh dalam karya fiksi: Perspektif psikologi sastra. *Jurnal Bahasa dan Sastra Indonesia*, 8(2), 101–110.
- Wellek, R., & Warren, A. (2014). *Theory of literature*. New York: Harcourt Brace & Company.