

## **Representation of Love Narratives, Politics of Memory, and Identity Negotiation in The Autumn Lover Novel by Laksmi Pamuntjak: A Study of Hybrid Narrative Identity**

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### **ABSTRACT**

This study aims to analyze the narrative of love, memory politics, and identity negotiation in the novel *Autumn Lovers* by Laksmi Pamuntjak by integrating the hybridity theory of Homi K. Bhabha and the concept of narrative identity by Paul Ricoeur. This study uses a qualitative method with a textual analysis approach to examine narrative elements, memory representation, and character identity construction in text. The results of the study show that the narrative of love in the novel not only functions as a personal relationship, but also as a medium for articulating collective memory and historical trauma. The politics of memory is present through the fragmentation of memory that shapes the historical consciousness of the figure, while identity is constructed through a process of negotiation between personal experience, historical memory, and cross-cultural encounters. These findings confirm that identities in novels are fluid, hybrid, and constantly evolving through narrative processes. Thus, this study shows that love, memory, and history are interrelated in shaping the identity of subjects in the context of postcolonial society. The novelty of this research lies in an integrative approach that connects affective, narrative, and historical dimensions in a single analytical framework, thereby enriching interdisciplinary literature studies.

**Keywords:** Narrative Identity; Hybridity; Politics Of Memory; Indonesian Literature; Postcolonial

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### **INTRODUCTION**

Literature is a medium used to represent and express various phenomena of human life (Damayanti, 2021). Through literary works, authors present experiences, ideas, and values that develop in society so that literature not only functions as a means of entertainment, but also as a space for reflection to understand the reality of life. One of the realities that is often presented in literary works is social dynamics that are reflected through various problems, human relationships, and values that live in society (Albanjari et al., 2025). Through the characters, events, and conflicts that are constructed, literary works provide a deeper picture of social life and the complexities that surround it.

As a representation of social life, literature also has an important role in depicting the complexity of cultural identities formed through the interaction between local values and transnational influences (Zulkamaen et al., 2025). Narratives that contain characters, conflicts, and socio-cultural backgrounds allow readers to understand the process of forming individual and group identities in society. Thus, literature not only serves as an aesthetic medium, but also as a reflective space to examine how identities and power relations are formed, negotiated, and maintained through various symbols and narrative structures (Dayanti et al., 2026). Through these representations, literary works present a critical space that allows the reader to understand

the relationship between the individual and the social environment that shapes life experiences as well as the position of certain identities.

The relationship between identity and social life in literature cannot be separated from the role of memory as an element that shapes human experience. Literature is often a medium to present personal memory that is born from the interaction of individuals with their social environment, so that memory is not understood as something that stands alone, but as the result of social construction (Utari, 2026). Through this process, individual experiences acquire meaning and develop into part of a shared memory that is passed down between generations. The existence of memory shows that individual and group identities are always related to the values, norms, and collective experiences that live in society. In this context, collective memory is an important foundation for the formation of social identity because it allows a group to build a sense of togetherness while affirming its existence in front of other groups (Susilo, 2025). Therefore, literary works become an effective medium to represent the relationship between memory, identity, and social dynamics as interconnected parts of human life.

In this context, the relationship between identity, memory, and social dynamics can be represented more concretely through various forms of literary works, especially novels. As one of the literary genres that has a wide narrative space, novels allow authors to present a variety of social, cultural, and psychological experiences that affect the character's character development (Inukertopati, 2023). Through the depiction of characters, plots, and conflicts, readers can understand how a person's identity, attitude, and perspective are formed in response to the social environment that surrounds them. Thus, the novel not only presents the story of the character's life, but also becomes a medium to uncover the relationship between individual experiences, memory, and the social conditions that shape them. In addition to providing an aesthetic experience, novels also serve as a means of learning that offers insights, values, and reflections on various life issues (Agustina, 2025). Therefore, novels are an effective medium to understand social, cultural, and humanitarian realities more deeply.

One of the themes that is often presented in novels as a representation of human experience is love. In addition to being related to identity, memory, and social dynamics, love is a fundamental aspect that influences the way individuals interpret life and build relationships with others. Love is understood as an active force that allows a person to establish closeness with others without losing their identity, integrity, or uniqueness as an individual (Puspita Loka et al., 2019). Through love, humans are encouraged to seek, maintain, and realize various things that are considered meaningful in their lives. This power is also the foundation for individuals in making choices and actions that are directed towards goodness and hope in the future (Tri Laksono, 2022). Thus, love not only serves as an adhesive for human relationships, but also an important element that helps shape one's self-development and the construction of one's identity.

The self-development formed through the experience of love is basically not only influenced by personal experiences, but also by the collective memory that lives in the social environment. Halbwachs (1992) explains that individual memories acquire meaning through social frameworks that connect personal experiences with the shared experiences of a group. In relation to the formation of identity, the process cannot be separated from the politics of memory, which is the social practice that determines past events that are maintained, inherited, or even forgotten by society. In line with that, Assmann (2011) states that collective memory functions as a means of transmitting historical experiences that shape the consciousness and identity of a community. Therefore, the process of remembering and forgetting the past not only influences the way people understand its history, but also plays a role in shaping the identity of individuals as part of a social group that has shared values, experiences, and memories. The relationship between love, identity, memory, and the politics of memory is what makes literary works, especially novels, a rich space to examine how personal experience and collective experience interact with each other in shaping human life.

In this context, novels not only function as a medium that represents the relationship between love, identity, memory, and social experience, but also has an important role in reconstructing and criticizing historical narratives that develop in society. Through characters, conflicts, and storylines, the novel is able to present an alternative perspective on history that has

been formed by groups or institutions that have power. As stated by Erll (2011), literary works can function as a medium of cultural memory that allows the re-presence of voices that have been marginalized in official historiography. Thus, the novel not only becomes a means of representation of individual and collective experiences, but also becomes a discursive space to renegotiate historical meaning, uncover hidden social traumas, and question the dominance of established historical narratives. Through this function, the novel plays a role in rebuilding collective memory while providing space for the experiences of groups that have been lacking in mainstream historical discourse.

One of the relevant works to be studied in this framework of thought is the novel *Autumn Lover* by Laksmi Pamuntjak. This novel presents a strong interconnection between themes of love, memory, identity, and social experience so that it is interesting to analyze through the perspective of hybrid narrative identity. This perspective processes the formation of identities that are neither singular nor fixed, but are born from the confluence of various experiences, values, and socio-cultural backgrounds that interact with each other. In the novel, the character's memory not only serves as a record of past experiences, but also a means that shapes the character's perspective on himself, others, and the meaning of love in his life. At the same time, the love experience experienced by the characters also influences the process of reinterpreting their memories and identity. Therefore, the study of *the novel Autumn Lover* through the perspective of hybrid narrative identity is important to reveal love, memory, and identity represented as a construction that continues to develop through the interaction between personal experiences, collective memory, and social changes that surround the characters' lives.

The formation of identity in the novel *Autumn Lover* is illustrated through the various life experiences experienced by the characters. Various events, social relationships, inner conflicts, and past experiences encourage the character to continue to reinterpret himself and determine his position in the ever-changing social environment. This condition is in line with Hall's (2019) view that identity is not something fixed, but is always formed and reconstructed through dynamic social processes. In line with that, Jenkins (2008) explained that identity is born from the interaction between individuals and society so that it always involves negotiation of values, norms, and social positions inherent in a person. Therefore, the identities of the characters in the novel do not appear as a single and stable construction, but rather as the result of encounters between memories, experiences, love, and social relationships that continue to develop throughout their life journeys.

The process of identity negotiation is increasingly complex through the confluence of various cultural backgrounds, experiences, and perspectives that form the hybrid identities of the characters. In the narrative of the novel, the character is not only influenced by the values that come from his or her home environment, but also by other cultures that are present through social interaction and diverse life experiences. The meeting created a space for the characters to adjust, combine, and even reinterpret the values that they had believed in. Hall (2019) emphasizes that identity is always formed through the process of representation and social change, while Homi K. Bhabha (1994) views hybridity as the result of the encounter of various cultures that give birth to new spaces for identity formation. Thus, the hybrid identity in *Autumn Lover* can be understood as the result of the negotiation of various cultural elements, experiences, and values that shape the way the characters interpret themselves and their position in social life.

This study uses a combination of hybridity theory from Homi K. Bhabha (1994) and narrative identity theory from Paul Ricoeur (1992) as the basis for analysis. The hybridity theory explains that identity is born through the process of cultural negotiation in *the third space*, which is the meeting space that produces the meaning and position of new identities. Meanwhile, narrative identity theory views identity as a construct formed through experiences, memories, and expectations assembled in stories about the self. If Bhabha emphasizes the socio-cultural aspect, Ricoeur highlights the narrative and temporal dimensions in the formation of identity. The combination of the two perspectives gives birth to the concept of hybrid narrative identity, namely an identity formed through self-storytelling as well as cultural negotiation in a certain social and historical context. This concept is relevant to study the characters in *the novel Autumn*

*Lover* because their identities develop through personal experiences, historical memories, and cross-cultural encounters that continue to shape the self-understanding.

The study of the novel *Kecinta Autumn* by Laksmi Pamuntjak has so far focused on certain aspects separately, such as the image of women, the intertextuality of puppetry, hybridity, and mimicry. Research by Syaifullah (2022), Nastikaputri & Sudibyو. (2022), and Sultoni & Utomo (2021) have made important contributions, but have not yet linked personal experiences, historical memory, love narratives, and identity negotiations in a single coherent analytical framework. As a result, the process of forming character identities that takes place through the relationship between memories, life experiences, and cultural encounters is still not comprehensively revealed. In fact, identity is a dynamic construction and continues to evolve through the interaction of individuals with their experiences, memories, and socio-cultural environment. The need for a more integrative study is also seen in the research of Hasrin and Alawiyah (2025) which shows that the narrative of love can function as a means of cultural diplomacy and build intercultural awareness. Therefore, this research is important to uncover the relationship between love narratives, memory politics, and identity negotiation in the formation of character identities more comprehensively.

The importance of this research is based on the need to explain identity formed through the relationship between personal experience, memory, and cultural encounters. In the perspective of narrative identity, individuals build an understanding of themselves through narratives that organize experiences and memories in social as well as historical contexts. Chang (2024) asserts that narrative identities are essentially hybrid because they are formed through interactions with others as well as various experiences that transcend the boundaries of a single identity. This view is in line with the thinking of Paul Ricoeur who views identity as a *process of becoming* that continues to develop through the reinterpretation of life experiences. On the other hand, memory not only serves as a repository of the past, but becomes a foundation for individuals in constructing and negotiating their identity. Thus, the study of the relationship between narrative, memory, and culture is important to uncover the dynamics of identity formation in literary works.

Based on this background, this study focuses on the relationship between love narratives, the politics of memory, and identity negotiation in the novel *Autumn Lover*. The narrative of love in the novel not only represents the personal relationships between the characters, but also becomes a meeting space between individual experiences and collective memories related to historical events. Through this connection, this research aims to represent the narrative of love, the politics of memory, and the process of identity negotiation experienced by the characters. This study departs from the assumption that identity is not fixed, but continues to be formed through experiences, memories, and cross-cultural encounters that take place in the life of the character. The results of the study are expected to provide a deeper understanding of the relationship between personal experience and collective memory in identity formation. Therefore, the main focus of this study is to uncover the representation of hybrid narrative identity as a form of identity dynamics that develops through love narratives, the politics of memory, and cross-cultural encounters in the novel *Autumn Lovers*.

## METHODS

This study uses a qualitative approach with an interpretive descriptive method. According to Halim *et al.* (2025) qualitative approach is a research method used to understand the meaning and experience behind phenomena in depth, especially phenomena that cannot be measured with numerical data. This approach was chosen because the research focuses on the interpretation of the phenomenon of love narratives, the politics of memory, and identity negotiation represented in the novel *Autumn Lovers* by Laksmi Pamuntjak. Meanwhile, the interpretive descriptive method is used to reveal data or facts found through the process of in-depth description and interpretation (Mulyani, 2023). Through this, various events, experiences, and relationships between characters that form identities in the story are described. Thus, this research seeks to gain a comprehensive understanding of the process of character identity

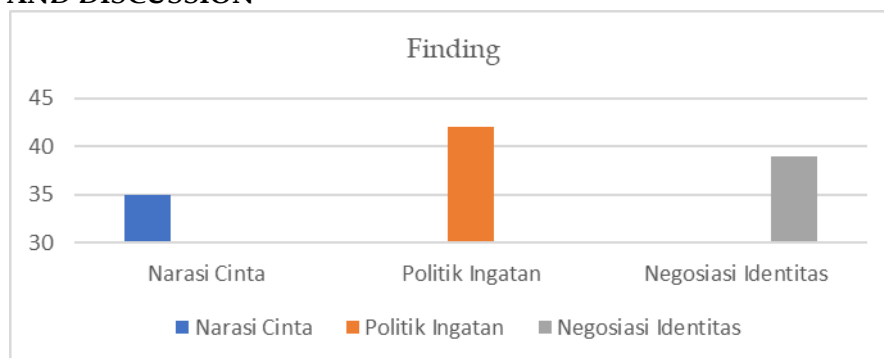
formation through the relationship between love, memory, and cross-cultural experiences present in literary texts.

The main source of data for this study is the novel *Autumn Lovers* by Pamuntjak (2021). The research data is in the form of words, phrases, sentences, dialogues, monologues, narratives, and depictions of events that represent the representation of love narratives, the politics of memory, and the negotiation of character identity. To obtain this data, this study uses the read-note technique as a data collection technique. Faruk (2012: 24) explained that the read-note technique is a set of methods used to obtain facts related to research problems. The application of this technique is carried out by reading the novel carefully, intensively, and repeatedly to understand the structure of the story, the character of the characters, and the socio-cultural context behind it. Furthermore, data relevant to the focus of the research were recorded, classified, and grouped by categories of love narratives, memory politics, and identity negotiations to facilitate the analysis process.

The main instrument of the research is the researcher himself (*human instrument*) assisted by a data card or data classification table. In the research process, the researcher plays a role in determining the focus of the study, collecting data, interpreting meaning, and drawing conclusions based on the theoretical framework used. Data analysis was carried out using the interactive analysis model of Miles & Huberman (1994) which includes data collection, data reduction, data presentation, and conclusion drawn. The data that has been collected is reduced which is relevant to the purpose of the research. Furthermore, data are presented in the form of analytical descriptions to identify patterns of relationships between love narratives, memory politics, and identity negotiations contained in novels. In the final stage, the data is interpreted using the concept of hybridity of Homi K. Bhabha and Paul Ricoeur's narrative identity to reveal the representation of hybrid narrative identities experienced by the characters in the novel.

The validity of the data is carried out through theoretical triangulation. Theoretical triangulation is an analysis technique that allows a literary work to be studied through various theoretical perspectives so that it can produce a broader and deeper understanding of the object of research (Ningsih et al., 2025). The application of this technique is carried out by comparing and relating research findings with a number of relevant theories. The theories used include the concepts of hybridity, narrative identity, and memory politics which are the main foundations of this study. Through the use of these various perspectives, data can be analyzed more comprehensively and not limited to one theoretical point of view. Thus, the resulting interpretation results are expected to have a stronger level of validity and credibility.

## RESULTS AND DISCUSSION



### Narasi Cinta (NC)

According to Ricoeur (1984), the construction of love narratives can be understood as the process of forming self-meaning through stories that are compiled based on experiences, memories, and relationships with others. Ricoeur explained that human identity is narrative, that is, an identity that continues to be formed and changed through stories that are told and reinterpreted throughout life. In the context of love, relationships between characters are not only an emotional experience, but also a space for individuals to recognize, question, and rebuild their

identity. Ricoeur's concept of mimesis shows that the narrative of love is born through three stages, namely the preconfiguration of life experiences (mimesis I), the processing of experiences into storylines (mimesis II), and the process of interpretation by readers and characters of these experiences (mimesis III). Through this process, love can be seen as a narrative that connects personal experiences with the social and historical context that surrounds them. Thus, the construction of the love narrative in Ricoeur's perspective is not fixed, but becomes a continuous process of interpretation that shapes one's identity and understanding of oneself and others.

The narrative of love in the novel is represented not just as a romantic relationship between individuals, but as a space for the character to understand life experiences, past wounds, and the search for self-meaning. Through love experiences, the character tries to interpret various events that shape his life journey. The affective relationship that is established also presents an opportunity for the character to reflect on the loss, longing, and hope he has. Thus, love serves as a medium that connects personal experience with the process of identity formation and deeper self-understanding.

Finding 1: (NC/01/25)

"...Aku rindu percakapan panjang kami, aku rindu wajahnya. Aku juga rindu Riaz, dan cintaku padanya tak pernah sebesar pada hari-hari itu..." (Pamuntjak, 2021)

Love is present as an experience that continues to live in the character's memory and becomes an important part of the journey of forming his identity. According to Ricoeur's narrative identity perspective, memories of loved ones are a form of reinterpretation of past experiences that give new meaning to the character's life in the present. Thus, the narrative of longing and love in the quote represents that love is not only a momentary emotional experience, but also a personal story that continues to be constructed through memory and self-reflection. This is in line with the opinion of Arhamar & Ismail (2025) who stated that love is not only interpreted as interpersonal relationships, but also as a force that connects humans with the values of truth, beauty, and a deeper understanding of the meaning of life. That way, the experience of love is able to shape the way individuals interpret themselves, others, and the reality around them.

Finding 2: (NC/02/26)

"...Amalia anak tiriku, pelita hatiku ketika ia masih kecil, tapi yang kemudian hubungannya denganku menjadi renggang, entah kenapa." (Pamuntjak, 2021)

Love is not always represented as a romantic relationship, but also as an affective bond that exists between the character Siri and her stepdaughter (Amalia). The character's longing for the closeness he once had with Amalia shows an effort to represent and interpret past experiences that have influenced his life. In the perspective of Paul Ricoeur's love narrative, the experience becomes part of a life narrative that shapes self-understanding through the process of remembering, loss, and reflecting on the changes in the relationship experienced. This condition is in line with the view of Safarina M. & Syafi' (2026) that the experience of loss can give rise to an existential crisis that deepens inner conflicts and affects the formation of a person's personality. Therefore, the experience of love and loss encourages the character to reinterpret his life journey as part of the process of searching for meaning and forming self-identity.

### **Politik Ingatan (PI)**

According to Ricoeur (2004), the *politics of memory* is related to how individuals and societies construct, maintain, and reinterpret past experiences through the process of remembering and forgetting. Ricoeur explains that memory is not just an objective record of events that have occurred, but also the result of an interpretive process influenced by certain experiences, viewpoints, and social contexts. In his work, *Memory, History, Forgetting*, Ricoeur emphasizes that memory has a close relationship with history because both seek to re-present traces of the past through narrative. The politics of memory arises when the process of compiling historical narratives involves power relations that determine which events are remembered, acknowledged, or even hidden from the collective memory. Ricoeur also highlighted the

importance of just *memory*, which is an effort to critically re-present the past by respecting the testimony, experiences of the victims, and different perspectives. Thus, the politics of memory in Ricoeur's view becomes a negotiating space between personal memory and collective memory that continues to shape society's understanding of identity, history, and traumatic experiences.

The process of remembering and recovering the past becomes a form of resistance to the disappearance of history, silencing, or domination of certain narratives. The process of remembering and recovering the past becomes a form of resistance to the disappearance of history, silencing, or domination of certain narratives. According to Paul Ricoeur, memory is a testimony to past experiences and is the basis for efforts to find the truth about the past. Therefore, the act of remembering not only serves to reconstruct events that have passed, but also to protect the existence of those experiences from possible distortion or collective forgetfulness. Within the framework of the politics of memory, narratives constructed from memory allow individuals and groups to reaffirm their identities through the acknowledgment of the history they have experienced.

Finding 1: (PI/01/23)

"... Apakah aku akan pernah menyusuri jalan di Jakarta atau di Pulau Buru, tahu bahwa bapak kandungku tergeletak di sana." (Pamuntjak, 2021)

The figure's efforts to gain recognition for the existence and historical traces of his biological father have so far not gained space in the public memory. The mention of Jakarta and Buru Island shows the connection between the personal memory of the character and the collective history which is part of the process of understanding his origins and identity. In the political perspective of Ricoeur's memory, the search for traces of the past is a form of effort to re-present forgotten history in order to gain recognition in the collective narrative. This view is in line with the opinion of Lubis (2024) who states that collective memory does not only come from individual experiences, but is also formed through the process of social negotiation about how a historical event is understood, remembered, and passed on to the next generation. Thus, the character's attempt to trace his father's footprint is not only related to the search for family history, but also reflects the struggle to place marginalized experiences into the collective historical consciousness.

Finding 2: (PI/02/25)

"Tiba-tiba matakku berair. 'Bhisma Rashad', itu nama bapakku. Ia meninggal di Pulau Buru tahun 2000." (Pamuntjak, 2021)

The emotional moment when the character rediscovers the traces of his father's history becomes an important part of his search for his identity. The mention of his father's name and the location of his death on Buru Island shows the connection between the personal experience of the character and the collective history related to past political tragedies. In the perspective of the politics of memory of Paul Ricoeur, the disclosure of the identity and life history of the protagonist's father is an effort to recover memory that allows experiences that have been removed to have a place in the historical narrative. This finding is in line with Jurahman's (2023) view that literary and historical works have a complementary relationship because literature not only represents past events, but also becomes a space to interpret and interpret historical experiences through narratives. Thus, the disclosure of family history in the novel serves not only as a reconstruction of the past, but also as a means of understanding identity through the relationship between personal memory and collective history.

### **Proses Negosiasi Identitas (NI) Tokoh**

According to Ricoeur (2004), the negotiation of character identity is understood as a continuous effort to interpret oneself through lived experiences experienced and told. Identity is not fixed, but continues to be formed through a dialogue between the past, the present, and the hope for the future. In this process, the character selects, remembers, and interprets various

events that shape his life journey so as to produce a new understanding of himself. Identity negotiation occurs when the character faces conflicts, changes in the environment, or encounters with different values so that he needs to adjust and reconstruct his or her meaning. Thus, the identity of the character is formed through a dynamic narrative process, namely through a reinterpretation of life experiences that connect the continuity of the self with ongoing changes.

The identity of the character is not portrayed as something fixed, but continues to be formed through the process of retelling life experiences and self-reflection. In the novel, the process is seen through the journey of the main character who tries to understand himself in the midst of experiences of love, loss, and encounters with the past. The various memories that appear not only serve as personal memories, but also become a means for the character to reinterpret the meaning of life and his relationship with others. These experiences encourage the character to continue to negotiate his identity between personal desires, social realities, and the memories that shape his consciousness. Thus, the identity of the character is present as a dynamic narrative construction, which is always changing along with the reinterpretation of the life experiences he is living.

Finding 1: (NI/01/97)

“Kamu percaya diri ketika lelaki jatuh cinta padamu karena isi kepalamu,” tapi kamu kurang percaya diri dengan tubuhmu.” (Pamuntjak, 2021)

There is an inner conflict in the character who feels confident in his intellectual abilities, but at the same time lacks confidence in his physical appearance. This tension suggests that a character's identity is not fixed, but is constantly shaped through the interaction between the way he perceives himself and how he imagines others' judgments of him. In Bhabha's perspective, these conditions reflect the process of identity negotiation that takes place in the midst of various social experiences and standards that affect self-understanding. The character is then in a negotiation room that encourages him to continue interpreting, adjusting, and reconstructing his identity. This is in line with the opinion of Fitria (2024) who states that identity negotiation is an interaction process that involves individuals or groups with different identity backgrounds to achieve mutual understanding and understanding. Thus, the identity of the character is understood as a dynamic construction and always develops through social relations and life experiences that he or she experiences.

Finding 2: (NI/02/241)

“Dua jiwa yang begitu bertolak belakang akhirnya membutuhkan dan menemukan perlindungan di tengah seni rupa Barok –dari semua genre seni rupa yang mungkin – di Museum Bode.” (Pamutjak, 2021)

Two individuals with different cultural backgrounds and characters are able to build closeness through the experiences they have together. In Bhabha's perspective, the encounter reflects the formation of *a third space*, which is a space that allows differences in identity to be negotiated without erasing the uniqueness of each party. The presence of Baroque art at the Bode Museum is a medium that brings together the two in the process of understanding and accepting existing cultural differences. Through these interactions, identity is no longer understood as something singular and fixed, but rather as the result of the meeting of various cultural experiences. This is in line with the view of Pramesti (2026) who states that hybridity is born from cultural encounters that produce new identities through the negotiation process. Thus, the identity of the characters is formed in a hybrid manner through a combination of experiences, interactions, and acceptance of the cultural differences they face.

Finding 3: (NI/03/242)

“Kelak aku akan memahami bahwa apa yang kita pikir sebagai sesuatu yang kita benci sesungguhnya adalah apa yang kita miliki bersama.” (Pamuntjak, 2021)

The character's awareness of differences that were previously seen as a source of conflict is actually a common point that connects him with others. This awareness reflects the process of identity negotiation as stated by Homi K. Bhabha, which is when individuals are confronted with differences in culture, values, or experiences and then build new meanings through those interactions. Through this process, the character no longer views differences as a dividing boundary, but as part of a shared experience that enriches his understanding of himself. This condition shows that identity is dynamically formed through openness to various cultural influences and life experiences. This is in line with the opinion of Lingga (2019) that hybrid identity is a new form of identity born from the meeting and mixing of various cultures without placing one culture as superior to the other. Thus, the identity of the character develops as a hybrid identity that is formed through a continuous process of interaction, adaptation, and cultural negotiation.

## DISCUSSION

This study found that the novel *Autumn Lover* by Pamuntjak (2021) represents the narrative of love, the politics of memory, and identity negotiation as interrelated aspects in the character's life journey. The narrative of love is manifested through the experience of longing, loss, care, and reflection on the relationship they are living. The politics of memory appears through Siri's efforts to trace family history and reinterpret her past. While identity negotiation is seen in the process of Siri understanding herself through various experiences and encounters with others. These three aspects show that memory, emotional relationships, and the search for identity play an important role in shaping the meaning of a character's life. Thus, identity in this novel is described as a dynamic process formed through the interaction between love, memory, and social experience.

The findings of this study are related to the research of Syaifullah *et al.* (2022), Nastikaputri and Sudibyo (2022), and Sultoni and Utomo (2021) who examine aspects of gender, intertextuality, hybridity, and mimicry in *Autumn Lovers*. However, previous research has tended to place these aspects separately and have not linked them to the historical memory and personal experiences of the characters. This research shows that character identities are formed through the interplay between love narratives, politics of memory, and identity negotiations that take place in a sustainable manner. These findings also corroborate the research of Hasrin and Alawiyah (2025) that love narratives play a role in building intercultural awareness. However, this research expands the function of love narratives as a space for reflection to interpret the past and shape self-identity. Thus, this study offers a more comprehensive understanding of the formation of character identities through a hybrid narrative identity perspective that integrates memory, affective experiences, and cultural encounters.

Findings on the politics of memory show that characters build self-understanding through the process of remembering, tracing family history, and reinterpreting past experiences, which is in line with Ricoeur's view that memory plays an important role in the formation of identity through the relationship between the past and the present. This finding is also supported by Lubis (2024) who states that collective memory is formed through social processes that determine how history is understood and inherited. The findings on the narrative of love show that love functions as a space of reflection that allows characters to understand life experiences, loss, and the search for self-meaning, in line with the research of Hasrin and Alawiyah (2025) which shows that love narratives can build intercultural awareness. However, this study expands on these findings by showing that love also plays a role in the process of forming a character's identity. Meanwhile, findings on identity negotiation show that character identities are formed through cultural encounters, social interactions, and life experiences that are constantly negotiated, as emphasized by Chang (2024) and Bhabha that identity is dynamic, hybrid, and born from interactions with various differences. Thus, the three findings are interrelated in forming the hybrid narrative identity of characters through the relationship between memory, affective experience, and cultural encounters.

This research has several limitations. First, the research only focused on the novel *Amba and the Autumn Sweetheart* by Pamuntjak (2021) so that the findings obtained could not be generalized to other literary works that have different contexts. Second, the analysis is limited to

the perspective of hybrid narrative identities that integrate the thinking of Paul Ricoeur and Homi K. Bhabha so that it has not accommodated the possibility of reading through other theoretical perspectives. Third, this study focuses on textual data so that it does not include reader responses or the context of the acceptance of works in the community. In addition, the discussion focused on the narrative of love, the politics of memory, and identity negotiation as elements that shape the identity of the characters. Thus, other aspects that also have the potential to influence identity formation have not been studied in depth. Therefore, further research is needed to broaden the object, perspective, and approach of study to produce a more comprehensive understanding of identity dynamics in contemporary literary works.

Theoretically, this study strengthens the development of the study of hybrid narrative identity by showing that character identity is formed through the relationship between love narratives, memory politics, and identity negotiation. These findings also extend the application of Ricoeur and Bhabha's thought in contemporary literary analysis that links personal experience to social and historical contexts. In addition, this research makes a conceptual contribution by presenting a more integrative analytical framework in understanding the process of forming character identities. Practically, the results of the research can be used as a reference in literary learning, especially in the study of identity, memory, and culture in literary works. This research can also be considered for future researchers to develop interdisciplinary studies that link literature with history, culture, and identity studies. Thus, this research provides benefits in enriching academic understanding while increasing appreciation for literature as a medium for reflection on human experience and socio-cultural dynamics.

Further research is suggested to develop a hybrid narrative identity study using more diverse literary objects, both Indonesian novels and cross-cultural literary works. The study can also be expanded by comparing the representation of identity in several works that raise the theme of history, diaspora, or collective trauma. In addition, subsequent researchers can utilize other theoretical perspectives, such as cultural memory, postcolonialism, or literary psychology, to gain a more comprehensive understanding of the formation of character identities. The use of interdisciplinary approaches is also important to uncover the interconnectedness between literature, history, and social dynamics in greater depth. Further research can also examine readers' reception of the representation of love, memory, and identity in contemporary literary works. Thus, the study of identity in literature will further develop and contribute more broadly to the development of literary science and cultural studies.

## CONCLUSION

The core of this research shows that the process of negotiating the identity of the characters in the novel takes place through the formation of a hybrid narrative identity born from the encounter of various different experiences, memories, and cultural backgrounds. The character does not maintain his identity statically, but continues to reinterpret himself through life experiences, social relationships, and cross-cultural interactions that he experiences. Based on Paul Ricoeur's narrative identity perspective, character identity is formed through narratives that connect the past, present, and future hopes so as to produce a more complete understanding of the self. Meanwhile, the concept of hybridity from Homi K. Bhabha explains that the character builds a new identity through the process of adaptation, selection, and negotiation of cultural values that interact with each other. The results of the study show that the identity of the character develops into a hybrid identity that is not completely tied to one culture, but is a combination of various elements that form the way of view and actions of the character. Thus, this study proves that character identity is a dynamic construction and continues to develop through the negotiation process between personal experiences, memory, and the cultural influences that surround it.

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