

THE ROLE OF AYANOKOJI KIYOTAKA CARRIED OUT THE SOCIAL HIERARCHY IN THE CLASSROOM OF THE ELITE USING PSYCHOLOGY THEORY

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ABSTRACT

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This study aims to explore how the character of Ayanokoji Kiyotaka plays a role in organizing and developing the social structure of the organization in Shougo Kasunaga's Classroom of the Elite, by applying Sigmund Freud's theory of psychoanalysis. In addition, Ayanokoji Kiyotaka functions as a protagonist who openly refuses to take the top position, but still acts as a social motivator in the classroom through covert and manipulative tactics. This research adopts a qualitative approach using descriptive analysis, where data is obtained from observing the interactions, behaviors, and characters in the 12 episodes of the anime's first season. The findings of this study show that Ayanokoji applies strategies of influence, countering the reduction of invisible power, as well as utilizing leadership as psychological mastery, besides that Ayanokoji Kiyotaka has a strong desire after he comes out of the white room, which is to live a normal life and socialize with her environment like humans who have a level of intelligence in general. The results of this study emphasize that power is not always clearly identifiable, but can be achieved by mastering symbolic and emotional intelligence. However, the results of this study have not shown significant findings, and there is hope that future research can reveal more clear results by future researchers.

I. INTRODUCTION

For many individuals across the globe, literature holds great significance as it reflects human life and experiences that shape one's identity. It can be expressed through various fictional forms such as novels, plays, and short stories. Literature maintains a close relationship between individuals and society. Through language, it reveals the creative dimension of human nature. Klarer (2004) defines literature as the totality of written expression that includes aesthetic or artistic qualities, distinguishing it from ordinary texts. Similarly, Totawad (2016) explains that literature, whether poetic, dramatic, or fictional, serves as a medium of written communication that conveys human experiences through narrative techniques. In essence, literature, as a form of artistic written expression, plays a vital role globally by showcasing human creativity and linking people to their social contexts.

Film is a form of literary work with numerous genres and is still viewed by people worldwide. It is one component of literary works. Stam (2005) defines film literature as a creative process that involves the reinterpretation of written text, allowing for innovative visuals and dialogue between the original text and cinematic medium, enhancing the viewing experience, and breaking conventional narrative barriers, and also movies are storytelling tools that have the potential to entertain, educate and inspire audiences. The film is a global literary work, reinterpreting written

text for innovative visuals and dialogue. It breaks narrative barriers, entertains, educates, and inspires audiences through storytelling tools that enhance the viewing experience.

According to Hutcheon (2006), Adaptation is not just about transferring a text from one medium to another, but also about the intertextual dialog between the original text and the adapted film. From the definitions that have been put forward, film can become one of the important parts of literature that provides impressive visuals and can be enjoyed and relevant to social situations, which also occupies its characteristics. Films continue to develop themselves both film series and films that have a long duration and provide unique ways such as visual effects in films, genres, issues, plots, and values implied in films.

Literature is already used to investigate human intuition and behavior (Aini et al., 2023). The writer uses their understanding of psychology to create characters that are trustworthy and accessible and to develop narratives that clarify the human condition. Psychology also has a significant impact on sacred studies. For this reason, the scriptures explain to us the phenomenon of natural life or even potentially lead us to understand the significance of social life in various aspects. This mixture has a strong connection to human nature and human behavior. Boys have a subconscious desire to compete with their fathers for their mother's affection (Freud, 1933).

Freud (1936) defines in his journal, these are ego and defense mechanisms. Self-defense mechanisms are not abnormal or pathological. On the contrary, they are important tools that the ego uses to protect itself from excessive anxiety and stress, Identity is an illusion, but a necessary illusion, Lacan (1960). So psychology in Literature explores human intuition and behavior, using psychology to create relatable characters and narratives. It also influences sacred studies, explaining natural life and social life, and highlighting ego and defense mechanisms.

Wellek & Warren (1966) defines. The psychology of literature is a study of individual psychology, creative processes, psychological types within works of literature, and their effects on the reader. In addition to that, personality act as a person's uniqueness in terms of thinking, emotions, and behavior (Coon & Mitterer, 2008). Ayanokoji Kiyotaka in his animation series titled Classroom of the Elite (2017) presents himself as a form of psychology in the story. The series tells the story of social hierarchy, manipulative nature, and human nature, Ayanokoji wants to have a normal life like his friends in general. Desire is the driving force behind human action, (Lacan, 1986). Through Ayanokoji Kiyotaka character, the series explores how personality shapes our thoughts, emotions, and actions, revealing the intricate interplay between personal desires and social structures.

The writer raised this story because the writer wanted to focus on the nature of social hierarchy and also the psychological side of the main character. On the other hand, the author also wants to criticize the meritocratic education system that prioritizes grades and academic achievement. The problem in this film starts with the character of Ayanokoji Kiyotaka who develops into a child who has a manipulative nature and also has a nature that always wants to master, he is willing to compete with anyone including his father to master everything around him.

Based on the explanation above, the author is interested in analyzing the main character of the animated film the classroom of the elite because of personal interest, this series is an adaptation of a novel with a different title published in 2011, with interesting visuals and a storyline that is so difficult with various kinds of conflicts and drama, between love, manipulative nature, and bullying from the psychological side seen in this film. So by seeing this movie, the author can better understand the concept of psychology through this movie. This study aims to explore how the character of Ayanokoji Kiyotaka plays a role in organizing and developing the social structure of the

organization in Shougo Kasunaga's Classroom of the Elite, by applying Sigmund Freud's theory of psychoanalysis.

II. METHODS

This research uses a qualitative approach with a descriptive analysis method. According to Sekaran & Bougie (2020), qualitative research is a type of research that aims to gain a deep understanding of a phenomenon in its natural context. This research emphasizes the meaning, understanding, and interpretation of human behavior, rather than numerical or statistical measurements. Qualitative methods are used to explore and describe the behavior of the character Ayanokoji Kiyotaka in the social and psychological context of the film Classroom of the Elite.

Psychological analysis draws on Sigmund Freud's theory of personality, which divides personality into three main parts: the id, ego, and superego. Through Freud's analysis, researchers examine how Ayanokoji Kiyotaka's unconscious drives, rational strategies, and moral values play a role in manipulating the social order of an elite school.

In the research methodology, researchers divide the research procedure into 3 stages, namely as follows:

1. Preparation

- Watching and observing anime repeatedly to gain an understanding of the film's story.
- Searching for information related to this research from the internet and literary theory books to obtain theories and references to support the research

2. Data Collection

Data was collected from the film "Classroom of the Elite." The author focused on identifying how Ayanokoji's personality is based on social hierarchy, centered on the relationships of power, dominance, and subordination that Ayanokoji uses to control everything around him, including learning activities at school.

3. Data Analysis

In analyzing the data, the author used intrinsic and extrinsic approaches, and a descriptive method. The intrinsic approach was used to understand the characters, plot, and setting in the film, which helped the author analyze how the main character, Ayanokoji Kiyotaka, establishes and manipulates the social hierarchy in the anime "Classroom of the Elite" and how Ayanokoji's actions impact the social dynamics of the school classroom. The extrinsic approach was used to analyze the psychological aspects of the film, based on Sigmund Freud's theory.

III. RESULTS

Social Hierarchy and Manipulating

People and organizations use social hierarchies and manipulation to determine status and power within a community. In this process, some people hold higher positions of authority while others hold lower ones. Manipulation is a method used to influence how power is distributed or changed, often in subtle ways that others are unaware of. Social hierarchies establish rules about who is in charge and who follows. However, manipulating these structures allows individuals to covertly change or control them. As a result, hierarchies are always shifting as individuals leverage their formal positions and covert influence to reorganize things.

This study uses the main data sources as the anime layer of Elite part 1 (part 1), including 12 episodes. The data analyzed is the dialogue, expression and actions of the character Ayanokouji Kiyotaka associated with his role and his position in the social structure of the class. The data has

been obtained by document techniques and observed in the main scenes displaying Social Hierarchy System among students.

Season 1 Episode 3 Ayanokouji Room

Ayanokōji Kiyotaka Guests: Cheers!

Ayanokōji Kiyotaka: Haaah~!

Ken Sudō: Hey, why the long face man?

Ayanokōji Kiyotaka: I have no objections to the fact that we're celebrating, and I'm glad to be part of it. But why does it have to be in my room?

Haruki Yamauchi: Man, that was a close call! Am I right? If Kushida hadn't gotten those old test questions, Ike and Sudō would be long gone by now! You know what I mean?

Kanji Ike: Huh? You just barely squeaked by too, you know.

Haruki Yamauchi: I just haven't gotten my act together yet. Ken Sudō: Shut up! I can't help that I dozed off!

Kikyō Kushida: Hey, Ayanokōji! Ayanokōji Kiyotaka: What is it?

Kikyō Kushida: How are you able to get them to take back Sudō's expulsion?

Ayanokōji Kiyotaka: Horikita talked to the administration.

Ayanokōji Kiyotaka: She told them that it wasn't right to expel someone as they're struggling to learn. She said it's a process.

In that quotation dialogue, Ayanokōji Kiyotaka carefully hides his role behind Sudō's rescue. When Kushida asks how he was able to get the school to reverse its decision to expel Sudō, Ayanokōji doesn't answer directly. Instead, he shifts the focus to Horikita Suzune and says that she was the one who talked to the administration. This isn't just a sign of humility it's also a clever move. Ayanokōji had actually planned steps that allowed Horikita to confront Chabashira-sensei. He planted the idea that Sudō's expulsion was too quick because he was still learning, an argument that Horikita then used to push the school. In this sense, Horikita remained in the background while Ayanokōji urged him to take the initiative.

This achievement demonstrates the indirect control of the class hierarchy by Ayanokōji Kiyotaka. By remaining in the class, Sudō helps the class maintain its physical strength, which is crucial for upcoming tests. Horikita's standing in the group is strengthened as a result of her recognized as someone who can defend the class. Meanwhile, Ayanokōji keeps his image as a normal, unremarkable student, even though all these achievements come from his careful planning and manipulation.

In conclusion, saving Sudō from expulsion was not just a matter of retaining a single class member, but part of Ayanokōji's grand strategy to establish a social hierarchy in Class D. By making Horikita appear to be the one in charge, Ayanokōji succeeded in creating a formal leader figure that the class could accept, while remaining in a hidden position himself. On one hand, he maintains the class's physical strength by keeping Sudō; on the other hand, he strengthens the internal structure by elevating Horikita's status.

This event reveals Ayanokōji's characteristic pattern: he never appears as a direct ruler, but always arranges for others to be the face of important decisions. In this way, he not only influences the course of events, but also designs the direction of Class D's hierarchy, making it stable while remaining under his indirect control.

Season 1 Episode 4 D Classroom

Suzune Horikita: Do you agree with them? That Sudō-kun should have been expelled.

Kiyotaka Ayanokōji: I don't have an opinion. What do you think, as one of the people who helped him?

Suzune Horikita: At the moment, we have zero points. Even if we had been penalized for losing someone to expulsion, we couldn't have lost anymore.

Kiyotaka Ayanokōji: Yeah, sure, I guess.

Suzune Horikita: What? I don't like the way you said that.

Kiyotaka Ayanokōji: You never know when we might be experiencing losses or gains we can't see.

Suzune Horikita: What does that mean?

Kiyotaka Ayanokōji: There might be negative point values we're gaining that we just aren't shown. Demerits for an expulsion might not hit us now, but rather, in the future. For instance, "no expulsions" might be a condition for ascending to Class A.

Suzune Horikita: You're splitting hairs.

Kiyotaka Ayanokōji: We don't know how the school system works. If you want to reach Class A, you should eliminate any threats to that goal you can conceive of. Besides, Sudō's athletic, and he has good standing in his club. He might come in handy-

Yōsuke Hirata: Everyone, listen to me. I want to trust my classmates. Why don't we work together to hunt for witnesses and clues?

Kei Karuizawa: Cool, I'm in!

Satsuki Shinohara: If you want to, Hirata-kun ...

Kikyō Kushida: I'm in, too! If we don't believe in him, who will? Haruki Yamauchi: If Kushida-chan says so ...

Kanji Ike: ... I'm totally in!

Kikyō Kushida: Hey, Horikita-san, Ayanokoji-kun ... You'll work with us, won't you?

Suzune Horikita: Given all you've said, I'm sure you'll be helping, won't you? Kiyotaka Ayanokōji: Well, it's not like I'm aiming for Class A ...

Kikyō Kushida: You'll help us? Thanks!

Kiyotaka Ayanokōji: Yeah ... guess so.

Kikyō Kushida: Horikita-san, will you ...

In the conversation between Ayanokōji, Horikita, and other students, it is clear how Ayanokōji's psychological dynamics work according to Freud's psychoanalytic framework. Freud (1923) in "The Ego and the Id" divides the structure of personality into three main parts: id, ego, and superego.

First, the id, which represents instinctual drives (pleasure principle), is almost absent in Ayanokōji. He rarely expresses personal desires or emotions openly. Freud explains that the id is "the dark, inaccessible part of our personality" (Freud, 1923:13), the part that holds instinctual drives and is often repressed. In Ayanokōji, this repression makes him appear cold and neutral, as when he says, "I don't have an opinion" when asked about Sudō. This statement is not merely a casual attitude but a reflection of a psychological defense mechanism to hide unconscious drives from others.

Second, the dominant role in Ayanokōji is played by the ego. Freud wrote that the ego "represents what may be called reason and common sense" (Freud, 1923:25). This is evident when Ayanokōji speculates that "the absence of expulsion may be a condition for achieving Class A." He displays rational logic that forces Horikita to view the issue from a strategic perspective. In other words, his ego acts as a mediator between the pressures of a school filled with hidden rules and his ambition to maintain class stability.

Third, the superego, which Freud described as “the representative of moral restrictions” (Freud, 1923:34), does not manifest as universal norms in Ayanokōji. He is not driven by social ethics or empathy toward his peers, but by a value system he has created himself. Ayanokōji's superego has been modified into a pragmatic one: everything is justified as long as it benefits the long-term strategy. Therefore, he can allow Hirata and Kushida to be the public face of class decisions while he remains in control behind the scenes.

Furthermore, the role of the unconscious is very strong in Ayanokōji's behavior. Freud referred to the unconscious as “the true psychological reality” (Freud, 1923), that is, the hidden center of the personality that influences behavior without being realized. His childhood trauma in the White Room has formed a repression mechanism that makes him cold, manipulative, and capable of controlling others without involving emotions. By suppressing those traumatic experiences into the unconscious, Ayanokōji gains the power to manipulate class dynamics in ways other students cannot.

Thus, through Freud's theory, Ayanokōji's manipulation can be understood as the result of a unique psychological balance: his id is repressed in the unconscious, his ego dominates as the rational controller, while his superego does not function as a moral guardian but as a value system supporting his personal strategy. This psychological structure enables Ayanokōji to manipulate and control the class's social hierarchy covertly, without ever appearing as the main leader, yet remaining the mastermind behind every decision.

Season 1 Episode 5 Corridor Class

Kiyotaka Ayanokōji (Monologue): Anthropologist Edward Hall divided personal space into four zones. One of those is the "intimate space" zone, with the "close phase" therein. This distance is close enough to embrace someone else, and many resist intrusion into it. However, there are exceptions. For instance, Kushida.

Unnamed Student 1: That's way too hard, though

Unnamed Student 2: Nah, I kinda like it

Unnamed Student 1: I like a softer--

Kikyō Kushida: Uhm, did you see a girl wearing glasses

Kiyotaka Ayanokōji (Monologue): Even if she gets very close, she manages not to trigger their personal space reaction. Yet Sakura resisted her. She's afraid of the connection.

Kiyotaka Ayanokōji (Monologue): That's why--she keeps her eyes down

In Class 1-D, Ayanokōji Kiyotaka always acts like someone who watches carefully and secretly influences how people interact. In his monologue, Ayanokōji uses Edward Hall's concept of proxemics to describe how people respond to varying degrees of personal space when Kushida attempts to approach Sakura. Being gregarious, Kushida can approach people without making them feel uncomfortable, which makes him popular and helps him blend in. But Sakura doesn't like being close, so she looks down, showing she's scared or unsure. Ayanokōji notices these differences and uses them to understand what each person is like, gathering information that could help him in bigger social plans later on.

During Sudō's trial, this realization proved to be crucial. Despite first coming across as unsure and weak, Sakura was selected as a key witness to defend her class. When she was accused of lying or being controlled, she almost gave up, but at a key moment, she showed photos that supported her story. The outcome of the trial depended heavily on her bravery in enduring the opposition's attempts to defame her. In his speech, Ayanokōji said that without her testimony and the photos, Sudō would have faced much worse punishment. So, even though she seemed quiet and unsure,

Ayanokōji had planned for her to act as a protector for her class, helping them avoid bigger problems.

It is evident from these two incidents that Ayanokōji is in charge of the social order. He knows a lot about how people's minds work—like how Kushida is quick to fit in with others and how Sakura feels afraid and weak. He uses this knowledge to place them in positions that help his own plans. Instead of taking the lead during the trial, he ensures that others do so so that everything works out for him. This proves that events are beyond Ayanokōji's direct control. Rather, he closely observes individuals, fabricates circumstances to fit his objectives, and takes advantage of other people's advantages and disadvantages. Because of this, he becomes the unseen key that holds the power structure of Class 1-D together.

Season 1 Episode 6 Oasis Leader sniffs out ayanokoji's strengths

Manabu Horikita: Class C asked to withdraw their complaint, and I accepted.

Kiyotaka Ayanokōji: Did they? It's a weird world we live in, I guess.

Manabu Horikita: Was this your way of proving that Sakura was not a liar? Well done.

Kiyotaka Ayanokōji: Your little sister made it happen. I didn't do anything.

Manabu Horikita: Tachibana. There's an open secretary position, isn't there?

Akane Tachibana: Yes.

Manabu Horikita: Ayanokōji. You can have that position if you like. Akane Tachibana (Surprised): Mr President! Are you serious?

Manabu Horikita: You object?

Akane Tachibana (Nervously): No ... if that's what you want, I won't object.

Manabu Horikita: Ayanokōji, join the student council

This dialogue emphasizes that Ayanokoji deliberately maintains the image of an ordinary student, while controlling important strategies and decisions. This affects the social structure as he encourages Horikita to become a 'leader figure', despite the power that actually lies with him.

Season 1 Episode 12 Test Island Arc

In the last episode of season 1, Ayanokoji told what happened during horikita's illness. and ayanokoji made horikita's name believable for class D.

“Winning is not something that is achieved by those who are stubborn or emotional. It's a game of logic. And logic doesn't need recognition.”

Suzune Horikita: Huh?!?

Kiyotaka Ayanokōji: You're not our leader, Horikita.

Suzune Horikita: Eh- What? But the card ...

Suzune Horikita: Ah- What's your name doing on it?

Kiyotaka Ayanokōji: Just because the test ended, I changed D's leader. You can't change leaders without a good reason ... which means that if you do have a good reason ... which means that if you do have a good reason, you can change leaders. A leader's failing health is a good reason.

Kiyotaka Ayanokōji: As a result, Ryūen and Katsuragi named you as a leader, and they were wrong.

Suzune Horikita: You arranged all of this, didn't you? Kiyotaka Ayanokōji: I did.

Kiyotaka Ayanokōji: Ibuki was a spy, so I destroyed her digital camera. As a result, Ibuki would need to steal the key card itself.

Kiyotaka Ayanokōji: I waited until your condition had deteriorated sufficiently ...

Kiyotaka Ayanokōji: I'll give you Sakura's email address if you'll do something for me.

Haruki Yamauchi: Ah?

Kiyotaka Ayanokōji: I intentionally got you to show your card to Ibuki, got you dirty, got you to visit the waterfall, and lured Ibuki into stealing your card. I used the arson to throw the camp into a panic, giving Ibuki the opening she needed to escape.

Kiyotaka Ayanokōji: Then, just as they'd planned it, she went to show Ryūen the card.

Suzune Horikita: Then you got me to drop out and changed our leader.

Kiyotaka Ayanokōji: Initially, I'd hope to earn points through spot occupation ... but I saw Katsuragi leaving a pot with a card in hand.

Suzune Horikita: So A's leader was Katsuragi-kun?

Kiyotaka Ayanokōji: No, Katsuragi is a cautious man. He wouldn't do anything so careless. He wouldn't even occupy a pot at a time when someone else might see him. It was a performance to conceal the fact that someone else had occupied the spot without asking him first. Thus, I was able to surmise that A's leader was Yahiko, the person with him then

Kiyotaka Ayanokōji: As for Class C, I knew that Ryūen was still on the island.

Kiyotaka Ayanokōji: When we ran into Ryūen, there was a radio next to him, Ibuki had one of the same radios. If Ryūen himself was in contact with Ibuki, it meant he must still be on the island. I became convinced that Ryūen was C's leader.

Kiyotaka Ayanokōji: It was at that point that I switched from a spot occupation strategy to a leader identification strategy, and I used you. I left Class B alone.

Kiyotaka Ayanokōji: In the long run, eroding our alliance with Class B would be to our disadvantage, and there was a spy from C in Class B, too, so I confirmed that their leader would be guessed even without any action from me.

Suzune Horikita: And as you surmised, B's leader was guessed, causing them a serious loss of points.

Kiyotaka Ayanokōji: Having one's leader named is a loss of 50 points and all bonus points are negated as a result.

Suzune Horikita: You really put one over on everyone. You claim you have no interest in reaching Class A. Why, then, did you help me? What is it that drives you? What do-

In the exam scene on the empty island, it becomes more obvious that Ayanokōji is the one really making sure the class system stays in place. Even though he doesn't act like a leader, he's actually in charge of the plan that helps Class D win. Horikita, who was thought to be the leader at first, is just a cover for Ayanokōji's real role. This demonstrates how Ayanokōji meticulously creates a false hierarchy: all significant decisions appear to be made by Ayanokōji, even though Horikita appears to be in charge.

Ayanokōji clearly shows he's manipulating things by calmly telling Horikita that the leader can change if there's a good reason. He waits for Horikita's health to get worse so that switching the leader becomes acceptable according to the rules. This shows he knows the school rules well and uses them to control what happens. He is kept safe by Horikita's assistance while he tricks his enemies into thinking that someone else is in charge of Class D

Ayanokōji showed he can control how people interact by getting others to help him without them knowing. For instance, Ibuki was used without realizing he was being set up. Ayanokōji made it seem like Ibuki won Horikita's card, but the whole thing was planned to help Ayanokōji win. This shows he's good at using people's flaws to reach his aims

Ayanokōji has a good sense of understanding people. He noticed that Katsuragi was too careful to be a leader, so he figured out that Yahiko must be the leader of Class A. He also watched how Ryūen talked on the radio and saw that Ryūen was the leader of Class C. These observations show that being a leader isn't just about being strong or having a high position. It's also about knowing how others act and think.

Ayanokōji's total command of the situation ultimately led to Class D's success on this test, not Horikita's leadership. By removing his rivals' tactics, he undermined the hierarchy between classes,

reorganized the social order inside his class, and gave the appearance of leadership. This illustrates how he upholds the social hierarchy by acting as a shadow manipulator who uses others as extensions of his will rather than as an outward leader. Thus, Ayanokōji proves that the greatest social power does not lie with those who appear in the forefront, but with those who can control others without being seen

Domination in Silence: Covert Psychological Strategies

Despite refusing to appear as a leader, Ayanokoji Kiyotaka has consistently been the main actor behind Class D's success in devising strategies and defeating other classes. He demonstrates exceptional emotional control, remains calm under pressure, and uses sharp logic in reading social situations. His ability to influence the course of events without appearing to contribute directly makes his power hidden yet effective. This attitude and behavior is very much in line with the views of Alfred Adler (1930), who stated that humans instinctively strive for excellence in response to feelings of inferiority. In Ayanokoji's case, the drive is not directed towards gaining social status or external recognition, but rather to internally dominate circumstances and avoid entanglement in formal power structures. The dominance he displays is not through position or recognition, but through psychological control and covert strategies that he employs in silence.

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In the series of manipulations carried out by Ayanokōji, it is evident that his **ID** drives his subconscious need to control the situation, dominate his opponents, and ensure that he can prove his intelligence through complete control over the exam results. This instinctive drive compels him to destroy Ibuki's camera, manipulate Horikita's health to weaken her, create panic through a fire, and engineer interactions between other classes to ensure he can identify the leaders. All of these behaviors are manifestations of the id, the primal urge to triumph and be better than others regardless of the ethical ramifications

Meanwhile, the ego operates very dominantly within Ayanokōji. The **Ego** functions to channel the id's impulses into rational, realistic actions that align with the rules of the school exam. For example, when he realizes the "spot occupation" strategy is risky, he immediately switches to the more effective "leader identification strategy." The ego also arranges for Horikita to be created a symbolic leader in order to minimize suspicion and preserve social harmony in the classroom while keeping himself hidden behind the scenes. These decisions demonstrate the ego's intelligence in leveraging social reality and school rules to secure the greatest advantage

As for the **Superego** within Ayanokōji, it appears weak, almost nonexistent. The superego, which should represent morality, norms, and social values, does not act as a barrier for him. He does not weigh ethical right or wrong but evaluates everything based on effectiveness and results. For example, he feels no guilt when he deliberately worsens Horikita's condition, exploits his classmates' weaknesses, or uses lies and intrigue to trap other classes. To him, all of that is merely a valid tactic as long as it helps his goal succeed.

The impact on the school from this imbalance between the id, ego, and superego is significant. First, Ayanokōji's actions disrupt the dynamics between classes by exploiting the weaknesses of the school's exam system. His manipulation enables Class D, which is hierarchically considered the lowest class, to achieve a dominant position and overtake other classes. This demonstrates that the social structure established by the school can be manipulated by an individual with manipulative intelligence. Second, Ayanokōji's strategy shifts the direction of competition: rather than relying on teamwork or collective ability, Class D's success depends on the hidden control of a single individual. Thus, the school system, which aims to foster independence and leadership, exposes its weaknesses, as the final outcome is determined by intrigue and manipulation

In other words, based on Freud's theory, the impact of Ayanokōji's actions on the school is the emergence of a new reality within the social hierarchy: a class that was once marginalized can challenge the dominance of the upper class through extreme psychological strategies, even at the expense of moral values and justice. The strong id, intelligent ego, and weak superego make Ayanokōji a disruptive agent within the system, not only altering exam results but also exposing the vulnerabilities of the social structure the school itself has built.

Key Finding

The researcher identified three main themes that emerged in Ayanokouji's role in the social structure of the class:

1. Impression Management Strategy

Ayanokouji deliberately hides his intelligence in order to remain in a neutral position. This shows a high “self-monitoring” strategy, where individuals regulate behavior to match social expectations

2. Resistance to Hierarchical System

Although the school system encourages class competition, Ayanokouji shows resistance to the system by refusing to become a leader directly. This reflects the theory of psychological reactance, which is a negative response to external pressure to conform to a particular system

3. Hidden Leadership

Ayanokouji assumes the role of leader without claiming power. He manipulates the situation to keep control over the direction of the group's decisions. This shows a strategy of covert dominance, which is power implicit in the social structure

Social Structure in ClosedSpace

The education system in Classroom of the Elite is built on a tiered class scheme, where class A becomes the ultimate symbol of power and class D is considered a place for failing students. This structure creates strong psychological and social pressures among students, reflecting the field in Bourdieu's (1991) framework—an arena where various capitals are contested

In this context, Ayanokouji appears as an actor who disrupts the order. He is not playing to win overtly, but neither is he completely subservient to the system. His ambivalent stance signifies a critical position towards the structure built by the institution. He symbolizes an individual who is aware of the structure but chooses a manipulative and non-confrontational way to control it.

IV. CONCLUSIONS

Through covert actions and often ambiguous dialog, Ayanokouji forms a complex social identity. He avoids direct conflict, but creates great influence in group dynamics. In a literary approach, this reflects the typical antihero—a character who does not follow conventional heroic values, but remains the center of power in the narrative. This interpretation underscores the importance of reading fictional texts, including anime, not just as entertainment, but as a reflection of human social and psychological structures. In the case of Ayanokouji, the audience is shown how identity can be constructed, hidden, and used as a tool to organize social systems from within. Ayanokouji Kiyotaka is depicted as a figure who consistently refuses to appear as a leader in the social structure of his class, even though he has strategic and intellectual abilities that far exceed his peers. This refusal does not mean that he is apathetic or passive, but rather a conscious choice to take on the role of observer and controller from behind the scenes. This attitude shows a form of resistance to open and formal power, and illustrates another way of carrying out social domination—namely through hidden influence and psychological control.

Based on the analysis of the character Ayanokouji Kiyotaka in the anime Classroom of the Elite, it can be concluded that this character plays an important role in shaping and organizing the social structure in class D. Although Ayanokouji explicitly rejects the position of leader, he remains a central figure who influences the direction of class development through hidden strategies and interpersonal intelligence. His rejection of overt power becomes a symbolic force, which

strengthens her influence covertly. Ayanokoji Kiyotaka's actions reflect invisible domination, in line with Pierre Bourdieu's concept of cultural and symbolic capital. In a psychological context, Ayanokoji Kiyotaka's behavior is also in line with Alfred Adler's view of the drive to overcome inferiority, but directed not towards achieving external status, but rather for internal mastery of self and situation. This shows that domination in social contexts does not always have to be visible, but can operate through hidden psychological strategies.

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