

Freud's Psychoanalysis In The Short Story "Serupa dan Serapuh" in Indonesian Literary Language Learning

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ABSTRACT

The function of literature can be manifested in its utilization as a medium to reinforce the Pancasila profile among high school students. As contemporary educational materials increasingly require the integration of moral values that need to be echoed and instilled in students, many of them have begun to distance themselves from ethical considerations. It is crucial to guide students in distinguishing between right and wrong actions, fostering a collective consciousness, and promoting tolerance. The purpose of this research is to describe Freudian psychoanalysis in the short story "Serupa dan Serapuh" by Valiant Budi and its relevance in Indonesian literature learning. The research methodology employed is qualitative descriptive research. The object of the study is the author's worldview using theories from psychological literary approaches. Data collected, analyzed, and described may include words, sentences, and discourse. Data collection techniques involve reading and note-taking. Based on the findings, the research identifies personality structures in the main character, comprising the id, ego, and super-ego. The emergence of personality dynamics, such as anxiety, is inseparable from the character's personality structure. Defense mechanisms, including repression, reaction formation, and fixation, also manifest in the characters. The relevance of these findings to strengthening the Pancasila profile for students is evident throughout the storyline, character portrayals, story content, language, and the author's intended messages, all of which align closely with the values of the Pancasila student profile.

Keywords: Psychoanalysis, Short Story, Literature Learning

INTRODUCTION

The psychological literary approach serves as an interdisciplinary field within literature that pertains to the psyche of both the author, the reader, and fictional characters. According to Zaviera (2020:19), psychology is a scientific discipline that studies the mental processes and behaviors of individuals or groups. Literary psychology, in turn, delves deeper into character portrayal, providing valuable feedback to authors on the development of characterizations. This proves especially helpful in analyzing literary works that are rich in psychological or mental health themes. Moghaddam (2004) emphasizes literature's remarkable ability to engage in profound

thought by observing human behavior or character dynamics through the lens of psychology. The most common association between psychology and literature lies in the use of psychology as a tool for interpreting literature or literary works. This underscores the intricate relationship between the two disciplines, where psychology becomes a means to unravel the complexities presented in literature.

Sigmund Freud, a psychologist (as cited in Noor, 2010:44), asserts that an author is essentially an individual escaping from reality due to the inability to fulfill their instinctual needs. Polat (2021) conveys that someone who cannot articulate their issues is considered to have various psychological problems. In literary works, these psychological issues are often reflected by many authors as a form of escape into the realm of fantasy. This is embodied in their imaginative works, producing literature that serves as a reflection of the ideas they wish to convey. Numerous literary works delve deeper into the emotional and psychological facets of imaginary characters, serving as representations for both the author and the reader.

Conolly (2018) reveals the structure of personality in the form of the id's drive towards satisfaction, the super-ego's punitive responses, and the ego that binds these dynamic forces. The focal issue under examination is that psychoanalysis has become a discipline in psychology popularized by Freud concerning the relationship between the functions and mental development of humans (Minderop, 2013:11). However, this psychoanalytical study will be applied to imaginary characters within a literary work. Psychoanalysis serves as a theoretical framework for analyzing the entirety of a literary work, both intrinsic and extrinsic it, but with a specific emphasis on intrinsic aspects such as characterization or portrayal.

Minderop (2010:9) suggests that personality is a matter of an individual's soul, both in normal and abnormal conditions, residing in the subconscious or unconscious realms that influence thought structures integrated with emotions and behaviors. Freud formulated a theory on the human personality structure, comprising three components: id, ego, and super-ego (Solms, 2018). Freud acknowledged that the id represents demands or impulses, influenced by the fact that the fundamental needs of organisms are perceived in a series of pleasures. Polat (2021) explains that the ego is self-awareness, a conscious regulator between the id and the external reality. The super-ego, evolving from the ego, arises as humans comprehend the concepts of good, bad, and morality (Carveth, 2018:56).

At this time there has been an update to the applicable education curriculum, namely the Merdeka Curriculum. Based on the Regulation of the Ministry of Education, Culture, Research and Technology (Permendikbudristek) No. 56 of 2022 regarding the implementation of the Merdeka Curriculum as an effort to restore learning after the emergency curriculum during COVID-19. The Merdeka Curriculum has several characteristics, one of which is project-based learning for the development of soft skills and character according to the profile of Pancasila students.

The Pancasila student profile comprises a set of characteristics and competencies expected to be achieved by students based on the noble values of Pancasila. In brief, Rusnaini et al. (2021) conclude that the Pancasila student profile is the ideal character of students based on Pancasila. This profile is one of the government's efforts to implement Pancasila values in society through education (Susilawati, Sarifudin & Muslim, 2021).

Alfin (2019:6-7) outlines various functions of literature in society, including 1) the recreational function, where literature serves as entertainment for its readers; 2) the didactic function, as literature imparts values of goodness to its readers; 3) the aesthetic function, where literature provides beauty; 4) the moral function, as literature can offer knowledge of moral principles, distinguishing between right and wrong, given that good literature invariably contains high moral values; and 5) the religious function, as literature occasionally presents religious teachings that readers can emulate. These literary functions can be integrated into the utilization of literary works as a means to reinforce the Pancasila student profile among high school students.

Thus, the research is contemporary or the latest, employing several Freudian psychoanalytic studies associated with its utilization as a reinforcement for the Pancasila student profile. Valiant Budi's short story, "Serupa dan Serapuh," serves as the subject of this recent literary analysis, that are still rarely analyzed or studied. Apart from being a new literary work, this short story anthology presents an exceptionally engaging storyline with unexpected conclusions and delves into the psychological characteristics of its characters. Therefore, it is crucial to scrutinize this literary text using Freudian psychoanalytic theory and Goldmann's genetic structuralism, leveraging its application to fortify the Pancasila student profile.

RESEARCH METHODOLOGY

The research methodology employed is qualitative descriptive research. According to Nugrahani (2014:111), qualitative descriptive research refers to non-mathematical data analysis, which generates findings through qualitative data. The collected data, analyzed and described, can encompass words, sentences, and discourse. In this case, the author employs qualitative descriptive research intending to characterize the psychological aspects of characters and their utilization to strengthen the Pancasila student profile in Valiant Budi's short story, "Serupa dan Serapuh." The sampling technique involves purposive sampling carried out selectively. Based on the type of data required and the availability of data sources facilitating research data excavation, the researcher employs document analysis as a data collection technique. In this study, data validity is ensured through the triangulation of theories. Triangulation of theories is a data validity technique that involves using multiple theories from relevant experts, which are connected and analyzed based on the research problem formulation. The data analysis technique used in this research follows the interactive model proposed by Miles and Huberman, consisting of three components 1) Data reduction, 2) Data presentation, and 3) Verification or concluding the data.

RESULT AND DISCUSSION

Valiant Budi's short story, "Serupa dan Serapuh," when analyzed through Sigmund Freud's psychoanalytic theory, reveals data about the character's personality structure, personality dynamics, and defense mechanisms. Initially, the story unfolds with the protagonist, Akan Cianjur, often referred to as Kang Njur, becoming a famous artist despite originating from a rural background. His success in starring in soap operas, advertisements, and other television programs eventually led to a sense of dissatisfaction, yearning for his previous life before fame. Firstly, let's discuss the findings related to the personality structure of the main character, Akang Cianjur, depicted through dramatic characterization techniques. The discovery of the id structure in Akang Cianjur's character is reflected in his desire to break the stereotypes others hold about him as a celebrity while remaining grounded and not arrogant about his origins. This is evidenced by the following data excerpt:

Mereka ingin memastikan kemewahan yang kami punya nggak lantas membuat keadaan kami jadi berjarak dengan tetangga. Saya seakan mematahkan stereotip

kalau orang yang cepat mengangkasa akan lekas terjun menghujam. Siapa sangka, saya Akang Cianjur bisa bertahan selama sepuluh tahun? (Serupa dan Serapuh, 28-29)

The quoted data above indeed demonstrates Kang Njur's desire to ensure that people in the village do not perceive him as arrogant upon achieving fame as an artist. This strong desire serves as one form that is subsequently actualized in actions, leading to the reemergence of Kang Njur's ego structure. The ego structure that emerges, in line with the strong foundation of the id, can be observed in the following quoted data.

Halaman rumah kami jadikan kebun buah dan sayur, selalu Emak dan Bapak bagi-bagikan yang hasil panennya ke warga kampung. Bahkan ada satu ruangan yang didedikasikan untuk aktivitas warga-entah itu untuk latihan bela diri, ekspresi seni, atau sekadar perjamuan sore yang dijamu Emak. (Serupa dan Serapuh, 28)

Kang Njur actualized his desire by transforming the front yard of his house into a fruit and vegetable garden, allowing the harvest to be shared with the villagers. Additionally, he dedicated a room for the community's activities, serving as a space for artistic expression, martial arts training, or communal gatherings. Solms (2018) acknowledged that Freud realized the Id as a driving force, influencing the perception of fundamental organismic needs as pleasurable experiences.

Another aspect of the id personality structure that emerges in Kang Njur is his desire to quit being an artist. This stems from his fatigue with constantly acting and being pressured to be perfect as a public figure. Unfortunately, Kang Njur has already signed a contract for his latest soap opera title. Driven by a sense of discomfort and a feeling of responsibility for his work, Kang Njur still takes on the new soap opera role and continues as a guest star on the "Cermin Bintang" show. The quoted data below illustrates his desire to retire from the entertainment world.

Saya rasa saya nggak perlu bekerja lagi. Dari tabungan pun saya rasa cukup untuk hidup di kampung sampai akhir hayat. Toh kalau lapar saya tinggal lari ke kebun. (Serupa dan Serapuh, 31)

Kang Njur states that he feels content with what he currently possesses, leading to a strong desire to quit being an artist. The increasing aversion towards his profession arises from the feeling of not being free, constantly being controlled to appear perfect and dramatic, both on and off the set of his soap opera acting. Kang Njur is also compelled to engage in deliberate scandals to ensure the success of his entertainment projects. Moreover, this sentiment is rooted in a sense of gratitude

towards those who have contributed to making Kang Njur a well-known figure. This can be observed in the quoted data below.

Kami menggelar konferensi pers, mengumumkan bahwa kami mengakhiri perseteruan kami, bertepatan dengan penayangan episode final tahun penayangan ketiga. Taktik itu sungguh jitu karena rating kami kembali naik. Berbagai skandal buatan pun semakin terencana. Uang tambah banyak, tapi saya merasa seperti penipu... Saya seperti tersihir, seolah nggak punya pilihan selain memperpanjang kontrak. Seakan saya sudah berutang banyak pada jasa mereka yang telah membesarkan nama saya. (Serupa dan Serapuh, 29-31)

Kang Njur finds himself bound by contracts with management and various entertainment projects that he has already signed. Whether he likes it or not, Kang Njur must adhere to these commitments and approach them with professionalism, accepting all associated risks. From the depths of his heart, a yearning emerges to return to the person he was before becoming known to many, reflecting on the longing for his former self.

Saya jadi teramat rindu dengan diri saya sendiri. Semua serba terkontrol. Saya masih mampu bertahan, sampai terjadi tragedi tiga tahun lalu. Emak dan Bapak meninggal bersamaan dalam tidur... Saya jadi merasa nggak punya tujuan hidup lagi. Selama ini, saya hanya ingin membuat mereka bahagia dan hidup berkecukupan. Kini, mereka sudah tiada. Jadi, buat apa? (Serupa dan Serapuh, 31)

The quoted data above can be viewed as evidence of the emergence of the super-ego in Kang Njur's personality structure. There is a sense of regret within Kang Njur regarding his career as an artist, coupled with a yearning for his former self. Moreover, with both of his parents already deceased, there is no longer a life goal to bring happiness to them. In line with Carveth (2018:56), the superego serves as the custodian of laws over mistakes, representing a form of regret and repentance for sins.

One day, when Kang Njur was a guest on the show "Bintang Cermin," a variety show that featured individuals resembling the guest star was being held. Eventually, an idea emerged in Kang Njur's mind to invite one of the look-alikes to swap roles with him.

Dia nggak perlu terlalu sedih karena saya mendadak punya ide cemerlang. Ide yang bisa menyelamatkan hidup saya, sekaligus menguntungkan dirinya. Setelah acara selesai, saya menghampiri peserta itu kembaran saya itu... Saya berbohong karena itu bukan satu-satunya syarat. Saya mempersiapkan kontrak rahasia untuknya. Hari demi hari adalah hari pelatihan. Saya melatih si Kembaran untuk menjadi saya seutuhnya. Pos pergantian kami ada dua: rumah dan mobil. Kami berganti peran.

Dia menjadi saya, dan saya menjadi manusia bebas kembali! Kami sudah lihat berganti pakaian dan KTP secepat kilat. (Serupa dan Serapuh, 33)

The quoted data once again highlights the re-emergence of the id structure in Kang Njur's personality. He harbors a desire to swap roles with someone who resembles him after appearing on the "Bintang Cermin" show. Subsequently, his id structure is followed by the realization of his ego in offering the opportunity to his look-alike for role swapping. Kang Njur goes to great lengths to ensure that his doppelgänger appears flawless in mimicking him.

After the successful role swap between Kang Njur and his doppelgänger, the people around Kang Njur remained unaware that the person appearing was his look-alike. During the role exchange, Kang Njur, who took on the role of his doppelgänger, successfully experienced a sense of freedom akin to the past—free to do anything without demands, without memorizing scripts, and without other dramatic constraints. However, everything is transient. Not due to being exposed, but because his doppelgänger requested to end the arrangement to marry his partner. From the depths of Kang Njur's heart, the burden is heavy as he must return to his original life. After his doppelgänger expressed the intention not to extend the role swap contract, the look-alike remains responsible for fulfilling the remainder of the contract until he completes the shooting for the reality show vacationing in Komodo National Park.

While his look-alike was shooting at Komodo National Park, Kang Njur decided to go on vacation to Uluwatu, Bali, before returning to his original role. Unfortunately, Kang Njur found himself unable to fully enjoy his last vacation before switching back to his original role.

Saya nggak bisa tidur, tergoda sesuatu yang mengerikan. Ada bagian dari diri saya yang ingin lompat dari tebing. "Kamu rindu memegang kendali hidupmu sendiri? Ini saatnya! Lagi pula kalau kamu mati, mereka bisa apa?" Bisikan gila itu benar-benar menggoda. (Serupa dan Serapuh, 39)

The quote above shows that the id structure has reappeared. Kang Njur wanted to end his life by jumping off a cliff because he was tired of his real life being so controlled by others as an artist. Indeed Kang Njur continues to want a free life forever. Followed by the reality of his ego structure also appear.

Kaki saya pun semakin mendekati tebing. Saya menutup mata, maju perlahan selangkah demi selangkah. Saya benar-benar nggak tahu apakah langkah berikutnya akan membawa saya pada kebebasan abadi. Tapi kemudian saya penasaran, sedekat apa kebebasan itu. Saya membuka kelopak mata-rupanya ayunan kaki kanan ini

akan melampaui batas tepi tebing! Saya gemetaran. Ini sudah sangat dekat! Satu ayunan untuk terjun bebas! Bebas dari segala kekangan! Konsentrasi saya terbuyarkan oleh bunyi nyaring ponsel. Saya terkesiap dan mundur... Astagfirullah. Saya terkesiap membaca berita itu. Rupanya saya telah meninggal tiga jam lalu. Tubuh saya dikoyak komodo dan sempat disaksikan secara live di televisi! Sekonyong-konyong, seiring dengan berita kematian saya yang semakin menggemparkan, saya merasakan kebebasan yang saya dambakan. Terima kasih untuk pengorbanannya, Kembaran. (Serupa dan Serapuh, 39-40)

The quoted data above illustrates one manifestation of Kang Njur's ego by the emerging id, expressing his desire to end his life. Subsequently, the whispers urging him to leap from the cliff become increasingly intense. He walks towards the edge, step by step, filled with hope, uncertain whether his steps will lead to eternal freedom. However, just before taking the final step toward death, Kang Njur is startled as his phone continues to ring persistently, causing him to abruptly step back. Surprisingly, the notification reveals news of his twin's demise, torn apart by a Komodo dragon during a film shoot. Unanticipatedly, without Kang Njur having to take the fatal leap, it is his twin who leads him to eternal freedom. People believe that Kang Njur has perished.

From the emerging structure of Kang Njur's personality, the dynamics of his inner self are inseparable. Anxiety continues to wrestle within Kang Njur, as evidenced by the following quote.

Ah, mereka sangat ingin mengontrol semua aspek. Dengan siapa saya marah, dengan siapa saya jatuh cinta. Bahkan kehidupan asmara kami pun dijaga ketat. Yah, awalnya saya masih bisa kencan dengan beberapa penggemar. Walau seringnya sih saya lebih merasa seperti barang pajangan yang ingin mereka pamerkan. Yang paling menyedihkan, mereka justru menginginkan kepribadian karakter yang saya mainkan. Mereka seakan nggak mau tahu, yang mereka taksir itu karakter fiktif. Mereka berharap saya bisa lucu setiap saat tanpa jeda. Saya sarankan mereka berkencan dengan para penulis naskah karena mereka-lah yang menjadikan saya lucu. (Serupa dan Serapuh, 30)

Anxiety emerges as a consequence of the ego attempting to persevere in maintaining professionalism as an artist. However, the surrounding environment demands that Kang Njur continue to embody the main character of his roles. Additionally, his management continues to exert control over his personal life. Therefore, the source of Kang Njur's anxiety arises from a psychological conflict that results in frustration, giving rise to feelings of worry and sadness. In line with Zaviera (2020:97), these emotional manifestations serve as indicators that the ego is struggling to endure, considering the actual organism's survival is in jeopardy.

Mechanisms of defense, as depicted in the short story "Serupa dan Serapuh" by Valiant Budi, also manifest within Kang Njur. The role of defense mechanisms serves as an effort to cope with threats that dominate the self and evoke anxiety. The identified defense mechanisms can be observed in Table 2.3 with the following quote.

Saya nggak akan lupa berterima kasih. Tapi, bukankah saya sudah "membayar utang" dengan uang-uang yang mereka dapatkan? Saya merasa seperti luwak yang harus merasa bersalah kalau nggak berak karena sudah diberi kandang dan makanan. Padahal luwak juga ingin bebas berkelana, juga bebas berak kapan saja. (Serupa dan Serapuh, 32)

The emerging defense mechanism is repression. The form of repression that surfaces within Kang Njur is the suppression of unpleasant feelings and the burden of reciprocation. Kang Njur's ego feels obligated to express gratitude, acknowledging how he has reciprocated by continually extending contracts with those who have contributed to his fame. However, this also triggers a traumatic sense in Kang Njur, leaving him unable to experience true freedom, akin to a luwak in captivity.

In addition to repression, another mechanism that emerges is reaction formation. Reaction formation becomes apparent within Kang Njur, even though he is overwhelmed by fatigue and restlessness due to a packed shooting schedule. Kang Njur's reaction formation can be observed in the following quote.

Meski resah, saya masih bekerja secara profesional, selalu datang tepat waktu. Berakting sesuai naskah. Terkadang para *makeup artist* bekerja ekstra untuk menutupi kantong mata saya yang semakin tebal karena saya jadi jarang tidur. Kerjaan lancar, tapi hati ini capek pisan. Bahkan untuk capek pun, saya terlalu letih. (Serupa dan Serapuh, 32)

The emerging reaction formation in Kang Njur attempts to showcase opposing reactions to the super-packed and exhausting work pressure. In this context, Kang Njur's reaction involves maintaining professionalism in his work by arriving on time. Additionally, he resigns himself to thick makeup application to conceal the increasingly prominent bags under his eyes.

Saat memasuki tahun penayangan ketujuh, saya berharap serial dihentikan. Tapi lagi-lagi diperpanjang. Para pemeran yang lain tampak begitu setia. Saya jadi merasa nggak enak untuk resign, selain belum punya alasan kuat. Tapi ada secercah harapan untuk mengakhiri keresahan saya demi mencicipi kebebasan. (Serupa dan Serapuh, 32)

The quoted data above reveals another defense mechanism that emerges in the character of Kang Njur, namely fixation. Fixation becomes one of the defense mechanisms that counteract anxiety. Kang Njur's anxiety stems from a sense of discomfort with fellow actors who are so enthusiastic about the upcoming broadcast, leading to his fixation. The fixation that manifests in the character of Kang Njur makes it challenging for him to decide to quit the ongoing series. Despite deeply desiring freedom to take a break from the exhausting filming, Kang Njur struggles to express this longing. In the end, Kang Njur lacks the strength to boldly communicate his desires. He truly faces difficulty in decision-making due to the circumstances surrounding him.

Somebody reading a literary work is intended to comprehend and understand the meaning or message conveyed by the work. Literary works serve as creative products of authors, stemming directly from human life through the construction of stories with language as their medium of actualization. Through the narrative crafted by the author, readers are presented with the conflicts faced by characters as they strive to resolve various issues (Wicaksono, 2017:3-5). When someone reads a literary work, the goal is to understand the meaning of the literary piece, which can be uncovered as the reader learns to comprehend the various aspects that construct the literary work (Gasong, 2019:5).

In utilizing this short story text, after conducting interviews with Indonesian language teacher informants, it becomes crucial to provide a variety of reading options, including literary works such as short stories, to students. The selection of the appropriate short story text for instructional materials should be relevant to the reinforcement of students' Pancasila profile values. According to the informant, under the implementation of the "Merdeka Curriculum," the Indonesian language lessons are often integrated with other subjects as part of thematic learning. The current focus of the Merdeka Curriculum demands students to create interdisciplinary learning projects, combining knowledge from various subjects.

The four functions of literature outlined in the introduction are highly relevant to literature education in secondary schools. This comprehensive package illustrates that literary works can impart life values that are valuable for students to learn. Elements such as plot development, character portrayal, narrative content, language, and the author's message are highly pertinent to the values embedded in the Pancasila student profile. Given the current educational context, it is essential to incorporate moral values into teaching materials, echoing and instilling them in

students. Many students today may be drifting away from moral values, making it crucial for them to discern between right and wrong actions. Fostering a sense of community, tolerance, empathy, and sympathy is essential for students to experience and understand the feelings of others, as well as those of nature and the surrounding environment.

CLOSING

Based on the results of the research and discussion presented earlier, it is found that the personality structure of the main character, Akang Cianjur, is depicted through dramatic characterization techniques, specifically the presence of id, ego, and superego structures. The personality structure of the main character in the short story "Serupa dan Serapuh" is accompanied by the emergence of various dynamics within the character. The main character also experiences anxiety, and defense mechanisms such as repression, reaction formation, and fixation manifest in his personality. The relevance of these findings to strengthening the Pancasila student profile is noteworthy. Starting from the storyline, portrayal of character traits, content, language, and the author's message, they are highly pertinent to the values of the Pancasila student profile. As the current educational curriculum emphasizes the infusion of moral values that need to be echoed and instilled in students, the story aligns with this objective. In today's context, many students are drifting away from moral principles; therefore, integrating moral values helps them distinguish between right and wrong actions. It aims to nurture and raise awareness of unity, tolerance, empathy, and sympathy, encouraging students to feel and understand the emotions of others and the surrounding environment.

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