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Psychoanalysis in the Novel *Garis Luka* by Khairani Hasan

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ABSTRACT

Background: A character's personality shapes a compelling and high-quality novel. It not only drives the storyline and deep insights into human nature, emotions, and experiences, allowing readers to connect with the narrative on a profound level.

Aims: This research examines the significance of the characters' personality traits in Khairani Hasan's novel "*Garis Luka*."

Methods: This study is qualitative and descriptive. Hermeneutic techniques were employed to gather data, which was subsequently analyzed using Sigmund Freud's theories on character personalities (1901).

Results: The research findings indicated that the aspects of a character's personality associated with the id (pleasure principle), ego (the conscious part of the personality that mediates between the id and reality), and superego played a significant role in novels. In this novel, the elements of the character's personality are well depicted, with 115 data points identified from the research. The character's personality was tied to the id in 61 instances, the ego in 36 instances, and the superego in 18 instances.

Implications: This research can serve as a resource for developing more varied, creative, and innovative literary learning materials and enhance knowledge about novel psychoanalysis.

Keywords: *Character personality; ego; id; novel Garis Luka; superego*

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1. INTRODUCTION

Literary works are imaginative, creative works with such a form, so the aesthetic elements dominate. Based on this, all literary works need to be studied in depth (Mukhlis & Asnawi, 2019). With creative power, people can see several possibilities, rather than what already exists." So, literary works, especially novels, contain incidents or events inserted by the author and brought to life by characters who play an important role in the story (Pradnyana et al., 2019).

A work of fiction creates an imaginary world containing models of life, which the author creates, because the fictional world uses imagination, and the real world each has its legal system (Nurgiyantoro, 2018). In the novel, there are aspects the author explains in-depth, psychological aspects in detail regarding the life problems of the characters in the novel, which can be studied using a literary psychology approach (Saleh, 2019).

Literary psychology is a theory that studies human mental states in literary works in the form of fiction. According to Ahmadi (2015), literary psychology is a study that involves the inner world. Thus, it relies more on a person's ability to interpret and reconstruct a person psychologically. Of course, understanding someone psychologically is not easy because a deep understanding of psychology is required to understand someone's psychology. Thus, a person can assess a person's psychology if he or she has psychological abilities, whether acquired autodidactically or academically. Through the characters in a literary work, the author can analyze how the personality structure in Sigmund Freud's psychoanalytic theory is shown in the form of behavior, events, and implied and explicit sentences. According to Freud, psychoanalytic theory is a theory that is an attempt to explain the nature and development of human personality (Ardiansyah et al., 2022)

In theory, it explains three structures of human personality: Id, Ego, and Super Ego. The id is the core of personality, humans are unaware of, and is based on the pleasure principle. The id is illogical and capable of satisfying thoughts that conflict with one another. The ego is the psychological aspect of the personality; it is the executive of the personality, and it is the one who makes decisions about which instincts to satisfy and how to satisfy them. Meanwhile, the superego is a social aspect of personality related to societal standards or norms regarding good and bad, right and wrong (Freud, 2015).

It is the core of personality that humans are unaware of and is based on the pleasure principle. The id is illogical and capable of satisfying thoughts that conflict with one another. Freud in (Hidayat, 2015). It is a part of the human personality in the subconscious and has no direct connection with reality (Minderop, 2010). The id works to seek pleasure and avoid unpleasant things (Dzikrulloh et al., 2022).

Ego is the psychological aspect of personality, it is the executive of personality, it is he who makes decisions about which instincts will be satisfied and how to satisfy them, Freud in (Hidayat, 2015). The ego is the part of the personality that lies between the conscious and subconscious self (Minderop, 2010). The ego can distinguish something in a person's mind from the real world that is being lived. Ego can also be considered a part of a person's personality in the conscious and subconscious realms. If seen from its role, the ego is tasked with being an executor whose task is to assess the reality related to world life in order to regulate the urges of the subconscious or id (Febriani, 2021).

The superego is a social aspect of personality related to societal standards or norms regarding good and bad, right and wrong. Freud in (Hidayat, 2015). The superego is closely related to the conscience, which can recognize good things following societal norms and morals (Febriani, 2021). The superego is the moral structure of the human personality, which plays a role in determining a person's good and bad aspects and the consequences of his actions. The superego can also embody legal values in society or individuals in a certain environment (Nawawi & AS, 2021). The superego runs on instinct and human awareness of what it wants to do. The following is a description of the data, which includes the elements of id, ego, and superego.

In essence, the id is a primitive area, chaotic and unreachable by consciousness (Feist, 2017). Furthermore, the ego controls the Id and is based on reality. The ego acts as a decision maker or exclusive branch of the personality. However, because the ego is partly basic, partly subconscious, and partly unconscious, the ego can make decisions at all three levels (Feist, 2017). Then there is the super ego which is based on the moral aspects within a person and is contrary to the principles of the Id and ego because it limits what can and cannot be done (Feist, 2017). The super ego contains cultural norms, social values, and procedures absorbed into the soul (Sarwono, 2011).

Novels are modern literary works whose main story experiences a change in fate. H. B. Jassin in Kartikasari & Suprpto (2018) states "Novels are realistic works of fiction, not only imaginary, but can also expand the reader's experience which is built by several elements. These elements build a structure where all the elements are closely related and connected to build a unity of meaning (Freud & Haris, 2009). Likewise, Muslih et al., (2018), states that "a novel is a story in the form of prose on a broad scale". This expansive size can be seen from its complex size, complex characters, and diverse settings. Based on the expert opinion above, researchers can conclude that a novel is a literary work in prose with a complex story that tells a fantasy that is not necessarily true.

In this context, this research focuses on the novel "Garis Luka" by Khairani Hasan, there are interesting phenomena to be analyzed regarding psychology related to the personality depicted in the novel. This novel tells the story that the main character in this novel is Zeta, a Patra High School student who likes Sultan Agra Megantara, a handsome figure at Patra High School. Zeta is willing to do anything so Agra always smiles, which is the key to her life. Meanwhile, Rezeta Ivana is a noisy girl for Agra whose memories are stored in a folder. In one keyword so that no one can open it except himself. However, due to Agra's mistake, Zeta hated him because of the scar that Agra had given him. This work is interesting to study because of its psychological impact, which can profoundly influence readers.

In this research, we are interested in exploring one important aspect of literary works: psychoanalysis, which consists of the id, ego, and superego. Psychoanalysis, as an element of personality, provides a new dimension for readers to understand and feel the world created by the author. Focusing on psychoanalysis in the novel "Garis Luka" by Khairani Hasan, we hope to provide deeper insight into how psychoanalytic authors enrich readers' experiences and enjoyment of literary works. Thus, this research focuses on understanding the use of psychological analysis in the novel "Garis Luka" by Khairani Hasan. We will follow the approach proposed by Freud in Hidayat (2015) who divides psychoanalysis into three types: id, ego, and superego. Thus, it is hoped that this research can provide a valuable contribution to understanding the use of psychoanalysis in literary works, especially in the context of the novel "Garis Luka" by Khairani Hasan.

1.1 Research Gap and Novelty

This research marks something new in the study of psychoanalysis in literature, focusing on the novel "Garis Luka" by Khairani Hasan. Previously, Hasanah (2021) analyzed the novel "Sejiwa Sesurga" by Asma Nadia, from the aspect of the characters' character and character conflict in the novel using analytical descriptive research methods by using the theory of Mana Sikana (1986). Meanwhile, Titania (2020) examines the novel "Kata" by Rintik Sendu from the perspective of the character's personality development and character conflict in the novel. By using descriptive methods. By using Nurgiyantoro's theory (2010). However, this research both uses novels as a data source, but the differences lie in the research problems, methods, and theories used in data analysis.

1.2 Research Questions

The problem in this research is the characters' personalities in Khairani Hasan's novel "Garis Luka" regarding the id, ego, and superego. These research questions are formulated to determine how the characters in Khairani Hasan's novel *Garis Luka* are depicted through id, ego, and superego. How do the aspects of id, ego, and superego shape the personality of the characters in *Garis Luka*? This research aims to describe,

analyze, and interpret the characters in the novel "Garis Luka" by paying attention to aspects of the id, ego, and superego. By conducting this research, it is hoped that it will be possible to reveal how the characters in the novel influence the plot of the story and influence the reader on their journey through this novel. Thus, it is hoped that this research can provide a deeper understanding of character dynamics and their impact in literary narratives.

2. METHODS

2.1 Research Design

The research "Psychoanalysis in the Novel Lines of Wounds by Khairani Hasan" uses a qualitative approach as the main method to explore and analyze concepts related to determining data sources in research ([Subhaktiyasa, 2024](#)). With a qualitative descriptive research method, which is an effort to gain knowledge about an object that must be following the conditions for the existence of the object following theory ([Helaluddin, 2019](#)),

2.2 Research Objects

This study examines *Garis Luka*, a 436-page novel by Khairani Hasan published by Black Swan Books in August 2022. It focuses on the psychological dimensions of its characters through the lens of Sigmund Freud's theory of id, ego, and superego. The analysis explores how the id manifests in the characters' primal desires, emotions, and impulsive actions, how the ego mediates between their instincts and reality, and how the superego reflects their moral values, conscience, and societal expectations.

2.3 Research Procedures

The procedure in this qualitative research began with collecting research-related data using hermeneutic techniques, such as reading novels, taking notes, and concluding the data. After data collection, the next step is to describe the data according to the problem formulation in this research, namely related to the id, ego, and superego. After the data is classified, data analysis is carried out based on the theory of Sigmund Freud ([1901](#)).

2.4 Research Instruments

To explain and analyze things related to id, ego, and superego using novels and theories about character personalities (id, ego, and superego) collected from the novel *Garis Luka* by Khairani Hasan and analyzed using hermeneutic techniques, namely reading, recording, and concluding data obtained from the novel. With this approach, the research aims to provide an in-depth understanding of the use of id, ego and superego in literary works, especially in the context of the novel "Garis Luka" by Khairani Hasan. The validity of the data was tested through the investigator's triangulation technique by involving other observers as research supervisors ([Semi, 2012](#)).

2.5 Data Analysis

Data collected using hermeneutic techniques (reading, taking notes, concluding) is analyzed using the theory contained in the theoretical basis of a character's personality, namely the id, ego, and superego. Using a qualitative approach, the analyzed data is presented systematically in scientific writing.

3. FINDINGS AND DISCUSSION

3.1 Findings

The data analyzed in this research comes from Khairani Hasan's novel *Garis Luka*, which was published in 2022. We classified this data into several aspects of the character's personality in the data description.

Table 1 Character IDs in Khairani's Novel

NO.	Id Character	Total
1	Related to biological needs	4
2	Adhering to the principle of pleasure	5
3	Work senselessly and chaotically	32
4	Have a soul that responds directly and immediately to basic drives, needs, and desires	29

An excerpt from the novel *Garis Luka* by Khairini, as presented in Table 1 above, can be described as follows:

Relating to biological needs

"Agra, Zeta's hair is already long," "Good," commented Agra
Does that mean Agra likes Zeta now? Are we dating now? Zeta exclaimed.
Indeed, in front of Agra, Zeta has no shame ([Khairani, 2022, p. 11](#)).

"Ka, do you want me to set you up with a girl?" "Who with?" Sakha asked "Zeta" You crazy! He likes you stupid! That is why I asked you to come close to him, to make him like you. Agra turned the chair to face Sakha ([Khairani, 2022, p. 36](#)).

The excerpt from *Garis Luka* by Khairini Hasan highlights themes of emotional uncertainty and social interactions among the characters. In the first passage, Zeta expresses insecurity about Agra's feelings, interpreting his response to her long hair as a possible sign of affection. Her reaction reflects a youthful and impulsive approach to relationships. The second passage presents a conversation between Sakha and Agra, where Agra encourages Sakha to get closer to Zeta, despite knowing Zeta's feelings for him. This interaction suggests a dynamic of manipulation and unspoken emotions, portraying the narrative's complexities of attraction, friendship, and personal desires.

Adheres to The Principle of Pleasure

"What are you doing here?" Agra asked
Vano smiled. He was drinking coffee while smoking, too. Do you want to join us? "But do not worry. I feel sorry for you. I will get beaten up by my father again," Vano said deliberately teasingly. He was making his friends there laugh at Agra, too ([Khairini, 2022: p. 152](#)).

"I really want to see your handsome face. However, do not worry. Sorry, I have the same problem. Yes or no?" Vano asked his friend
No need to say much! Agra exclaimed. He smiled calmly, even though his hands were starting to clench tightly.
Vano nodded, really provoking Agra's emotions. I heard your grades dropped, you must have been beaten up, right? I have not even heard that the girl flirting with you for five years has stopped pursuing you ([Khairini, 2022: p.152](#)).

This excerpt from *Garis Luka* by Khairini Hasan illustrates the theme of pleasure derived from teasing and provocation. Vano, a character who enjoys taunting others, deliberately mocks Agra in front of their friends, making light of his struggles and testing his patience. His sarcastic remarks about Agra's academic performance and personal life are intended to provoke a reaction. Although Agra tries to remain composed, his clenched fists reveal his suppressed anger. This interaction highlights the psychological tension between the characters, showcasing how pleasure can sometimes be found in dominance, manipulation, and provoking emotional responses in others.

Work Absurdly and Chaotically

Agra, why are you making a fuss with me? Vano, the frontman of Tariksa High School, spoke on behalf of his other friends. His hands were tightly clenched, ready to throw a fist at the face of the enemy in front of him. "What am I doing?" said the boy named Agra who responded casually. "One of my friends just betrayed me." (Kharini, 2022: p. 5).

"What are you going to do with Agra?" Zeta exclaimed in confusion
"Now come with me to the field. You explain the whole truth in front of the children. I do not want Kia to get a worse reputation because the kids feel sorry for you!" Agra pulled Zeta's hand hard. Gripped tightly, until the white skin of Zeta's hands turned reddish (Khairini, 2022: p. 28).

This excerpt from *Garis Luka* by Khairini Hasan portrays intense and chaotic interactions between the characters, reflecting themes of betrayal, conflict, and emotional turmoil. The first passage presents a confrontation between Vano and Agra, where Vano, feeling betrayed by a friend, is ready to resort to violence. At the same time, Agra responds with indifference, heightening the tension. The second passage shows Agra forcefully dragging Zeta to clarify a situation, disregarding her discomfort. His aggressive grip on Zeta's hand, causing visible marks, illustrates his impulsive and emotionally charged nature. These moments highlight the chaotic and intense relationships among the characters, driven by misunderstandings, accusations, and uncontrolled emotions.

Having A Soul that Responds Directly and Immediately to Basic Urges, Needs, and Desires

Agra, why do you speak so mean to me? What is wrong with me? Her voice sounded so soft because she had to hold back her tears.
Your presence will cause my relationship with Kia to fall apart! Agra snapped again (Khairini, 2022: p. 27).

You are right; I am the one I use only for my benefit, so do not overdo it! Learned a lot. I told you about my feelings last night. I do not like any of you. The only thing I need is your head. However, now I am getting sick, tired of being nice like you. If you fix it a little, it will run everywhere. I like you even though it is clear that it is unlikely to happen (Khairini, 2022: p. 27).

This excerpt from *Garis Luka* by Khairini Hasan explores raw and immediate emotional responses driven by basic urges, needs, and desires. In the first passage, Agra reacts harshly to Zeta, prioritizing his relationship with Kia over her feelings, showing his impulsive nature and lack of emotional restraint. The second passage reveals a conflicting inner struggle, where a character expresses frustration about their emotional state—oscillating between using others for personal gain and experiencing unexpected feelings of

attachment. The dialogue reflects a deep emotional turmoil, where characters act on their instincts without fully processing their emotions, highlighting themes of impulsivity, self-interest, and unresolved internal conflict.

Table 2 Character Egos in Khairani's Novel

No.	Figure's Ego	Total
1	Is a conscious personality	12
2	Can make decisions personally	15
3	Work with reason	6
4	Has the principle of reality	3

Conscious Personality

"Zeta? Come on, Ta, join us." Jagad said
What are you doing here?! Agra said loudly. He immediately got up and walked over to Zeta's place, as if Zeta would cause problems there (Khairani, 2022: p. 7).

Zeta is here because he is worried about Agra.
I am fine. Now get out!
Do not try to come here. There is no place for you here (Khairani, 2022: p. 8).

This excerpt from *Garis Luka* by Khairini Hasan illustrates the theme of a conscious personality, where characters display awareness of their emotions and make deliberate choices based on their perceptions of situations. Agra's reaction to Zeta's presence is immediate and assertive, as he views her as a potential source of trouble. Despite Zeta's concern for him, Agra firmly rejects her presence, demonstrating his conscious decision to distance himself. His strong and direct responses reflect a character aware of his emotions and surroundings but acting defensively, highlighting themes of self-preservation, control, and emotional barriers.

Making Decisions Personally

"What is wrong with your cell phone? Out of battery?" Sakha asked
Zeta smiled while nodding his head. "Hm, I forgot the bill earlier." Do you want to use my cell phone? You may want to contact a driver to pick you up. Sakha handed over his cell phone. There is no need. I said earlier that he would be home around five o'clock, but now I must be waiting for him out front. Stay cool. (Khairini, 2022: p. 62).

Do not think after what you did to me back then, you can fix me like this. You do not even deserve to show your face in front of me. As long as I am still good, you do not need to pretend to be good to me.
Agra is silent. The boy's face shows he was surprised by Zeta's words. Not only Agra but also the Leander children reacted the same way. This was their first time seeing Zeta this angry (Khairini, 2022: p. 76).

This excerpt from *Garis Luka* by Khairini Hasan highlights the theme of personal decision-making. In the first passage, Zeta independently decides to wait for her driver rather than accept Sakha's offer to use his phone, showing her self-reliance and confidence in handling situations independently. The second passage reveals Zeta taking a firm stance against Agra, expressing her anger and refusing to let him mend their past

issues easily. Her assertiveness surprises those around her, emphasizing her ability to make and stand by personal decisions. These moments illustrate Zeta's growing autonomy and emotional strength in handling relationships and challenges.

Work with Reason

"I just want to take you back to music school," said Sakha

"But you know I am in the cheer club."

You do not have to come to the music room daily if you give me leniency. Come by sometime if you have time."

The problem is that extracurriculars lost a golden-voiced vocalist after you decided to leave ([Khairini, 2022: p.18](#)).

"Let me paint the night, bring you the stars..." Zeta stopped singing when the lights suddenly went out. This is a sign that we have been told to go home, said Sakha. Besides, it is almost five o'clock. He got up and put his guitar near the wall ([Khairini, 2022: p. 61](#)).

This excerpt from *Garis Luka* by Khairini Hasan illustrates the theme of working with reason, where characters make logical decisions based on circumstances. In the first passage, Sakha tries to persuade Zeta to return to music school by offering a compromise, acknowledging her commitment to the cheer club and emphasizing the choir's loss after her departure. His argument is rational, showing his ability to balance different perspectives. In the second passage, Zeta and Sakha respond sensibly to external cues, such as the lights going out, which signals the end of their activity. Their actions reflect a practical and thoughtful approach to decision-making, highlighting their ability to assess situations and act accordingly.

The Principle of Reality

Dad, don't you intend to look for another security guard? "It is complicated if you have to open the fence yourself every time you come here," said Agra.

At least look for recommendations. It would not be funny if your house were broken into because there was no security guard ([Khairini, 2022:p. 22](#)).

"So why have you been giving me conditions as if you want to accept my feelings? Even though you do not like anything about me."

I told you, I like what is inside your head. Because of you, my father is always happy to see my grades. Because of you, I am no longer forced to continue studying. The contents of your head are very useful for my freedom ([Khairini, 2022: p. 24](#)).

This excerpt from *Garis Luka* by Khairini Hasan reflects the principle of reality, where characters base their actions and decisions on practical considerations rather than emotions or desires. In the first passage, Agra expresses security concern, emphasizing the need for a guard to prevent potential risks. His reasoning is grounded in logic and practicality. In the second passage, a character acknowledges that their appreciation for someone is not rooted in romantic feelings but rather in the tangible benefits they provide, such as academic success and personal freedom. Both passages highlight a rational approach to life, where decisions are made based on necessity and real-world consequences rather than sentiment.

Table 3 Characters' Superegos in Khairani's Novel

No.	Superego Figure	Total
1	Have regular behavior	8
2	Adhere to the environmental values of religious teachings or the advice of the old, and the people	8
3	Following someone's behavior that is considered good	2

Regular Behavior

"Zeta, try telling me why the pan fell? Is Agra's presence here the reason? Agra made that?" said Fanya

No way, Auntie. Earlier Zeta was a little careless and accidentally spilled the pot. This is not because of Auntie's child; it is the towel that Auntie's child soaked for Zeta earlier. Agra's eyes moved to see Zeta's face, not because the girl was covering up her mistake again. Nevertheless, because it sounded so clear, the girl looked for a way not to mention his name again (Khairani, 2022: p. 87).

"Sakha, I am going home," said Zeta

Hearing that, Sakha's head quickly turned, confused about what to answer because it was time for them to go home, but Agra told him to hold Zeta first.

I must have waited long because I felt sorry for my driver. "We have finished training, right?" said Zeta again because Sakha did not answer (Khairani, 2022: p. 120).

This excerpt from *Garis Luka* by Khairini Hasan illustrates the theme of having regular behavior, where characters exhibit consistency in their actions and responses. In the first passage, Zeta instinctively takes responsibility for the fallen pan, maintaining her usual composed and considerate nature by avoiding unnecessary conflict and protecting Agra from blame. Her behavior reflects her tendency to handle situations diplomatically. In the second passage, Zeta follows a structured routine, deciding to go home at the expected time and considering the driver's waiting time. Her logical and habitual approach to daily activities highlights her disciplined and responsible character.

Adhere to Environmental Values, Religious Teachings, Parents, and Obtained

If so, it has disturbed your peace for the last five years. I am sorry

After saying that, Zeta continued his steps, disappearing from Agra's sight. Last time, Agra was left speechless by Zeta's attitude of ignoring him. Nevertheless, this time Agra fell silent because he heard Zeta's last words (Khairani, 2022: p. 122).

"Now Zeta never accompanies Auntie to make cakes anymore," said Fanya Zeta, who was busy studying for and preparing for promotion exams. "That is why I cannot accompany my aunt to make cakes first," replied Zeta. "Oh, you want to take the class exam, right?" said Sultan, Agra's father (Khairani, 2022: p.129).

This excerpt from *Garis Luka* by Khairini Hasan reflects the theme of adhering to environmental values, religious teachings, and parental expectations. Zeta's actions demonstrate respect and consideration for others, as seen in her sincere apology to Agra, highlighting her sense of responsibility and moral awareness. Additionally, Zeta prioritizes her studies and future goals over personal activities, showing her dedication to education

and self-improvement. Her response to Fanya and Sultan indicates a strong commitment to fulfilling and aligning her responsibilities with societal and familial expectations.

Someone's Good Behavior

From now on I will study alone.

You no longer need to cover up my behavior at school. Everything I have done to you, starting from cutting your forehead, locking you in the music room, and spilling hot water on your feet. Tell everything to my father. I do not mind making my father angry. However, instead, talk to me again. It was a request, Agra sincerely asked that Zeta return to the way it was before (Khairani, 2022: p.133).

"Why are you helping me?"

"Why did you give me that note?" Zeta asked again.

"Because of that accident, you missed the lesson that I happened to have, so I helped you. I did not mean anything else," said Sakha (Khairani, 2022: p. 300)

3.1 Discussions

Character Personality Relating to the Id Stage in the Novel *Garis Luka* by Khairani Hasan

The *Id* personality is closely linked to fulfilling basic needs. This is reflected in the novel when Zeta expresses her desire to be Agra's girlfriend, leading her to comply with Agra's wishes. Since she has liked him for a long time, Zeta is willing to do anything to win his affection. Similarly, another excerpt shows Agra's *Id* tendencies when he urges Sakha to get closer to Zeta. His intention is not out of concern but rather to keep Zeta away from him, as he feels disturbed by her presence. According to Freud (2015), the *Id* is an unconscious force that houses basic drives and impulses. It is often seen as stubborn because it operates purely on the pleasure principle—seeking immediate satisfaction without considering the consequences (Widaningsih & Laksmi, 1992). The *Id* in *Garis Luka* also manifests through behavior that prioritizes immediate pleasure. For instance, Vano enjoys teasing others and making his friends laugh. He takes satisfaction in seeing others scolded by their parents and even bullies his peers due to personal issues. His actions demonstrate an *Id*-driven personality that seeks gratification without considering morality or social consequences.

Freud (2015) explains that the *Id* resides in the unconscious and is responsible for fundamental impulses. It is inherently impulsive, acting purely on the pleasure principle, prioritizing self-satisfaction over logic or ethical concerns. An example from the novel shows Vano provoking a friend by implying that their father has beaten them, finding amusement in their anger and frustration. This further illustrates how the *Id* seeks pleasure through instant gratification.

Another aspect of the *Id* personality is its tendency to act irrationally and chaotically. This is evident when Vano falsely accuses Agra of causing trouble and betrayal, without seeking the truth. His impulsive nature leads him to react emotionally rather than rationally. A similar instance occurs when Agra forces Zeta to explain herself in front of their schoolmates, despite her lack of involvement. His need to defend his girlfriend's reputation overrides logical reasoning, and he aggressively demands an explanation without considering Zeta's feelings. This impulsive and unreasonable behavior aligns with Freud's (2015) theory that raw emotions and immediate desires dominate the *Id*.

The *Id* also manifests in its immediate reactions to emotions and desires. For example, Agra blames Zeta for the rumors about his relationship with Kia, showing that he

dislikes her presence and wants her to stay away. His frustration stems from the gossip at school, leading him to react harshly toward Zeta to avoid further misunderstandings with his girlfriend. Another instance occurs when Agra coldly tells Zeta that he has only used her for his benefit, disregarding her feelings. Despite Zeta's kindness and willingness to help him academically, Agra dismisses her emotions without remorse. His direct and cruel response reflects the *Id*'s tendency to act based on impulse rather than rationality.

Freud (2015) describes the *Id* as a component of the unconscious mind that governs primal desires. It is unyielding and driven by the pleasure principle, seeking instant gratification regardless of ethical considerations. These examples from *Garis Luka* illustrate how characters act impulsively, driven by their basic instincts rather than logical reasoning.

A character's personality at the ego stage is associated with a conscious personality (Hamidy, 2012). The following data illustrates this aspect: This data highlights the structure of ego personality as a conscious aspect, as seen in the sentence: *"What are you doing here?!" Agra said loudly. He immediately got up and walked toward Zeta.* This indicates that Agra is fully aware of his surroundings and feels disturbed by Zeta's presence. His immediate reaction suggests that he perceives Zeta as a potential troublemaker. These findings align with Freud's (2015) theory, which describes the ego as a mediator between the irrational *id* and external reality. The ego plays a crucial role in decision-making, working rationally to meet the *id*'s demands while avoiding negative social consequences.

Another example demonstrating the ego's conscious nature is the sentence, *"I am fine. Now get out!"* This shows Agra's awareness of his emotions and his decision to dismiss Zeta, as her presence makes him uncomfortable. A character at the ego stage can also make personal decisions (Risdi, 2023). The data below illustrates this aspect: The ego personality structure is reflected in decision-making, as shown in the sentence: *"No need. I said earlier that he would be home around five o'clock, but now I must be waiting for him out front. Stay cool."* Here, Zeta consciously chooses to avoid Agra by declining the offer to use a phone, preventing further conflict and adjusting to the situation. Similarly, the sentence: *"Do not think after what you did to me back then, you can fix me like this. You do not even deserve to show your face in front of me. As long as I am still good, you do not need to pretend to be good to me."* demonstrates Zeta's firm stance in response to Agra's past behavior. Her decision to distance herself from him results from her reasoning and self-awareness. These instances support Freud's (2015) argument that the ego makes rational decisions while managing the *id*'s impulsive desires.

The ego also functions by employing logical reasoning (Bertens, 2006). The data below exemplifies this trait: A character's logical reasoning ability is evident in the sentence: *"What if I give you relief? The problem is that the extracurricular club lost a vocalist with a golden voice after you decided to leave."* Here, Sakha persuades Zeta to return to the music club, recognizing her vocal talent as irreplaceable. Another example is: *"I think this is a sign that we have been told to go home. It is almost five o'clock anyway, say friend."* This indicates Sakha's practicality and time-consciousness, choosing not to waste time unnecessarily. These examples reinforce Freud's (2015) idea that the ego operates on the reality principle, guiding rational decision-making.

Finally, characters at the ego stage adhere to the reality principle (Husna, 2018). The following data supports this: The ego's realistic perspective is reflected in the sentence: *"At least look for recommendations. It is not funny if your house is broken into because there is no security guard."* This shows Agra's concern about the risks of leaving a house unguarded, demonstrating his realistic and cautious nature. Another instance is: *"I told you, I like what is inside your head. Because of you, my father is always happy to see my grades. Because of you, I am no longer forced to continue studying."* This suggests that Agra values Zeta's intelligence, as it benefits him academically and alleviates the pressure

from his parents. These findings align with Freud's (2015) view that the ego considers reality and social norms when making decisions. These examples show that the characters—Vano, Agra, Zeta, Kia, and Sakha—demonstrate ego-driven traits. They exhibit self-awareness, make rational decisions, rely on logical reasoning, and act according to reality and social norms.

Character Personality Relating to the Superego Stage in the Novel *Garis Luka* by Khairani Hasan

The superego personality traits in Khairani Hasan's novel *Garis Luka* are reflected in the characters' consistent moral behavior, which is demonstrated through various actions that align with ethical and socially acceptable conduct. One key aspect of the superego personality structure is maintaining discipline and politeness. This is evident in Zeta's response when an incident occurs: *"No way, Auntie. Earlier, I was a little careless and accidentally spilled the pot. It was not because of your child. This is just a towel that your child soaked for me earlier."* Zeta expresses herself calmly and respectfully, avoiding conflict while subtly concealing her discomfort.

Another example is when Zeta expresses concern for her driver's waiting time by asking, *"Excuse me, has our training finished? My driver must have been waiting for a long time."* This highlights Zeta's sense of responsibility and consideration for others, a characteristic of the superego that prioritizes ethical behavior over personal convenience. As Freud (2015) explains, the superego functions as an internal moral compass that governs impulses, encourages ethical behavior, and aligns actions with societal norms. It acts as the voice of conscience, urging individuals to strive for moral perfection rather than mere practicality.

Another indicator of the superego personality is adherence to societal, religious, and parental values. This is reflected in Zeta's apology to Agra: *"If so, I apologize for disturbing your peace for the past five years."* Zeta acknowledges past mistakes and seeks forgiveness, demonstrating moral awareness and responsibility for her actions. Similarly, Zeta prioritizes her education over other commitments, as she explains: *"I am busy preparing for exams and class promotions, so I cannot help make the cake right now."* By prioritizing her studies, Zeta upholds the values her family and environment instilled, showcasing the superego's influence in guiding behavior. According to Freud (2015), the superego operates as a repository of moral values, shaping an individual's actions through internalized societal and parental teachings. It encourages self-regulation and ethical decision-making, often unconsciously.

The superego also influences individuals to adopt behaviors perceived as morally good. This is illustrated in Agra's realization of his past mistakes: *"From now on, I will study alone. You no longer need to cover for me at school. Everything I did to you—cutting your forehead, locking you in the music room, and spilling hot water on your feet—tell my father. I do not mind if he gets angry, but please talk to me again."* Agra acknowledges his wrongdoings and takes responsibility for his actions, signifying personal growth and moral development. Similarly, Sakha demonstrates compassion by assisting Zeta with her studies: *"Because of the accident, you missed class. I happened to be able to help, so I did."* Sakha's willingness to support Zeta shows empathy and moral integrity, characteristics influenced by the superego. As Freud (2015) asserts, the superego persuades individuals to act ethically, often by following positive examples. It regulates impulses, ensuring behavior aligns with moral and societal expectations.

4. CONCLUSIONS

The study concludes that character personalities in *Garis Luka* by Khairani Hasan play a crucial role in shaping the novel's narrative. The research identifies three aspects of personality based on Freud's theory: the id, with 61 instances, predominantly seen in Agra's aggressive and indifferent behavior towards Zeta; the ego, with 36 instances, reflected in characters who remain calm when confronted or hurt; and the superego, with 18 instances, mainly demonstrated by Zeta and Sakha through disciplined behavior, adherence to values, and following good examples. The study contributes to literature learning, particularly in the *Merdeka* curriculum for high school students, where novel analysis is emphasized. Theoretically, it enriches the study of Indonesian novels and offers a reference for more varied and innovative literary learning. Practically, it aids in understanding character personalities in Indonesian Language and Literature courses. However, a challenge in this research was locating Freud's original theory, given its evolving interpretations. Ultimately, this study provides valuable insights for literary scholars and educators and can serve as a foundation for future research with different perspectives.

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