

Analysis of Personality Aspects of the Main Character in the Novel Not Me by Cahya Maharani

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Abstract: Novels are literary works that contain various problems, one of which is psychological problems. Psychology is based on the unconscious that humans are aware of. This research was motivated by the novel Not Me by Cahya Maharani. This research aims to describe the personality aspects of the main character in the novel Not Me by Cahya Maharani. The method used in this research is a qualitative descriptive method. The data is in the form of excerpts from dialogue between characters which contain aspects of the main character's personality. The data collection technique used is the reading and note taking technique. There are two sources of research data, namely primary data sources including the novel Not Me by Cahya Maharani and secondary data sources including journals, theses and books. The data analysis technique is in the form of descriptive analysis techniques, namely (1) data reduction techniques, (2) data presentation and (3) drawing conclusions. The results of this research show that the analysis of the main character's personality aspects in the novel Not Me by Cahya Maharani includes Id, Ego and Super Ego. Found with 57 data consisting of 12 forms of ID, 27 forms of Ego and 18 forms of Super Ego. The character of Cakrawala has a significant role in carrying out various story conflicts in the novel Not Me.

Keywords: Novel, Literary Psychology, Personality Aspects, Sigmund Freud, Not Me

1. Introduction

Literary works are fiction that contain the author's imagination to describe various problems and events in human life and form a complete story. Indonesian culture has unique characteristics according to the respective regions where they live (Putri et al., 2021). Literary works present a portrait of social life with various deep social problems in society. So that the experience of social life emerges in the form of literary works. The images, ideals and inner feelings expressed by the author through the characters can often represent a person's desire for truth, noble values and criticism of life. Good literary works are literary works that are able to provide pleasure and influence readers (Khoiriyah et al., 2021).

Nowadays, literary works have become an alternative way to communicate and teach the norms of life to the public (Febrilian et al., 2022). Literary works are a common thread of emotion and social reality in all aspects of human life, which are arranged well and beautifully into real objects. Apart from that, literary works do not only take the form of writing but can also take the form of regular and systematic spoken language according to what is expressed in a story. Literary works are the result of human imagination which reflect the thoughts and actions of the author or other people in written form, so that a literary work cannot be separated from psychology.

Literary works have objects that cannot stand alone, this is because they are tied to the words created by the author (Sabila et al., 2022). Literary works that are considered psychological phenomena present the psychological aspects of characters which are depicted through the interactions or dialogue of the characters. This statement leaves a literary impression on the reader. Something that animates a character in a literary work and personality psychology gives an impression to the reader through animation, that is the definition of personality psychology. In the world of literature, conflict is considered very important to support the progress of a story because it provides interesting dynamics for the

reader or audience and is one of the key elements in enriching the plot of the story (Saputri, 2021). In literary psychology, there are differences in characteristics between literary works, this is influenced by the author and the author's environment which is usually caused by differences in personality psychology. The psychology of literary works includes phenomena that manifest themselves as psychological symptoms through the behavior of the characters. The author of every literary work does not stand out from the social environment because of his personality. Every literary work always offers values that can relate to the noble qualities of humanity, and fight for human rights and dignity (Yusuf et al., 2021).

According to (Violita & Noor, 2023) a novel is a form of prose fiction that contains life conflicts that can change the fate of the characters. One of the many problems in life is human psychological and spiritual problems. This is in accordance with the assumption that a novel is a literary work in the form of prose that has a fairly long plot and complex problems. Novels are literary works which of course contain various problems, one of which is psychological problems. We can do character education by introducing literary works from various regions to the millennial generation (Apriliyana et al., 2022). Novels are a type of prose that tells a series of events in human reality as objects in the story (Aini et al., 2022).

According to Warnita et al. (2021) psychologists explain personality theory in detail, the word personality comes from the word "personality", which comes from the word "personal" which means mask. Stage performers often wear visors or face coverings to represent their personal demeanor and character. Character is an individual's understanding and knowledge of the values in life based on surrounding culture, religion and nation (Sari et al., 2023). Everyone wants a positive personality, positive mental attitude, and commendable morals (Wardani et al., 2023). This definition of personality is very rough in nature and is no different in substance from the meaning of expressions in everyday language. Personality is a person's characteristics that distinguish him from other individuals, personality includes behavior, adaptation and compromise in life. Psychology explains that character is the beliefs and habits that indicate a person's behavior (Ardila et al. 2022).

High spiritual or soul sensitivity can reach the core of the human soul, appreciate what is said and done and recognize the consistency of attitudes, morals, behavior and thoughts. Spiritual sensitivity is closely related to psychology. The closeness between psychology and literature has an indirect relationship that can influence literary works in particular. Language is a means of communication between humans in social life. Language in the form of speech sounds produced by the human speech apparatus is reinforced with real bodily movements (Roysa et al., 2021). Language ability refers to a person's ability to use language effectively (Roysa et al., 2023). Differences in perception between parents and their children can create ongoing conflict (Setiawan et al. 2024). Presenting the main character in an interesting environment sometimes reduces the appeal of a literary work. These characters are the author's imagination or imagination expressed in beautiful literary works that reflect the creation of works with characters who are healthy or mentally disturbed, by combining the psychological theories he adheres to. As a way of life, culture takes the form of human relations and human attitudes or behavior in establishing relationships with each other (Shofiyat urrosyidah et al, 2021). Studying psychology means wanting to know, understand and describe human behavior and perspective. Humans live in the environment as interconnected individuals, including verbal relationships (Farah et al., 2022)

According to (Sorraya & Kurnia Rachman, 2021) states that psychology was born as a science that seeks to understand the person as a whole, which can only be achieved by understanding personality. However, the science used to analyze it is literary psychology. One of the figures who gave birth to the idea of literary psychology was Sigmund Freud. For Freud, psychology is based on the unconscious that humans are aware of. It is important for writers of literary works to better understand the psychological background and its implications. If the writer is just having fun reading, it feels half-baked. If you don't try to explore the characters, whether they experience conflict or psychological conflict in the story. Humans cannot live alone, because humans only prioritize their ego. People need to live together socially to communicate, get to know and understand each other.

According to (Mutmainna et al., 2019) explains that literary psychology is a literary discipline that understands work as a psychological activity. Literary psychology is an interdisciplinary relationship between psychology and literature, psychology and literature have a functional relationship, because they both study the state of the human mind. The difference is that the psychological symptoms are real, while the literary ones are just imaginary. Literary psychology can be understood through three things as follows.

- a. By understanding psychological theories, one analyzes literary works.
- b. Defining literary works as an object of learning. Then define psychological theories that are considered useful.
- c. Stimulus is a theory and a research subject.

Literary psychology is the meeting point between psychology and literature, the study of literary psychology and the study of the psychological elements of characters in literary works. In other words, literary psychology is devoted to discussing the psychological elements of fictional characters in literary works. In this case, literary psychology is closely related to personality psychology, namely that they both study individual psychological elements such as an individual's behavior, thoughts, words and actions.

According to Alwisol (2019:13) psychoanalytic theory was the most comprehensive theory of its time, many people reacted positively or negatively to this theory. According to psychoanalysis, everyone has subconscious thoughts,

feelings, desires and memories. This means that everyone must have a subconscious mind. Psychoanalysis believes that all subconscious desires influence each person's behavior. Whatever human behavior is good or bad, it all consciously comes from lower dimensions. According to Alwisol (2019: 13) Freud explained that every human soul consists of three levels of consciousness, namely conscious, preconscious and unconscious. Different behavioral differences can be caused by unconscious factors. This section contains everything we don't know yet, guiding our words, feelings, and actions.

According to Freud (in Alwisol, 2019: 13), the mental layer of consciousness is small and its analysis cannot explain all behavioral problems. Freud also emphasized that mental energy is found in the subconscious in the form of instincts or impulses. In psychoanalytic theory, personality is seen as a psychological structure consisting of the id, ego, and superego. These three systems are interrelated and work together to form a unity and human behavior.

First, Id. Id is the biological aspect and the simplest psychological layer. Id includes things that are innate from birth, namely innate instincts. The id never matures, human nature is always damaged by childhood. According to Alwisol (2019: 14) Id always prioritizes pleasure and enjoyment in everyone. The id is based on maintaining consistency in one's tasks and activities, that is, avoiding unpleasant situations and achieving pleasant states.

The id is driven by the pleasure principle which seeks immediate gratification. If these needs are not met immediately, the result is anxiety or tension. When a person is completely controlled by the pleasure principle, they may find themselves pursuing desirable things that are beyond the control of others in order to satisfy other people's desires. This kind of behavior is disturbing and socially unacceptable. A person who only follows his social security cannot live a good life. The reason is, if you continue to follow childish desires, it will be difficult to live a free life.

Second, ego. The ego is the psychological side of the personality that results from the organism's need to relate reality to the true world. According to (Najamudin & Ayu, 2023) these personality elements emerge after being exposed to the realistic real world. The ego directs and regulates all actions based on current reality. The ego acts realistically, thinks logically, and creates action plans to meet the ego's needs while controlling consciousness and using sensors. Like the id, the ego always seeks pleasure, but it plans it and avoids pain through realistic strategic planning to achieve that pleasure. When the ego's work is unsuccessful, the ego returns to thinking to find a good solution.

Third, super ego. The super ego is a personality system that contains juggling values and rules, namely good and bad. Individual exclusive attitudes such as a adaptation, improvement or self-criticism also originate from the superego. Not in harmony with identification based on the pleasure principle, but rather a superego driven by the principle of perfection. The superego consists of the traditional values and ideal practices that parents teach their children. The superego consists of values that radiate from character to play a role, influence or be important to someone. The existence of the superego as a differentiating element between the id and ego is important for the dynamics of human personality. Without a superego, humans cannot differentiate between what is good and what is bad for themselves. Superego means it can be called conscience because it recognizes good and evil. The superego prioritizes morality and ignores reality, while the id prioritizes satisfaction. The superego tries to oppose the Id and ego and create ideal ideas.

2. Literature Review

There is previous research in research related to the analysis of personality aspects of the main character in the novel, such as research conducted by Najamudin, et al (2023) on the psychology of the character Bimo in the novel "Memgapai Matahari" by Dermawan Wibinoso using the theory of psychoanalyst Sigmund Freud with the results of the research, namely explaining Intrinsic elements of the novel "Memgapai Matahari" which include: theme, plot, characterization, setting, point of view and message. Then regarding the psychology of Bimo's character in the novel, it is stated that the psychology of Bimo's character tends to be a super ego which is quite dominant, this can be seen from the way Bimo deals with the pressures caused by the id where the ego tends to reflect the complex super ego war to overcome doubts from the ego that arise due to problems caused by the id that are not realized because the ego tends to follow the strong control of the super ego. The similarity with this research is examining the structure and psychology of the characters in the novel. Meanwhile, the differences are found in the objects studied.

Research conducted by Armet (2022) on the personality aspects of the main character in the novel "Perahu Kertas" by Dewi Lestari used Paul Gunadi's theory. The results of this research were the personality types found including the sanguine, phlegmatic, melancholic, choleric and assertive types. The type of penguin highlighted by the author through the character Kugy, shows more of Kugy's warm, enthusiastic, confident and able to please other people. The character Kugy in the story can control himself well, so that the emotions that agitate within him are never visible even when he is sad. Kugy always covers up his sadness by being calm when facing the problems he faces. As someone who has an assertive personality type, the character Kugy can convey his thoughts, ideas and opinions well, without hurting other people's feelings. The similarity with this research is examining the structure and psychology of the characters in the novel. Meanwhile, the differences are found in the object studied and the theory.

Research conducted by Novi Puspitasari, et al (2023) on the inner conflict of the character Karsana in the novel "Tabon" by Margareth Widhy Pratiwi uses Sigmund Freud's theory with. The results of this research are that the character Karsana in the novel Tabon by Margareth Widhy Pratiwi experiences inner conflict caused by the dominance of the id

within him. Karsana's ego has not been able to control the superego to suppress the desires of the id. The ideal personality structure is when the id, ego and superego are balanced. This means that the superego appears to fulfill the ego in suppressing or controlling the demands of the id. Therefore, it can be said that the character Karsana is a character with an unbalanced personality. The similarity with this research is examining the structure and psychology of the characters in the novel. Meanwhile, the differences are found in the objects studied.

Research conducted by Uswatun Khasanah (2023) on the personality aspects of characters and the value of education in the novel "Student Hidjo" by Mas Marco Kartodikromo used Sigmund Freud's psychological approach theory. The results of this research are the structural elements of the novel "Student Hidjo" in the form of themes of resistance and love. According to Freud, character personalities are divided into id, ego and super ego in the characters. The ego and super ego aspects dominate the novel. Meanwhile, the educational value obtained in the novel consists of educational value in the form of Hidjo's decision to go to school in the Netherlands. In general, this novel is Marco's form of resistance to the Indies and the Netherlands by prioritizing the topic of education to emphasize a new and indigenous political direction. The similarity with this research is examining the structure and psychology of the characters in the novel. Meanwhile, the differences are found in the objects studied.

Research conducted by Indri Paulina Kakumboti, et al (2023) regarding the psychoanalyst study of the character Aku in the novel "We were all sad" by Boy Candra and its implications for literature learning in high school using the theory of psychoanalyst Sigmund Freud. The results of this research were to find that the main character shows aspects of id, ego and super ego through sentences in the novel and the author's depiction of Aku's character. The Id aspect appears in my desire to always be together and the encouragement of my character to become a strong person in facing life's problems. In the Ego aspect, it can be seen that the Aku character is trying to release the rancidity within him. The superego aspect is seen when the Aku character is able to reconcile and accept his past. The implications of this novel for learning Indonesian Literature in high school can be seen in the formulation of basic competencies for Indonesian Literature lesson content, especially those related to novels. The similarity with this research is examining the structure and psychology of the characters in the novel. Meanwhile, the differences are found in the objects studied.

3. Research Methodology

This study used descriptive qualitative method. The qualitative descriptive method is the process of solving the problem being studied by describing or writing down the condition of the subject or research object being studied. The data used is displayed in a reasonable condition and its quality and format are not altered by number symbols. The information collected is figurative words, not numbers.

According to (Sari et al., 2022) data is a source of information chosen as analysis material. Part of the data in the research carried out by researchers is in the form of excerpts in the form of sentences and dialogue contained in paragraphs in the novel Not Me by Cahya Maharani. This research was carried out by collecting and analyzing data in accordance with the research focus. The characters are taken from narrative and monologue data, and observed through the character and behavior that stands out in the main character, namely Cakrawala in the novel Not Me. The data source is research that uses information collected in the form of words or images through inductive data analysis. There are two data sources used in this research.

a) Primary data

Primary data is data in the form of excerpts in the form of sentences and dialogue contained in paragraphs in the novel Not Me by Cahya Maharani. The primary data source was taken from the novel entitled Not Me by Cahya Maharani.

b) Secondary Data.

Secondary data is data taken by the party collecting the data, then processed first to obtain complete data. Several sources of secondary data are previous research, journals, theses and books.

Reading techniques and note-taking techniques are used in the data collection process. Reading technique is the technique of carefully reading the entire novel as a whole. Meanwhile, the note-taking technique, namely the researcher records the information found in the reading results as the central instrument, the researcher listens carefully, focused and thoroughly to the source of information which is the main target in this research.

The data analysis technique used in this research is descriptive analysis technique. Descriptive analysis techniques are used to describe personality, analyze character and behavior of characters as well as other factors that influence personality. The steps in analyzing the personality aspects of the main character in the novel Not Me by Cahya Maharani are as follows:

1. Data reduction, namely by grouping data according to certain characteristics. Choose the important main things that are the focus of the research. The data obtained through careful reading and recording contains the personality types of the characters' personalities and the factors that influence these personalities in the novel Selamat Not Me by Cahya Maharani.
2. Data presentation, namely the technique of presenting data in the form of graphs, tables, or the like in which categorization data is presented. This research contains the main things presented in the data description to make it easier to thoroughly discuss the problems that have been formulated in the problem formulation.

3. Drawing conclusions, namely interpreting, concluding and comparing data that has been previously categorized and found in the novel using data that discusses personality psychology that supports research.

4. Results and Discussion

Based on data classification analysis of the main character's personality aspects in the novel *Not Me* by Cahya Maharani using Sigmund Freud's Literary Psychology Theory which includes three indicators, namely Id (impulsive drives), Ego (mediator between id and reality), and Super Ego (internalization of rules and values moral). These three systems are interconnected and work together and form the whole and human behavior.

4.1 Id

According to Alwisol (2019: 14) Id is an original form of personality that is brought from birth. From this Id the ego and super ego will emerge. Id activities are associated with the pleasure principle, namely always avoiding unpleasant things to seek satisfaction. The id emerges from within individual instincts unconsciously in the human subconscious. The id in the novel *Not Me* by Cahya Maharani is shown in the following quote.

Seorang anak laki-laki berusia tujuh tahun yang mengenakan baju kuning, bersembunyi di kolong meja. Badannya gemetar ketakutan, pipinya basah oleh air mata, dan kedua telapak tangan mungilnya membekap mulut kuat-kuat, menahan suara tangis supaya tidak terdengar. Di hadapannya saat ini sang bunda sedang bertengkar dengan sang ayah. (Maharani, 2021:1)

From this data quote, it is proven by the sentence. *Badannya gemetar ketakutan, pipinya basah oleh air mata.* Explains that when he was a child, the character Cakrawala felt scared when he saw an argument between his father and mother. Cakrawala saw how her father spoke harshly and even committed violence by slapping, hitting and even dragging her mother. At that time, Cakrawala was not able to help his mother, because he was still small and afraid to face his father. What Cakrawala does is included in the Id, because Cakrawala's fear is believed to originate from the basic human instinct to survive.

*"Ngapain?" tanya Maratungga, ia menatap Cakrawala tajam.
"Mau minta sedikit, boleh Bang?"
"Enggak, enggak!"
"Bang mau minta dikit,"
"Udah dibilang enggak boleh, ya, enggak boleh! Lo budek?!"
"Tapi Cakra laper, Bang."
(Maharani, 2021:32)*

This data quote is proven by the sentence *"Tapi Cakra laper, Bang."* Explains that the Cakrawala character is trying to ask for a little food because he feels hungry after doing various activities. Starting from school activities, after that he had to go to buy painting equipment for Maratungga. The large number of activities made Cakrawala feel hungry, so he tried to ask Maratungga for a little food. However, Maratungga's sometimes fierce nature made him refuse Cakrawala's request. What Cakrawala does is included in the Id, because asking for food because you feel hungry is the body's natural response to basic biological urges.

*"TOLONG BUKA! BUKAAAA! BUKAIN!"
Di depan pintu kelas yang tertutup rapat, tubuh Cakrawala merosot. Ia meringkuk di pojokan. Hujan turun sangat deras dan Cakrawala terkunci di dalam ruang kelas yang gelap. Cakrawala berusaha untuk tersenyum
"Enggak apa-apa, Cakra enggak apa-apa. Yang penting Cakra enggak kehabisan," ujar Cakrawala. Ia terkekeh sendiri.
(Maharani, 2021: 39)*

From this data quote, it is proven by the sentence *Tubuh Cakrawala merosot. Ia meringkuk di pojokan..* Explains that the character Cakrawala is experiencing fear. The current incident is that Cakrawala is locked in the classroom with the lights off and heavy rain. Cakrawala was already trying to scream so that someone would hear to save him. But in vain, because the school was already quiet. Cakrawala felt afraid and anxious because there was only silence and darkness. What Cakrawala did was included in the Id, because Cakrawala experienced intense anxiety and fear.

*"Cakra" Cakrawala pelan-pelan membuka mata.
"Keluar! Ayo keluar!" Cakrawala yang masih meringkuk di dalam lemari, menggeleng. Ia tidak ingin keluar.
"Ayo keluar!"
"Kenapa enggak mau?"
"Cakra capek, Cakra mau bobo di sini"*

(Maharani, 2021:93)

This data quote is proven by the sentence *Cakrawala yang masih meringkuk di dalam lemari, menggeleng. Ia tidak ingin keluar*. Explaining that the habit of Cakrawala characters is sleeping in a cupboard. It is not without reason that Cakrawala did this. Cakrawala has a trauma in her past that makes her afraid of sleeping in bed. Cakrawala will feel uncomfortable and restless when in bed. The things that Cakrawala does include the Id, because Cakrawala's instinct is to want comfort and security even though it looks strange in the eyes of other people.

"Ayah, Cakra juga pengen dipeluk." Namun harapan hanyalah harapan. Jangankan untuk memeluk melihat keberadaan Cakrawala saja Tigu tidak mau.

(Maharani, 2021: 110)

The data quote explains that Cakrawala's desire is for love from her father. As long as he lived he never received love from his father. It's not that he's ungrateful, but sometimes Cakrawala feels jealous of Maratungga, who always gets a father's love. Cakrawala's desires are included in the Id, because they reflect desires or emotional impulses that arise spontaneously.

"Bunda, ayo ke zoo!" seru Cakrawala.

"Ayah, ayo anterin Cakra!" Tigu memutar bola mata malas.

"Besok aja ya?" tawar sang bunda. Cakrawala menggeleng kukuh.

"Enggak mau. Maunya sekarang!"

"Tapi Sayang, di luar hujan deras."

(Maharani, 2021:121)

The data excerpt explains that as a child the character Cakrawala really wanted to go to the zoo. But because the weather was raining at that time, his mother tried to persuade Cakrawala to go to the zoo the next day when the weather was clear. But because at that time the character Cakrawala was still small, the stubborn nature of small children would be very strong. This includes the Id, because there is a desire that is highly desired.

4.2 Ego

According to Sirait (2023: 431) ego is a psychological aspect of personality that lies between conscious and unconscious. The ego follows the reality principle or realistic principle and views the superego's actions or efforts as fulfilling the id's demands. As a result of contact with the outside world, the ego is formed in the individual's personality structure, the ego plays a role as a determinant of personality. The processes that the ego has and carries out to fulfill its needs or reduce stress are secondary processes. Ego in the novel Not Me by Cahya Maharani can be seen in the following quote.

"Cakra udah cocok jadi tukang pijit belum Bang?" Maratungga hanya terkekeh.

"Tapi kayaknya ada yang kurang nih Bang."

"Apa?" tanya Maratungga.

"Kurang kacamata hitam. Hahaha." Cakrawala tertawa renyah.

(Maharani, 2021:5)

From this data quote, it is proven by the sentence *"Cakra udah cocok jadi tukang pijit belum Bang?" Maratungga hanya terkekeh*. Explaining that the character Cakrawala is trying to comfort his half-brother, Maratungga, who has undergone a blood test to find out his preparation for chemotherapy. Maratungga suffers from blood cancer which requires him not to do many activities. Currently, Cakrawala is accompanying Maratungga, who has finished undergoing tests, so Cakrawala thinks about comforting his brother and feels more relaxed. What Cakrawala does includes the ego, because comforting someone can be a way to show affection and care and can also help the ego to feel in control.

"Bang Mara makan ya?"

"Enggak"

"Makan sedikit aja Bang"

"Enggak selera"

"Bang Mara mau makan sate langganannya yang di warung tenda pinggir jalan itu?" tanyanya.

"Nanti Cakra beliin."

"Mau pulang," jawab Maratungga.

"Kok mau pulang? Bang Mara kan baru aja tes, enggak boleh pulang dulu. Nanti dokternya bisa marah lho."

(Maharani, 2021: 6)

From this data quote, it is proven by the sentence *"Kok mau pulang? Bang Mara kan baru aja tes, enggak boleh pulang dulu. Nanti dokternya bisa marah lho."* Explains that the character Cakrawala is worried about the condition of his half-brother, Maratungga. His stepbrother's condition, which has not been said to be improving, has made Cakrawala

pay close attention to his eating patterns. But because of Maratungga's stubborn nature, it made it difficult for Cakrawala to care for Maratungga. Cakrawala is afraid that Maratungga's illness will recur again. The worry characteristic of the Cakrawala character is an emotion that appears when someone feels anxious, afraid, or restless about something. Worry is a dominant characteristic in a person's personality and influences how they view themselves and interact with their surroundings.

"Ayah di mana? Dokter William mau bicara tentang kondisi kesehatan Bang Mara sama Ayah," ujar Cakrawala ketika panggilan telepon sudah tersambung.

"Saya enggak bisa. Ada urusan di kantor yang harus saya selesaikan. Gini aja, nanti kamu yang ketemu sama dokter William, biar saya yang ngomong sama dokter William lewat telepon, yang penting kamu di sana jagain Mara."

(Maharani, 2021:7)

From this data quote, it is proven by the sentence *"Saya enggak bisa. Ada urusan di kantor yang harus saya selesaikan."* Explaining that the character Cakrawala felt disappointed with his stepfather. When Maratungga was in hospital, his stepfather was more busy working. Currently, what Cakrawala feels is included in the ego, because Cakrawala's disappointment can be a response to a situation that does not match expectations.

"Kenapa? Ayah enggak bisa datang?" tanya Mara.

"Bang Mara enggak usah sedih, ada Cakra di sini buat Bang Mara." Maratungga diam. Ia ingin ayah ada di sini, menemaninya bersama Cakrawala.

(Maharani, 2021:7)

This data quote is proven by the sentence *"Bang Mara enggak usah sedih, ada Cakra di sini buat Bang Mara."* Explains that the character Cakrawala is trying to calm his half-brother, Maratungga, because he felt sad when his father gave him the news that he couldn't come to the hospital to accompany Maratungga and Cakrawala. His father prioritized his work in the office and left everything to Cakrawala. What Cakrawala does includes ego, because calming someone can be a way to show empathy and concern.

Pagi harinya Cakrawala masih harus tetap berangkat sekolah meskipun ia semalaman menemani Maratungga di rumah sakit. Seperti biasa, hari ini pun Cakrawala ke sekolah dengan mengayuh sepeda berwarna kuning. Warna kuning, hijau, serta hitam selalu melekat pada diri seorang Cakrawala Agnibrata. Semua benda yang Cakrawala miliki dominan dengan ketiga warna tersebut. Di antara ketiga warna itu, warna kuning adalah favoritnya

(Maharani, 2021:8-9)

From this data quote, it is proven by the sentence: *Warna kuning, hijau, serta hitam selalu melekat pada diri seorang Cakrawala Agnibrata.* Explains that the character Cakrawala has a personality that really likes certain colors. Examples are yellow, green and black. But Cakrawala's favorite color is yellow because it symbolizes Cakrawala who is always cheerful and smiling. This is included in the ego, because liking certain colors can be a way to express identity and personality.

"Kak Cakrawala mau jadi teman Gabi aja, Gabi udah seneng. Makasih ya, Kak Cakrawala selalu ada buat Gabi." Cakrawala memeluk tubuh Gabi yang hanya setinggi dadanya dengan erat.

"Gabi anak yang kuat, Gabi hebat," ucapnya sambil menepuk-nepuk pelan punggung Gabi.

(Maharani, 2021:11)

From this data quote, which is proven by the sentence *"Gabi anak yang kuat, Gabi hebat,"* explaining that the character Cakrawala tries to encourage Gabi. This was done so that Gabi wouldn't feel sad and Cakrawala wanted Gabi to always tell stories to her. Cakrawala doesn't want anyone to feel sad and lonely like him, so Cakrawala tries to always be there for Gabi. What Cakrawala does includes ego, because it provides encouragement, including helping someone to feel support and be able to overcome the obstacles they face.

Di dalam kamar yang sudah terkunci rapat, Cakrawala membersihkan lukanya sendiri. Ia berdiri di depan lemari yang seluruh bagian pintunya adalah cermin. Dari cermin itu Cakrawala dapat melihat pantulan dirinya yang terlihat berantakan.

"Sssh akh...," Cakrawala meringis kesakitan saat menyentuhkan kapas yang sudah ia tetesi alkohol ke sudut bibirnya yang terluka. Akibat pukulan dari Wicak, ujung bibir Cakrawala robek. Rasanya sakit

(Maharani, 2021:15)

From this data quote, it is proven by the sentence. *Dari cermin itu Cakrawala dapat melihat pantulan dirinya yang terlihat berantakan.* Explaining that the character Cakrawala always hides his sadness. Everyone will not know that Cakrawala is a person who is always filled with sadness and loneliness. But what other people know is that Cakrawala is a person who is always happy because he always smiles all the time. What Cakrawala does is included in the ego, because

Cakrawala will hide his sadness or pain so that other people don't feel sad. Cakrawala also doesn't want to just be pitied all the time.

"Aduh, uang Cakra enggak cukup buat beliin pesanan Bang Mara," ujarnya. Cakrawala menggigit bibir bagian bawah, ia merasa gelisah. Ia tidak mungkin pulang dengan tangan kosong tanpa membelikan Maratungga apa-apa. Ia berjanji pada dirinya sendiri ia tidak akan pulang sebelum membelikan Maratungga satu set alat lukis. Ia lantas berlari mengejar Moe, semoga saja gadis itu belum pergi terlalu jauh.

"MOA!" teriak Cakrawala.

"MOA! TUNGGU! MOA!"

(Maharani, 2021:26)

From this data quote, it is proven by the sentence *"Aduh, uang Cakra enggak cukup buat beliin pesanan Bang Mara,"* explains that the character Cakrawala feels anxious, because he has to buy painting tools for Maratungga. Cakrawala never got pocket money, sometimes he only got money from Maratungga and he would save the money. At this time he was asked to buy painting tools which were not cheap. Cakrawala was confused because he didn't have enough money. Until finally he tried to ask Moe for help. Cakrawala's anxious nature is included in the ego, because restlessness is an emotional response to uncertainty or anxiety about a certain situation.

Saat ini mereka berdua berdiri di depan gerbang SMA Elang menunggu kedatangan taksi.

"Moe, Cakra ke parkiran bentar buat ambil sepeda, ya. Nanti kalo ada apa-apa langsung telepon Cakra, ya."

"Iya-ya!"

(Maharani, 2021:28)

From this data quote, it is proven by the sentence *"Nanti kalo ada apa-apa langsung telepon Cakra, ya."* Explains that the character Cakrawala always has a sense of concern for everyone. For example, currently he is with Moe going to the painting shop. Moe leaves by taxi, while Cakrawala will follow him from behind, telling Moe to always let him know when something happens to Moe.

"M-," Cakrawala hendak membangunkan Moe, namun ragu.

Tangan Cakrawala beberapa kali terulur untuk menyentuh pundak Moe.

"M... Moe-," namun lagi-lagi belum sempat ia menyentuh gadis itu, tangannya ia tarik kembali. Cakrawala mengembuskan napas panjang. Ia tidak tega membangunkan Moe. Gadis itu terlihat begitu tenang saat tidur.

(Maharani, 2021:35)

From the data excerpt which is proven by the sentence *"M-," Cakrawala hendak membangunkan Moe, namun ragu.* Explaining that the character Cakrawala didn't have the heart to wake Moe. Cakrawala saw that Moe was very sound asleep. Until finally Cakrawala just packed up Moe's things and put them in a bag. What Cakrawala did was included in the ego, because the feeling of not having the heart to wake Moe who was sleeping soundly could be a way to show empathy and concern for other people because of conditions and situations.

Tiga mengunci Cakrawala di dalam gudang. Mengurung anak itu agar tidak bisa pergi ke mana-mana.

"Ayah... Bukain...."

Lagi-lagi, kebebasan seorang Cakrawala Agnibrata dirampas. Ia yang takut gelap, justru selalu dipaksa untuk bersahabat dengan kegelapan.

(Maharani, 2021:47)

From this data quote, it is proven by the sentence *Lagi-lagi, kebebasan seorang Cakrawala Agnibrata dirampas.* Explaining that the character Cakrawala is always accompanied by solitude. Because his mistakes were not part of Cakra's fault, he had to bear the consequences. His stepfather hated Cakrawala so much that he made everything Cakra did a mistake. In the current situation, Cakrawala accidentally came home late at night and was unable to care for Maratungga properly. His stepfather was so angry that he became violent by hitting him and locking him in the warehouse. This is included in the ego, because Cakrawala does not have freedom for himself. Sometimes he feels that there is no comfort and security for him.

Seperti biasa, sebelum berangkat, Cakrawala akan menemui Maratungga. Ia membuka pintu kamar Maratungga. Ia bisa melihat abangnya itu sedang berdiri di balik jendela dan memandang ke arah luar.

"Bang Mara," panggilnya. Maratungga menoleh. Cakrawala berjalan mendekati Maratungga seraya tersenyum.

"Bang Mara udah minum obat?"

(Maharani, 2021:57)

From this data quote, it is proven by the sentence *"Bang Mara udah minum obat?"* Explaining that the character Cakrawala is very concerned about the health of his half-brother, Maratungga, because in the healing process Maratungga has to take his medicine regularly. That's what makes Cakrawala always have to remind him, because Maratungga will forget about it if he no longer wants to take medicine. What Cakrawala does includes ego, because calming someone can be a way to show empathy and concern.

4.3 Super Ego

The super ego is a personality system that contains good and bad values and rules. The superego consists of values that radiate from character to play a role, influence or be important to someone. The existence of the superego as a differentiating element between Id and Ego is important for the dynamics of human personality. Super Ego in the Novel Not Me by Cahya Maharani is shown in the following quote.

"Muka Gabi kenapa? Kok lebam?" Gabi menutup luka lebam di wajahnya dengan telapak tangan. "Dipukuli ayah lagi," cicit Gabi yang masih terdengar di telinga Cakrawala. Cakrawala menatap sendu wajah Gabi. Hati Cakrawala terasa diremat, nyeri. Bagaimana bisa anak sekecil Gabi diperlakukan seperti itu. (Maharani, 2021:10)

This data quote is proven by the sentence *Cakrawala menatap sendu wajah Gabi. Hati Cakrawala terasa diremat, nyeri.* Explaining that the character Cakrawala feels sad seeing Gabi's life. When he saw the many wounds on Gabi's body caused by her father, Cakrawala felt empathy, because he had also felt what Gabi felt when she was little. What Cakrawala feels is included in the super ego, because the ability to feel empathy is one of the basic things in humans.

"Maaf, maafin Cakra...," ujanya meskipun ia tidak tahu di mana letak kesalahannya. Bugh! Murid yang ada di parkirannya mengerumuni Cakrawala dan Wicak. Mereka berbisik-bisik seolah apa yang terjadi saat ini adalah sebuah hiburan yang menarik.

(Maharani, 2021:13)

From the data excerpt, which is proven by the sentence *"Maaf, maafin Cakra...,"* it is clear that Cakrawala has apologized many times, even though Cakrawala does not clearly know his mistake. But Cakrawala's friend who was bullying him, Wicak, didn't hear Cakrawala's words. Wicak immediately hit Cakrawala hard, until Cakrawala fell. This is included in the super ego, because Cakrawala has the characteristic of always apologizing even though it wasn't really his fault. Always apologizing often reflects compliance with social or moral norms.

"Itu muka lo kenapa lebam?"

"Oh ini,"

"Iya. Itu kenapa lebam?"

"Biasalah Bang, anak cowok. Berantem Bang, berantem," Cakrawala tersenyum seraya menarik turunkan kedua alis.

"Cakrawala kan jagoan, jadi mereka yang bikin gara-gara pasti Cakra hajar! Hugh... Hugh..." Cakrawala menonjok angin. Gelagatnya seperti petinju.

"Di sekolah enggak ada yang berani sama Cakra," Cakrawala menyombongkan kemampuan yang sebenarnya hanyalah kebohongan belaka.

(Maharani, 2021:18)

From this data quote, which is proven by the sentence *"Di sekolah enggak ada yang berani sama Cakra,"* explaining that the character Cakrawala talks about lies about his half-brother, Maratungga. This is not without reason, Cakrawala doesn't want Maratungga to get sick because he has a lot on his mind, so Cakrawala tries to tell him about the happy situation he had at school. This is included in the super ego, because in this state a person may feel that lying in certain situations will avoid feelings of worry or anxiety. Although lying is not always seen as a good moral act

"Moa, makasih ya, udah pinjem Cakra uang. Cakra janji bakal balikin uangnya Moa," Cakrawala mencantolkan barang belanjannya di setang sepeda.

(Maharani, 2021:31)

The data quote explains that the Cakrawala character always says thank you to everyone, including someone who has helped him. For example, now Cakrawala borrowed Moa's money to buy a set of painting tools. Cakrawala was very grateful, because thanks to Moa he was spared Maratungga's anger and disappointment. The Cakrawala trait is included in the super ego, because saying thank you shows respect and appreciation for other people.

"Dari tadi kelas belum dimulai karena nungguin lo, berasa berharga kan lo? Pakek ditungguin segala," Nadin memutar bola mata malas.

"Maaf," ujar Cakrawala. Sebenarnya Cakrawala tadi tepat waktu kalau saja ia tidak ke pos satpam dulu untuk mengambil kunci.

(Maharani, 2021:36)

This data quote is proven by the sentence *"Maaf," ujar Cakrawala*. Explaining that Cakrawala characters prefer to always apologize first. That's what his mother always taught him. When someone feels uncomfortable because of their behavior, they will apologize. The nature of Cakrawala is included in the super ego, because apologizing can be associated with respect and politeness.

"Bang Mara pasti nungguin Cakra pulang.... Bang Mara pasti sekarang lagi demam. Cakra mau ngompres kening Bang Mara biar Bang Mara bisa tidur."

"Moa, Cakra mau pulang...."

"Bang Mara, Bang Mara, Bang Mara mulu. Lo juga sakit!"

"Cakra enggak papa," ujar Cakrawala.

"Kalo Moa mau marah-marah atau mau pukulin Cakra, silakan enggak masalah, tapi besok aja. Yang penting sekarang Cakra harus pulang, Bang Mara butuh Cakra,"

(Maharani, 2021:45)

From this data quote, it is proven by the sentence *"Kalo Moa mau marah-marah atau mau pukulin Cakra, silakan enggak masalah, tapi besok aja. Yang penting sekarang Cakra harus pulang, Bang Mara butuh Cakra,"* explaining that the character Cakrawala is more concerned about the health of his half-brother, namely Maratungga. Even though at this time Cakrawala's body was very weak, because he was locked in the classroom in the dark. This creates anxiety in Cakrawala so that the trauma can cause symptoms. But even though Cakrawala himself was sick, he still thought about Maratungga's condition at home. Cakrawala's characteristics include super ego, because it reflects an effort to act in accordance with social norms, namely helping other people.

"Ssst... Cakra di sini, Cakra enggak bakalan ke mana-mana," ujar Cakrawala.

"Moa masih punya Cakra..." Cakrawala memuk-puk pundak Moa yang berguncang karena tangis. Setelah Moa tenang, Cakrawala melepaskan pelukannya. Di hadapannya sekarang, Moa menunduk dengan suara tangis yang sesekali masih terdengar.

"Moa maafin Cakra, Cakra tadi enggak sopan. Cakra enggak izin dulu buat peluk Moa, maafin Cakra."

(Maharani, 2021:64-65)

From this data quote, it is proven by the sentence *"Moa maafin Cakra, Cakra tadi enggak sopan. Cakra enggak izin dulu buat peluk Moa, maafin Cakra."* Explains that the character of Cakrawala always apologizes no matter what the situation is. Cakrawala is trying to calm Moa who is crying because of the family problems she is experiencing. Like his mother did when Cakrawala was sad, Cakrawala tried to hug Moa so that Moa would feel calm. After that, Cakrawala apologized to Moa for hugging Moa without permission. What Cakrawala did included super ego, because Cakrawala felt he had to be responsible for the actions he took.

"Selamat Cakrawala, tahun ini untuk yang ketiga kalinya kamu mewakili SMA Elang dalam ajang yang sama," Bu Ambar tersenyum. Cakrawala tersenyum ceria.

(Maharani, 2021:68)

This quote explains that the character Cakrawala has a very intelligent brain and is smart in academic fields, especially mathematics. For Cakrawala, working on math problems is not too difficult for him. Cakrawala once won the national mathematics olympiad competition. Cakrawala's intelligence cannot be doubted, now he has been selected again to take part in this year's Olympic competition. Cakrawala of course feels proud and happy, because he was chosen for the third time to represent Elang High School in the mathematics olympiad. This is included in the super ego, because feeling happy about being selected to take part in a competition can be seen as proof that someone has the ability.

"Cakra sayang sama abang kan?" tanya Maratungga. Cakrawala mengangguk.

"Sayang," ucapnya seraya menatap kedua manik Maratungga.

"Kalo Bang Mara sakit, Cakra juga sakit." Mendengar jawaban Cakrawala membuat dada Maratungga terasa sesak. Dia selalu saja bersikap semena-mena pada Cakrawala, tapi anak itu bahkan tidak pernah sekalipun membencinya.

(Maharani, 2021:94)

The data quote explains that the character Cakrawala never hates other people. Even though this person has often done wrong to Cakrawala, he will always forgive that person. Because for Cakrawala there is no benefit in hating someone, it is better to have peace which will later create happiness. What Cakrawala does is considered super ego, because never hating reflects an attitude that is in accordance with moral values which include awareness of the importance of understanding each other.

In this research, results were obtained regarding the personality aspects of the main character in the novel Not Me with 57 data consisting of 12 forms of ID, 27 forms of Ego and 18 forms of Super Ego. This can be seen in detail in the following table.

Table 4.1 Results of Analysis of Personality Aspects

No.	Types of Personality Aspects	Amount
1.	Id	12
2.	Ego	27
3.	Super Ego	18
Total number		57

Based on table 4.1 regarding the results of the analysis of the main character's personality aspects, it shows that the most frequently found aspect of the main character's personality is ego, while the least is Id.

5. Conclusions and Recommendations

Based on the description in the discussion, it can be concluded that the analysis of the personality aspects of the main character in the novel *Not Me* by Cahya Maharani includes Id, Ego and Super Ego. Found with 57 data consisting of 12 forms of ID, 27 forms of Ego and 18 forms of Super Ego. The character of Cakrawala has a significant role in carrying out various story conflicts in the novel *Not Me*. The character Cakrawala has a sad background because his mental condition is not good. He had to experience such a hard life from childhood until the Cakrawala character had to experience mental pain due to the influence of his family and environment.

This research can be used by students and other researchers who undertake literary research, especially novels. For readers of literary works, it is useful to increase interest in reading novels. The most important thing is to be able to understand the elements contained in it. And you can also take the lessons contained in the novel as material for consideration in responding to the challenges that exist in the life of the surrounding environment.

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