

The Desire of the Main Character in the Novel *Sekotak Senja Untuk Nirbita* The Work of Yupiter Lacan's Psychoanalytic Studies

Aulia Rahmi. BP^{1*}, Kastam Syamsi²

Master's Program in Indonesian Language and Literature Education,
Universitas Negeri Yogyakarta

Corresponding Author: Aulia Rahmi. BP aulia247fbsb.2022@student.uny.ac.id

ARTICLE INFO

Keywords: Desire, Novel, Psychoanalysis

Received : 01, October

Revised : 15, October

Accepted: 27, October

©2025 Rahmi, Syamsi : This is an open-access article distributed under the terms of the [Creative Commons Atribusi 4.0 Internasional](https://creativecommons.org/licenses/by-sa/4.0/).



ABSTRACT

This research aims to describe the psychological development process of the main character Nirbita in the novel *Sekotak Senja Untuk Nirbita* by Yupiter using Lacan's psychoanalysis analysis. The method used in this research is descriptive qualitative, using psychological analysis. The data analysis model used is the interactive model of Miles, Huberman, and Saldana. The data source used is the novel *Sekotak Senja Untuk Nirbita* Karya Yupiter, with data collection techniques using reading and recording techniques. The results of the analysis show that there are three psychological phases owned by the character, namely the real, imaginary, and symbolic phases. Nirbita's character shows that she has shown that the real phase has been fulfilled, it can be seen that the sufficiency obtained as a child. The imaginary phase is also seen in Nirbita's character where there is a desire that arises on the basis of a lack from within the character. And symbolic desire has also been evidenced by the many encouragements and demands Haira gives to Nirbita.

INTRODUCTION

Literary works are intermediaries to accommodate stories that have been experienced or reflections of the author's environment with a touch of writing style that is made so complex that it can touch the hearts of readers, and can imagine what is read from literary works into life in the real world. In line with that, Tuloli in Maleja, et al (2022: 2) argues that literary works are a means of communication between the author and the reader. Some literary works are born on the basis of everyday life, in literary works many contain life norms such as moral, social, religious, cultural values, moral norms, politeness, and other values that can be learned by readers. Literary works have many types including novels, short stories, poetry, prose, and others. Literary works that still survive and are still in great demand today are novels, novels have their own charm for their readers. Anita in Yuniati et al (2022) argues that the novel is one of the literary works that contains value in it. The values contained therein are able to provide changes in mindset and different views on society. Novels have their own language style and there are many conflicts that are packaged very neatly by the author. One of the stories in the novel that many readers are interested in is a teen novel that has inner conflict or psychological problems in it, one of the novels that tell about the psychological development of its characters is found in the novel *Sekotak Senja Untuk Nirbita* written by Yupitawdr.

Yupitawdr is the pen name of the author who is often called yupi, she has been active in the world of literacy since 2017. Besides being active in the world of fiction, he also likes reading and editing. First recognized through *Rerouvailles* in 2022, then followed by the next work entitled *Sekotak Senja Untuk Nirbita* in 2023. The novel *Sekotak Senja Untuk Nirbita* tells the story of life, nothing is perfect in the world, including what happened to Nirbita. The losses that have been approaching her make the colors in her life begin to feel bleak. Especially after losing Raiden added to the scars in Nirbita's life. But after meeting Sekala and hunting twilight in several corners of Jakarta together made Nirbita's life colorful again. But it's not that easy, after all is well a surprising fact just appears and eliminates all the happiness created. *Sekotak Senja Untuk Nirbita* presents a realistic story about teenage life that is full of life problems. Conflicts about love problems, conflicts about the family sphere, to the demands to always be able and always obey the wishes of parents. There are many conflicts experienced by Nirbita's character in the novel, one of which is the demand from her mother to always follow the path that has been prepared in such a way by her mother.

The study of literary psychology is a study of the reflection of the psychology of the characters who have been described by the author who can make the reader fall into the psychological flow that has been made by the author. Therefore, literary works can be studied using psychological studies based on the character of the character in dealing with various situations or psychological problems he has even though it is only in a fictional form, Musliyana and Setra (2022: 125). In the study of literary psychoanalysis, there is a study of desire, desire itself is a human hope and desire in the subconscious that is realized through encouragement to realize it. In Lacan's theory which reveals that desire

is the language of everyone's subconscious where every human being since birth always has shortcomings and desire is an attempt to overcome shortcomings and needs in life that are never satisfied, Rahman and Kisyani (2022: 73).

The basis of literary psychology is rooted in Sigmund Freud's famous psychoanalytic theory. Freud, in Maleja, et al. (2022: 3), explains that there are two connections between literature and psychoanalysis. The first is that there are similarities between what is found in literary works and what occurs within the human sphere. The second is the balance between dreams and literature.

Freud argued that the stages of a person's personality development can be entirely influenced by their childhood experiences. In line with this, Lacan's theory arose due to the imbalance in Freud's theory. Lacan argued that everything that drives human life is desire. From birth to adulthood, humans still feel a sense of lack, and no matter how successful they are, they will never feel satisfied.

Lacan divides desire into several phases, namely the real, imaginary, and symbolic phases. The real phase means that initially, a human being (baby) has many needs that are fulfilled by both parents. The imaginary phase is when the infant is in the mirror stage, where the infant has many demands that cannot be met, causing them to no longer be united with the mother; in other words, the subject changes their own desires. Meanwhile, the symbolic phase is the phase where the child already has their own desires (Musliyana and Setya, 2022:125).

In the novel *Sekotak Senja Untuk Nirbita*, Nirbita's desire to survive complex problems is revealed, ranging from family issues to failed romantic relationships. Nirbita believes that everything she has should not be taken away by others. Therefore, the researcher examines the desire of the main character Nirbita in the novel *Sekotak Senja Untuk Nirbita*: a Lacanian psychological study.

THEORETICAL REVIEW

literary psychology

Minderop (2010:59) explains that literary psychology is an interdisciplinary between psychology and literature. Studying psychology is also the same as studying the other side of humans. In line with that, Sarwono in (Supriyanti, 2018: 3) explains that psychology is the state of the human soul which includes motor activities such as talking, running, seeing, hearing, remembering, thinking, fantasizing and emotions which can be in the form of crying, smiling, fidgeting and many others.

Psychoanalysis is a theory coined by Jacques Lacan, a French neofreudian who denied Freud's theory of the unconscious as the main study in psychology. Lacan himself thought that the ego could not distinguish between the desires of the self and others. So that the theory of desire is an element that becomes a symbolic drive in humans, Maulida, et al (2021: 899).

Faruk (2012: 196) reveals that Lacan's psychoanalytic theory is based on the human subconscious that always feels "lacking", feels that something is missing, so that there is a desire and continuous effort to complete the deficiency.

In literary criticism, the psychoanalytic is used to help understand the emotional power and motivation behind literary works, and reveal the hidden

manka behind the actions and conflicts in the story. Endraswara in (Nizar, 2023) says that the most famous branch of psychology is psychoanalysis. When viewed from its originator, Sigmund Freud, psychoanalysis is often related to literary works. He argues that there are several variables that make psychoanalysis related to literary works, including: approach *First*, psychoanalysis is based on the method of healing through the act of listening to the words of the patient. *Second*, Freud laid the foundation of his thinking on dreams, fantasies, and myths, (Nizar, 2023).

Endraswara (2013) reveals that literary psychology is a literary study that views literary works as psychological activities. Literary psychology itself considers literary works as psychological reflections. In line with that, Nafia, et al (2023: 503). explained that literary psychology allows readers to understand the psychological activities of characters in a literary work. Human life requires psychological responses, social interactions, community norms, and geographical environments which are all part of social life.

Desire is a desire, lust, motivation, which arises due to human nature that always feels deprived, Darmadji, et al (2021). In line with that, Lacan in Manik (2016) reveals that desire is something that runs human life. The desire contained in language is further divided by Lacan into two layers, namely the "conscious" layer which is interrelated with the conflict that is in the "unconscious" layer, Rusmana (2014: 240). Lacan in (Wibowo & Hasina, 2021: 29) states that desire is a difficult study because desire is a unique study. Desire is something that cannot be described or not realized, or only limited to imagination. In line with that Lacan via (Bracher, 2009: 31-33) where Lacan divides a person's personality into three concepts, namely symbolic, imaginary, and real. Lacan distinguishes desire into several parts, namely, symbolic active narcissistic desire, symbolic passive desire, imaginary active narcissistic desire, imaginary passive narcissistic desire, fantasy passive narcissistic desire and active narcissistic desire, Zainaldy in (Musliyana & Sudikan, 2023: 36). Lacan via Bracher (2017: 30-75), states that there are twelve basic forms of desire, where each order has four forms of desire, which are as follows:

Narcissistic desire, which is the desire for one's own pleasure as well as the pleasure of others in a positive way.

- a. Passive narcissistic desire, i.e. desire for one's own pleasure and the pleasure of others in order to be admired and recognized.
 - 1) Passive narcissistic desires of the symbolic order involve desiring others to be admired and recognized, by judging, recognizing, and maintaining that others' desires are meaningful for one's own pleasure.
 - 2) Passive narcissistic desire from an imaginary setting of desire for self-indulgence by capitalizing on something unique about oneself, in order to be imitated and admired by others.
 - 3) Passive narcissistic desires from the fantasy order of desire for self-indulgence by judging and comparing with other groups.
- b. Active narcissistic desire is the desire for self-indulgence by imitating others one likes.

- 1) The active narcissistic desire of the symbolic order is the desire to have a position of value, by imitating a favored idol.
- 2) Narcissistic desire is active from the imaginary setting of the desire to be able to recognize oneself through the reversal of others.
- 3) Active narcissistic desires of the fantasy order involve loving another person, and seeking to unite or identify with them.

Anaklitik desire, which is the desire for self-indulgence that is bad for oneself and others.

- a. Active anaklitik desire is the desire to possess others as a way to get satisfaction.
 - 1) The active anaklitic desire of the symbolic order involves the desire to possess others as a means of self-gratification.
 - 2) Active childlike desire of the imaginary order desire to physically imitate others
 - 3) The active anaklitik desire of the fantasy order seeks to possess as a means to one's sense of joy.
- b. Passive anaklitik desire is the desire to be owned by others to get satisfaction.
 - 1) The passive anaklitik desire of the symbolic order of this desire is to promise pleasure to others.
 - 2) The passive anaklitic desires of the imaginary order involve the desires of others as a means to make merry.
 - 3) The passive anaklitic desire of the fantasy order is the fantasy of being an object that people love, and also an object that can fill in the gaps of others.

Inner Conflict

Inner conflict or also known as internal conflict is a person's conflict with himself or with his subconscious. This kind of conflict is a very intense conflict within the character, Semi (2008: 101). Most literary works, especially novels with psychological themes, will feature inner conflicts in the story. The plot of the story will be described as a strange human being, losing direction, lack of confidence, multiple personalities, and many others. Perhaps this picture has happened a lot in the real world, where the inner conflict will lead to mental illness, Semi (2008: 102). In general, desire is an unfulfilled desire that must be possessed. Desire in literary works usually tells the author's view of life which then relates to the desire for social values, truth, and goodness. Desire in novels is directed towards means related to the social level taken through the story of the character based on the point of view of the reader. In line with that, Pramoko in Yuniati et al (2022) said that desire is something that wants to be obtained from what is done both for the near future, and in the term long. Desire is related to self- improvement and increased achievement. The premise of literary psychology is based on the views of Sigmund Freud who is famous for his psychoanalytic theory. Freud in Maleja, et al (2022: 3) explains that there are two relationships between literature and psychoanalysis, the first is that there are

similarities between what is contained in literary works and what happens in the human scope. Second, the balance between dreams and literature. Freud suggested that the stages of a person's personality development can be influenced entirely by their childhood experiences. In line with that, Lacan's theory was born because of the imbalance of Freud's theory, Lacan argues that everything that drives human life is desire. From birth to adulthood, humans still feel deprived, until whenever humans will not feel satisfied with their success.

Lacan divides desire into several phases, namely, the real, imaginary, and symbiotic phases. The real phase means that at first a human (baby) has many needs that are fulfilled by both parents. The imaginary phase is that the baby is in a mirror stage where the baby has many requests that cannot be fulfilled, causing him to no longer be one with the mother, in other words, it is the subject who changes his own desires. While the symbolic phase is a phase where the child already has his own desires, Musliyana and Setya (2022: 125).

METHODOLOGY

This research uses a qualitative descriptive method with a literary psychology approach as a reference for analysis. Qualitative method according to Moleong (2010: 4) is a research procedure that produces descriptive data in the form of written words from people or objects observed. In line with this, Ratna (2012: 36) explains that qualitative research is research that understands the object/ data as a whole by interpreting and presenting it descriptively. The choice of psychological approach is motivated by in-depth analysis and character analysis of characters in literary works based on the views of readers. The data source used in this research uses the novel *Sekotak Senja Untuk Nirbita* by Yupitawdr published by a collaboration between Akad Media Cakrawala and Skuad Media Cakrawala, Depok. The research data is in the form of paragraphs quoted directly from the novel and in the form of desires experienced by the main character Nirbita. The money data collection technique used in this research uses reading and note-taking techniques. The use of reading techniques in this study is to identify data in the form of words, phrases, sentences, and discourse contained in the novel *Sekota Senja for Nirbita*. The novel is the main source and is supported by other data sources in the form of reading articles related to this research. Furthermore, the research instrument used is *human instrumental* or the researcher himself becomes the instrument. Finally, the data analysis technique used in this research uses the Miles, Huberman, and Saldana (2014) model which includes: data condensation, data reduction, data presentation, and conclusion drawing.

RESULTS AND DISCUSSION

Based on Jacques Lacan's theory of psychoanalysis, he focuses on the processes involved in the development of the human psyche. In this psychological development, there are three orders of subjectivity: real, imaginary, and symbolic. These three orders are related to the desires that are born from a person during the psychological process. Based on Laacan's theory, every human being always has a sense of deficiency which results in the

emergence of two desires, namely narcissistic desire (to be) and analytic desire (to have), Arum and Pujiarto in (Musliyana and Setya 2022: 127).

The Real Aspects of the Main Character Nirbita in the novel Sekotak Senja Untuk Nirbita Karya Yupitawdr

This stage has no absence, loss or deficiency. In this aspect all desires are complete and there are no desires that cannot be satisfied. Because this aspect occurs in the range of 6-18 months or in another sense occurs in children as infants. In this phase the main character feels all her needs are met, the real phase has been fulfilled by the character Nirbita.

"Nirbita, one day when your grandmother is gone, don't forget to pray. Because, with every step that you sprinkle with hope, there will be so many good things that might save you from the evil of the world," said Nirbita as she put a knitted headband on her head. Meanwhile, Nirbita just stared at the mirror, letting her grandmother smooth her hair. (A Box of Twilight for Nirbita, 2023: 37)

The quote above describes a grandmother who gave a message to her granddaughter not to forget to always embed a prayer in every step. The words given by the grandmother to Nirbita who was still a child at that time, so she did not know the meaning of the grandmother's words. There was no rebuttal or any desire that came out of Nirbita's mouth, she just agreed to what was said by her grandmother.

Does that mean I can ask God for anything?

That's fine.

I want to pray, ask that grandma, mama, and papa never leave. Always be here with me. (Sekotak Senja Untuk Nirbita, 2023: 38)

The quote above illustrates that Nirbita as a child had a wish that all her family would never leave and would always be with her. She expressed this wish to her grandmother, and her grandmother responded well to her granddaughter's words.

Mama said more people have been to the moon than to Challenger Deep? Is the ocean more dangerous than space?

Nirbita was only six when she sat in the television room with Haira. Two weeks after Grandmother left, her mother was mostly silent. But she was still able to tell her about the problems of the universe, while the movie The Adventures of Sherina continued to play on the television screen. (A Box of Twilight for Nirbita, 2023: 153)

The quote illustrates that, Nirbita as a child with so many questions she had, questions that were so simple and without having any burden on her mind. It was a perfect childhood for Nirbita, without realizing that at that time she had just lost her grandmother in her life. But Haira lovingly answered and explained what her son was questioning.

Imaginary Aspects of the Main Character in the Novel Sekotak Senja Untuk Nirbita karya Yupitawdr

In this aspect a person begins to feel a lack in his life. It is the discomfort caused by desire in life that causes a person to feel a lack. There is an imaginary aspect felt by the character Nirbita in the novel *Sekotak Senja Untuk Nirbita*, which can be seen in the following quote.

Nirbita gaped. For days she spent her time feeding Raiden's ego, chasing after him, and begging for an explanation as to why he was suddenly distant. However, her efforts always ended in rejection like this. Nirbita wanted to grab Raiden by the back of the collar, slap or punch him to vent her anger. However, all she did was walk quickly to catch up. (Sekotak Senja Untuk Nirbita, 2023: 7)

The quote above illustrates Nirbita's desire to pull Raiden's back collar or just to hit or slap the man. Although Raiden had been angry with Nirbita before, she was still able to be kind and follow his lead, without wanting to act on her desire for violence against him.

"Because I love you!" snapped Nirbita. Her mind began to wander. She couldn't think of anything other than reasons why she didn't want Raiden to leave. "Before you, my world was just black and white. Then, you came and brought many colors to me. Now that you're gone, my world is gloomy?" (Sekotak Senja Untuk Nirbita,, 2023: 36

The quote above illustrates that Nirbita's life before Raiden's appearance had no color at all, but after Raiden's arrival by bringing so many new colors of life for Nirbita. This is what makes Nirbita reluctant to lose the person who has colored her life so much.

"Papa may not consider me a son, but for me, papa Adrian is still my papa. Until whenever." Nirbita felt the nerves in her neck slowly relax. "I love papa". She turned her head to look into Adrian's eyes. Then, she could not resist hugging the figure she adored so much. The superhero she always bragged about to her friends as a child. (Sekotak Senja Untuk Nirbita, 2023: 169)

The quote above illustrates that Nirbita's love for her father will never disappear, even though he was the first person to give her so many wounds. But this does not make Nirbita hate her father. She still tries to make him the best father figure, a superhero figure that she is proud of.

Nirbita chose to turn off the phone and continued scraping her arm with the tip of the cutter. Nirbita swore that she had tried hard she to restrain herself when saw the sharp object on the dressing table. However, it turned out that her strength was outmatched by her desire to vent her pent-up anger. (Sekotak Senja Untuk Nirbita, 2023: 242

The quote above illustrates that there is a desire to hurt oneself, this is motivated by the tightness in the chest that has been trapped so far. That is what makes Nirbita hurt herself by scraping the tip of the *cutter* on her hand.

Symbolic Aspects of the Main Character Nirbita in the Novel Sekotak Senja Untuk Nirbita Karya Yupitawdr

In this aspect there is a stage where a child will do anything to satisfy their desires, in this desire there will only be satisfaction to become or have what they want. Similarly, the character of Nirbita in *Sekotak Senja Untuk Nirbita*, there is such a high desire to be or have what she wants.

Throughout her life, there are many things that Nirbita has done at the direction of her parents, such as entering the world of modeling, then joining the Gadis Sampul competition, with the intention of continuing Haira's footsteps, or becoming an active member of KIR and often representing the school in competitions. (Sekotak Senja Untuk Nirbita, 2023: 20

The quote above adds that there is a desire to do what her mother wants in order to fulfill her mother's wishes. Anything is done by Nirbita to fulfill this desire, without thinking about what she herself wants. This was done by Nirbita to get love and affection from her mother.

After last night's argument, Haira acted as if nothing had happened the next morning, she woke Nirbita up, forcing her to go to school because today there was a tray out to prepare for the national exams even though the clock was already half past seven. As a result, Nirbita overslept and left with swollen eyes and bluish bruises that could not be covered by a mask. (Sekotak Senja Untuk Nirbita, 2023: 174)

Based on the description of the quote above, it can be seen that Haira's strong desire for Nirbita. Where Haira imposes her will on Nirbita who is still sick from last night, but Haira ignores her. But Nirbita has such a high desire to satisfy Haira's desire without thinking about what she wants herself.

Nirbita was standing in front of the class locker after crumpling and hiding her science tray out sheet there. There was a 65 written in red ink right next to her name. And that meant she had to keep it away from Haira. (Sekotak Senja Untuk Nirbita, 2023: 201)

Based on the description of the quote above, it can be seen that Nirbita is trying to hide result sheet her Science from Haira, this is intended so that Haira is not angry about the achievement of the scores obtained by Nirbita. Haira's desire for a perfect score from Nirbita was so high, but Nirbita couldn't make it happen, and ended up hiding the results.

"By the way, my teacher gave me a scholarship form for New Zealand" Nirbita actually wanted to tell her later, when the time was right. However, since she had time alone, she chose to say it today. "So, if I qualify, I'll take it and drop my studies at UI," she continued as she ventured to look at Haira. (Sekotak Senja Untuk Nirbita, 2023: 233)

Based on the description above, it can be seen that for the first time Nirbita dared to express her own desire or desire to study in New Zealand. She dared to say this because she wanted to be free from Haira's demands on her all this time. Although she doesn't know what Haira will think in the future, but at least she can express what she wants.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the research and discussion that has been presented above, it can be concluded that the main study in this research is about the real, imaginary, and symbolic aspects, in the novel *Sekotak Senja Untuk Nirbita* by Yupiterdr using Jacques Lacan's psychoanalytic analysis. It can be concluded that there are several desires possessed by the main character Nirbita in the novel. In the real phase, Nirbita is satisfied with the treatment of her parents and grandmother as a child, this is evidenced by the absence of a sense of deprivation from Nirbita. Furthermore, the imaginary phase experienced by the character where there is a sense of deprivation towards her, which is characterized by the emergence of a desire to make her feel deprived. This was felt by Nirbita when she was hit by various trials, starting from losing her lover and also losing her father figure. The last is the symbolic phase, where there is a desire to fulfill all the desires of others and oneself. This is found in Nirbita who always satisfies her mother's desire to do whatever her mother tells her to do, regardless of what she wants herself.

FURTHER STUDY

Based on the results and conclusions of this study, there are several recommendations that can be used as a reference for future researchers.

1. Future research can compare the novel *Sekotak Senja Untuk Nirbita* with other literary works that also feature the issues of desire and character identity formation using Jacques Lacan's psychoanalytic theory. This approach can enrich our understanding of how the concepts of the real, the imaginary, and the symbolic are applied in different contexts.
2. Future research is encouraged to combine Lacan's theory with other approaches, such as sociological or feminist approaches, so that the analysis of the formation of the characters' desires becomes more comprehensive.
3. The focus of the research can be expanded to other characters in the novel to see the relationship between desires and the psychological dynamics that occur between characters.
4. The application of Lacan's theory can also be expanded to other literary genres, such as poetry or drama, to see how the real, imaginary, and symbolic stages appear in different forms of work.

ACKNOWLEDGMENT

The author sincerely thanks God Almighty for His guidance and all those who supported the completion of this research entitled "*The Desire of the Main Character in the Novel Sekotak Senja untuk Nirbita: Lacan's Psychoanalytic Studies.*"

REFERENCES

- Anita. Dkk. (2020). *Perempuan dalam Novel "Bidadari Bermata Bening" Karya Habiburrahman El Shirazy*. Jurnal Indonesian Language Education and Literature. Vol. 6, No. 1, Desember 2020, 150 -160.

- Bracher, Mark. (2009). *Jacques Lacan, Diskursus, dan Perubahan Sosial: Pengantar Kritik Budaya Psikoanalisis*. Yogyakarta: Jalasutra.
- Darmadji, R. C., Hinta, E., & Masie, S. R. (2021). *Hasrat Tokoh Utama Dalam Novel Ikhtiar Cinta Dari Adonara Karya Js Maulana (Kajian Psikoanalisis Lacan)*. Reduplikasi: Jurnal Penelitian Pendidikan Bahasa Indonesia, 1(1), 78-90.
- Endraswara, S. (2008). *Metode Penelitian Psikologi Sastra*. Jakarta: Media Pressindo.
- Faruk. 2012. *Metode Penelitian Sastra: Sebuah Penjelajahan Awal*. Yogyakarta: Pustaka Pelajar
- Maleja, W, dkk. (2022). *Proses Perkembangan Kejiwaan Tokoh Utama Dalam Novel Totto-Cjan: Gadis Cilik Di Jendela Karya Tetsuko Kuroyanagi (Kajian Psikoanalisis Jacques Lacan)*. Jembura Journal of Linguistics and Literature: Vol. 3, No. 2, Hal. 1-12.
- Manik, R. A. (2015). *Hasrat Nano Riantiarno dalam Cermin Merah: Kajian Psikoanalisis Lacanian*. KANDAI: Vol. 11, No. 2. Hal. 266-280.
- Maulida, H., Pujawati, F., & Santosa, B. T. (2021). *Kebebasan Hasrat Louisa Pada Cerpen A New England Nun Dalam Kajian Psikoanalisis Lacanian*. In *Prosiding Seminar Nasional Unimus* (Vol. 4).
- Miles, M.B., Huberman, A. M, & Saldana, J. (2014). *Qualitative Data Analisis: A Methods Sourcebook*. Thosand Oaks: SAGE Publicstions.
- Minderop, Albertine. (2010). *Psikologi Sastra*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Musliyana, dan Setra, Y. S. (2022). *Hasrat Tokoh Utama Langgir Janaka Dalam Novel Rasuk Karya Risa Saaraswati (Psikoanalisis Jacques Lacan)*. Bapala: Vol. 9, No. 4, Hal. 124-133.
- Nafia, H. & Nur, A. P. (2023). *Psychosocial Relationship with Sexual Consent Behavior of the Main Female Character in the Vovel "Amba"*. KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya. Vol.9, No. 2.
- Nizar, M. (2023). *Hasrat HaifaʾBīṭaR Melalui Tokoh Aku Dalam Cerpen Kafanu Al-UstaʾZI Dalam Antologi Cerpen GuruBun Wa KitaBah: Kajian Psikoanalisis Lacan*. Metahumaniora, 13(2), 106-113.
- Rahman, A.W.A, dan Kisyani, L. (2022). *Hasrat Tokoh Utama "Saidul" dalam Novel "Bayang Suram Pelangi" Karya Arafat Nur (Kajian Psikoanalisis Jacques Lacan)*. Bapala: Vol. 9, No. 2, Hal. 72-83.

- Ratna, Y. K. (2012). *Penelitian Sastra: Teori, Metode, dan Teknik*. Yogyakarta: Putaka Pelajar.
- Rusmana Dadan. (2014). *Filsafat Semiotika. Paradigma, Teori, dan etode Interpretasi Tanda Dari Semiotika Struktural Hingga Dekonstruksi Praktis*. Bandung: Pustaka Setia.
- Semi, M. A. (2008). *Stilistika Sastra*. Padang: UNP Press.
- Supriyanti, N. D. (2018). *Psikologis Tokoh Utama dalam Novel Surat Kecil Untuk Tuhan: The Story of Life Karya Agnes Davonar*. SKRIPSI. Universitas Muhammadiyah Bengkulu.
- Wibowo, S. F. (2021). *Celurit Warisan Karya Muna Masyari: Psikoanalisis Jacques Lacan*. *Batra*, 7(1).
- Yuniati, I, dkk. (2022). *Hasrat Naarsistik dalam Novel Kami Bukan Sarjana Kertas Kaarya J,S Khairem*. *Literalisasi*. Vol. 10, No. 02. ISSN: 2614-4522.
- Yupitawdr. (2023). *Sekotak Senja untuk Nirbita*. Depok: Akad Media Cakrawala & Skuad Media Cakrawala.