
RELIGIOSITY REPRESENTATION IN HABIBURRAHMAN EL SHIRAZY'S NOVELS: A PSYCHOANALYTIC STUDY OF SIGMUND FREUD

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ABSTRACT

This study discusses the management of the characters' psyche towards the problems of love and religion in novels whose titles are explicitly about love, namely *Ayat-Ayat Cinta 1* (2004), *Ketika Cinta Bertasbih 1* (2007), *Ketika Cinta Bertasbih 2* (2007), *Bumi Cinta* (2010), *Cinta Suci Zahrana* (2011), *Ayat-Ayat Cinta 2* (2015). The purpose of the study is to reveal the representation of the religiosity of the characters through the personality structure and dynamics of the characters' personalities in Habiburrahman El Shirazy's novels. The results of the analysis show that the characters Fahri (*Ayat-Ayat Cinta 1* and *2*), Azzam (*Ketika Cinta Bertasbih 1* and *2*), Ayyas (*Bumi Cinta*), Zahrana (*Cinta Suci Zahrana*) manage their personality structure and dynamics to win the superego. Characters with a dominant superego tend to understand religion, practice their beliefs well, and are consequently able to live peacefully with other people and other religions.

Keywords: Personality Dynamics, Personality Structure, Religiosity, Superego.

1. INTRODUCTION

Literary works are the most accessible media for conveying simple messages to readers. Readers do not feel lectured even though they receive "advice" from the author. This study focuses on the study of literary psychology from a religious perspective based on the reality that the development of information technology allows foreign works and foreign films to be of interest to Indonesian readers. Love-themed stories wrapped in religion bring fresh air to understanding the theme of love through the creed of religion. Habiburrahman captures this phenomenon as a means of preaching through stories. Habiburrahman modifies the social conditions that exist in society and his imagination so that literary works are not merely imaginary works that discuss the theme of love but provide teachings to society, according to the opinion of Wellek and Warren (1989) *Dulce et utile*. As a member of society who formally underwent religious education in Egypt, Habiburrahman tried to include religious teachings in the theme of love that readers like. The understanding of the characters towards religion in their love lives will be revealed through Sigmund Freud's psychoanalysis. Especially the personality structure and dynamics of the characters' personalities using Sigmund Freud's psychoanalysis. From there, the representation of Habiburrahman's religiosity in his novels will be apparent.

The research gap is reflected in the tendency of studies with different basic assumptions. Existing studies have highlighted many structural issues, story builders, genetic structuralism, hegemony, feminism, patriarchal ideology, morals, educational values, character education, critical discourse analysis, ecological criticism, stylistics, and some on the sociology of literature. These various studies are mainly applied to one of Habiburrahman's works. The study conducted in this research aims to reveal the representation of religiosity reflected in

several of Habiburrahman's works from the perspective of Sigmund Freud's psychoanalysis, which is a novelty in this research. Referring to the research gap, this research aims to reveal the representation of the author's religiosity reflected in several of Habiburrahman's works with the theme of love in the context of Sigmund Freud's psychoanalysis. This research aims to reveal the Representation of Habiburrahman's religiosity reflected in his works. This purpose is expressed through three primary studies, namely (1) the personality structure of the characters in Habiburrahman El Shirazy's novels, (2) the dynamics of the personalities of the characters in Habiburrahman El Shirazy's novels, and (3) the representation of Habiburrahman El Shirazy's religiosity.

Habiburrahman El Shirazy is a productive author. Having a qualified religious education background, Habiburrahman successfully combines up-to-date themes with religion. Studying in Egypt, Habiburrahman's works are often set in Egypt. Habiburrahman's first work with a love theme is the novel *Ayat-Ayat Cinta* (2004). This novel received an extraordinary response from Indonesian literature lovers. It was even more exciting when the novel was released into a film with the same title and involved members of the public who were not artists to take part in the casting to become actors in the film *Ayat-Ayat Cinta*. The basis of the casting was those who understood Islam (could read the Quran). The casting results catapulted Oky Setyana Dewi's name to become the leading actor. The film *Ayat-Ayat Cinta* also boomed in the market. The people who were pro and con polygamy made many people want to see this film. Habiburrahman's success in publishing the novel *Ayat-Ayat Cinta 1* was followed by the publication of his other novels, namely *Ayat-Ayat Cinta 1* (2004), *Pudarnya Pesona Cleopatra* (2004), *Di Atas Sajadah Cinta* (2004), *Dalam Mihrab Cinta* (2007) *Ketika Cinta Bertasbih 1* (2007), *Ketika Cinta Bertasbih 2* (2007), *Ketika Cinta Berbuah Surga* (2008), *Bumi Cinta* (2010), *Cinta Suci Zahrana* (2011), *Ayat-Ayat Cinta 2* (2015), *Api Tauhid Cahaya* (2015), *Bidadari Bermata Bening* (2017), *Kembara Rindu* (2019). Almost all Habiburrahman's works became best sellers and were made into films.

In this study, novels were selected with explicit love titles, namely *Ayat-Ayat Cinta 1* (2004), *Di Atas Sajadah Cinta* (2004), *Dalam Mihrab Cinta* (2007) *Ketika Cinta Bertasbih 1* (2007), *Ketika Cinta Bertasbih 2* (2007), *Ketika Cinta Berbuah Surga* (2008) *Bumi Cinta* (2010), *Cinta Suci Zahrana* (2011), *Ayat-Ayat Cinta 2* (2015). This selection is based on managing the character's psyche towards the problem of love and religion to reveal the religiosity of Habiburrahman El Shirazy in his novels.

Based on online exploration of previous studies, Habiburrahman's works are studied individually for each novel. In this study, eight Habiburrahman novels were selected to be analyzed using the same theory, namely psychoanalysis and religiosity theory. Online searches and significant journal articles found various scientific papers discussing the novel *Ayat-Ayat Cinta 1*. As the first best-selling novel and "wrapping" Love with religion, *Ayat-Ayat Cinta* has been widely highlighted from a religious perspective. Mardhiah (2021), titled "Religious Values in *Ayat-Ayat Cinta* by Habiburrahman El Shirazy". Iprima, R.J. (2016). "Discourse

analysis of the message of tolerance in *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy". Utar, S., M Nur Mustafa, Syafril Syafril (2019) "Islamic Religious Expression in *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy" in *Jurnal Tuah*. Kurnua Maulidia, Chelsi Yesicha. "Representation of Da'wah in the Novel *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy. PIKMA Journal Publication of Communication and Media Sciences, the author in representing da'wah in the novel *Ayat-Ayat Cinta 2*, is influenced by biography, including educational background, personal experience, and social conditions seen and experienced by the author. Wahab; Nurul 'Ainin Nafi'ah (2020) examines the da'wah method in the film *Ayat-Ayat Cinta 2*, namely the bil hikmah method, bil mauidzah hasanah, mujadalah and exemplary (demonstration). The dominant da'wah method is the da'wah bil hikmah and exemplary (demonstration) method. Shella Utar, M Nur Mustafa, Syafril Syafril (2019), *Islamic Religious Expression in Ayat-Ayat Cinta 2*, the results of faith in Allah, morality, prayer, faith in the apostle, faith in the books of Allah.

Character education, image of women, and psychology are discussed by Sholihah, F.M (2021). "Character education in *Ayat-Ayat Cinta 2* by Habiburrahman El Shirazy. Analysis, *Journal of Islamic Studies*. Fauziah Khairani Lubis, Faculty of Languages and Arts, State University of Medan, discusses the image of women in the novel *Ayat-Ayat Cinta*, namely the image of independent women, heroic women, women with extraordinary abilities, greedy women, strong-willed women, loving women, wise women and women who are impatient in facing trials. Astuti, Y. discusses the main character's personality in the novel *Ayat-Ayat Cinta* by Habiburrahman El-Shirazy" by emphasizing the analysis of the id, ego and superego. Mita Oktapiyani, Sri Mulyati, Leli Treiana (2022), title *Image of male masculinity in the novel Ayat-Ayat Cinta*. Triana Lili Rahayu Tanjung (2013) conducted a structural and sociological analysis of *Ayat-Ayat Cinta* and found sociological values of cultural values, religious values, and political values. Abdul Rozaka, Atikah Atikaha, and Diana Rahmawati Rozaka (2019) discussed the *Psychic Drive of Characters in the Novel Ayat-Ayat Cinta 2*. Ricca Junia Iprima (2016) *Discourse analysis of the message of tolerance in Ayat-Ayat Cinta 2*, about Fahri, who lives next door to non-Muslims in Edinburgh. Nurhidayah, Y., Gumiandari, Qodir. (2009). *Conducting research on the film Ayat-Ayat Cinta with a focus on the representation of women in language and media through semiotic analysis*.

The novel *Ketika Cinta Bertasbih* has been widely studied from a religious perspective. Mohd Adi Amzar Muhammad Nawawi (2016) discusses using the Qur'an and Hadith in the Novel *Ketika Cinta Bertasbih* by Habiburrahman El-Shirazy.

The *Bumi Cinta* novel was discussed by Sri Yanti and Hanina (2020), who analyzed the religious values of the *Bumi Cinta* novel by Habiburrahman El-shirazy. The *Bumi Cinta* novel has religious values (faith, sharia and morals). Nur Halifah [24] from the Indonesian Language, Literature, and Regional Education Study Program, FKIP, Tadulako University discussed *Bumi Cinta* with humanistic psychology theory. The character Ayyas can fulfil the hierarchy of humanistic needs. The five hierarchies of needs are physiological, security, social, self-

esteem, and self-actualization needs. Wilisa, Ayu. 2020. Analysis of Character Personalities in the Bumi Cinta Novel by Habiburrahman El Shirazy. Thesis. Undergraduate Program (S1) Faculty of Teacher Training and Education, Muhammadiyah University of Palembang. M. Arno Satria Yusuf (2016) discusses Bumi Cinta by Habiburrahman El Shirazy with psychological theory. Yusuf's research emphasizes the aspects of anger, anxiety, fear, depression, and doubt. The character Ayyas proves that Islam is a religion full of love, and Islam is also a religion that teaches sincerity and never gives up on carrying out all the provisions of Allah SWT. In addition, Muhammad Ayyas has the integrity of faith and Islam, so Yelena and Linor embrace Islam sincerely without coercion. Yusuf Bachtiar (2013) discusses the moral aspects of the novel Bumi Cinta. The moral honesty of the characters, the moral of authentic values, the moral of responsibility, moral courage, moral humility, moral independence, reality and criticism are found in the novel Bumi Cinta. Oktoviana, Sofi. (2017) stated that the religious values in the novel Bumi Cinta by Habiburrahman El Shirazy include the values of monotheism, faith, piety, and morals Swadaya Gunung Jati University, Cirebon, Indonesia 2021. This drive drives or underlies the behaviour of each character. The interaction between characters leads to drives that come from aspects of spirituality, drives to fulfil desires without considering values, and drives that are influenced by news in the mass media. Changes in the antagonist's character are influenced by the behaviour of practising the Qur'an and hadith by the main character.

Sriyanti, Hanina (2020) analyzed Religious Values in the Novel Bumi Cinta by Habiburrahman El-Shirazy; there are religious values (faith, sharia and morals) in the novel Bumi Cinta by Habiburrahman El-Shirazy. The value of faith can be seen from the character's belief and trust in Allah SWT., the Almighty Creator. Sharia values can be seen in the characters who obey the commands of Allah SWT and avoid all His prohibitions. Moral values can be seen from the nature of the characters towards Allah SWT, the Prophet Muhammad SAW, fellow human beings, and the environment. Wilisa, Ayu (2020) discusses personality. [24] Nur Halifah examines the humanistic psychology of the protagonist in the novel Bumi Cinta and finds that the character Ayyas can fulfil the hierarchy of humanistic needs. The five hierarchies of needs are physiological, security, social, self-esteem, and self-actualization needs. 2012, Zakiyah Fidini, title Analysis of the Content of the Dahwah Message in the Novel Di Atas Sajadah Cinta.

The novel Dalam Mihrab Cinta has also been adapted into a film with the same title. The study of Dalam Mihrab Cinta is presented in both novel and film forms. Yuli Setyaorini (2017) highlights the aspects of kinship, trust, and education in Islamic boarding schools in the novel Dalam Mihrab Cinta, using the theory of literary sociology. Tuti Alawiyah (2014) analyzes the message of the Islamic preaching film Dalam Mihrab Cinta using Roland Bathes' Semiotic analysis study of the Film Dalam Mihrab Cinta). Thesis UIN Sunan Gunung Jati Bandung. Tuti Alawiyah (2014). "Analysis of the Message of Islamic Preaching in the Film Dalam Mihrab Cinta (Study of Roland Bathes' Semiotic Analysis of the Film Dalam Mihrab Cinta)". Thesis UIN Sunan Gunung Jati Bandung. Ayu Oktafiyani (2017) discusses the transformation

of the symbolic meaning of the mihrab in the novel to the film *Dalam Mihrab Cinta*, an ecranization study. Siwi, Uswatun, Suyitno Suyitno, and Yant Mulyanto (2013) analyzed the novel *Dalam Mihrab Cinta* by Habiburrahman El Shirazy through the theory of Sociology of Literature.

The novel *Cinta Suci Zahrana* has also been widely studied individually, including Nurani Martania (2014), titled *Existential Feminism Study of Cinta Suci Zahrana*, the results of the freedom of female characters in determining the direction and purpose of their lives, that women can also do what men do. *Cinta Suci Zahrana* is discussed from a stylistic perspective by Sinta Wira Sasmi, Nurizzati, Ismail (2014) Indonesian Language and Literature Study Program, FBS, Padang State University. The language styles are simile, metaphor, allegory, parable, personification, eponym, antonomasia, irony, cynsm, sarcasm, satire, and paranomasia. Budiyanto (2014), titled *Analysis of Sociology of Literature of Cinta Suci Zahrana*, sociological aspects of kinship, love for family and friends, and the opposite sex, morals of helping, being generous, loyal friends. Mulyadi (2016) highlighted the representation of women in the film *Cinta Suci Zahraza*, showing that gender ideology has formed a patriarchal culture in society and created a male-dominated culture, a culture dominated by and prioritizing men, thus giving rise to injustice. Some are interested in the educational and moral aspects of the novels *Indevika* (2009), *Sutrimah* (2013), *Romadani and Fitria* (2016), while Lestari, P (2013). highlighted the social and religious aspects of the novel *Cinta Suci Zahrana* by Habiburrahman El Shirazy.

In addition to previous studies, we have a track record of studies on religious representation. Maslikatin's study (2018) discusses *Abidah El Khaileqy* and *Dianamillah Islami* from the perspective of religious discourse in Indonesian novels. The findings show that their works show more of the Salaf pesantren background. Similar studies were conducted by Maslikatin (2020) on the works of *Hasnan Singodimayan*, *Oka Rusmini*, and *Saputra* (2009).

The theoretical concept was built as a foundation for interpreting religious representation and Sigmund Freud's psychoanalysis [34], *Suwardi Endraswara* (2008), and *Zeviera F* (2009). The concept of literary psychology that focuses on Sigmund Freud's psychoanalysis is presented by *Sugiyono* (2018) and *Wiyatmi* (2011).

2. RESEARCH METHODS

This study uses a qualitative method with a literary psychology approach. Literary psychology emphasizes the psyche of the story characters. Based on Sigmund Freud's psychoanalysis, every human soul consists of personality structure, personality dynamics and personality development (2008). This study emphasizes literature study, with the material objects of this study in the form of *Habiburrahman's* novels entitled *Ayat-Ayat Cinta 1* (2004), *Ketika Cinta Bertasbih 1* (2007), *Ketika Cinta Bertasbih 2* (2007), *Bumi Cinta* (2010), *Cinta Suci Zahrana* (2011), *Ayat-Ayat Cinta 2* (2015). The object of study is *Habiburrahman's* work, which in the title implies the word "love" (themed love that is in accordance with faith) with the assumption that it can represent the author's religiosity. The formal object is in the form of a theoretical concept of literary psychology. The unit of analysis is psychological discourse in the literary

works of Habiburrahman El Shirazy, whether in the form of sentences, paragraphs, discourses, or other information that represents part of the author's religiosity dimension. In addition, related to the social background of the author and the reader, the unit of analysis can be various discourses or information that reflect the author's religiosity.

The work steps taken in data collection are to examine the discourses that lead to the psychological aspects of the novel Habiburrahman El Shirazy to reveal the author's religiosity. The data are classified into three significant classifications: the discourse of the character's personality structure, personality dynamics, and discourse supporting religiosity. The data are analyzed using the theory of literary psychology and religiosity. The analysis culminates in the characters and conflicts experienced by the characters and how to resolve them.

Psychoanalytic analysis and interpretation formulate studies as answers to research problem/question formulations or to achieve research objectives, which include three things: (1) data analysis to answer the character's personality structure. (2) personality dynamics to maintain the character's ego, (3) representing the author's religiosity through his characters.

3. DISCUSSION

Structure and Dynamics of Fahri's Personality (Verses of Love 1 and 2)

The main character of the novel *Ayat-Ayat Cinta 1 and 2* is Fahri. Fahri is a kind and helpful character.

“Si hitam Bahadur bisa melakukan apa saja. Ayahku tidak mau berurusan dengannya.”

“Kumohon turunlah dan usap air matanya. Aku paling tidak tahan jika ada perempuan menangis. Aku tidak tahan. Kumohon. Andaikan aku halal baginya tentu aku akan turun mengusap airmatanya dan membawanya ke tempat yang jauh dari linangan airmata selamalamanya.” (AAC: 75-76)

Id was sad that Fahri emerged when he heard Noura's cry. His ego wanted to move to help, but Fahri felt it was inappropriate to interfere in other people's household affairs. Fahri's realistic anxiety emerged because he assumed Noura's husband would be rude to Noura. His personality dynamics diverted with maintaining the substitution ego, asking Maria to help. That way, the ego is satisfied but does not violate the superego.

“Kalau kau mencintaiku maka kau harus berusaha melakukan yang terbaik untuk anak kita. Aku ini sebentar lagi menjadi ibu. Dan seornag ibu akan melakukan apa saja untuk ayah dari anaknya. Menikahlah dengan Maria. Dan kau akan menyelamatkan banyak orang. Kau menyelamatkan Maria. Menyelamatkan anak kita. Menyelamatkan diriku dari status janda yang terus membayang di depan mata dan menyelamatkan nama baikmu sendiri.”

Fahri's kindness in helping others makes him "trapped" in a love triangle. Fahri often asks Maria for help to save Noura from her husband's torture. This interaction makes Maria amazed and falls in love with Fahri. It turns out that Maria suffers from a severe illness and is on the verge of death, so Aishah asks Fahri to marry Maria. Fahri's "love" for Maria appears, but the ego cannot realize it, so he represses it, pushing it inward. Aishah's encouragement makes Fahri finally marry Maria, who is dying. Fahri converts Maria to Islam and marries her. Fahri guides Maria in Islam.

The Structure and Dynamics of Azzam's Personality (Ketika Cinta Bertasbih 1 and 2)

The main character of the novels *Ketika Cinta Bertasbih 1 and 2* is Azzam. Azzam is the centre of attention. Azzam is described as an obedient figure who loves his parents and family, is religious, and likes helping others. As a normal man, Azzam also has desires that sometimes

conflict with his heart. It is natural for an adult man like Azzam to fall in love with a beautiful woman, even if the beautiful woman's beliefs are not like his.

“Azzam meratapi kekhilafannya dan memarahi dirinya sendiri. Dalam hati ia bersumpah akan lebih menjaga diri, dan hal yang menistakan seperti itu tidak boleh terjadi lagi. Ia juga bersumpah untuk segera menemukan orang yang tidak kalah hebatnya dengan Eliana, tapi berjilbab rapat, salehah, bisa berbahasa Arab dan berbahasa Inggris dengan fasih. Kalau terpaksa gadis itu harus orang Mesir tak apa. Yang jelas rasa terhinanya harus ia sirnakan.” (KCB: 72).

Azzam is indeed interested in Eliana because Eliana is a beautiful and intelligent girl. Azzam's id works normally to love beautiful women. Initially, Azzam needed to realize that his help to Eliana would have long-term consequences. Helping is one of Azzam's strengths. He always helps people who need his help. Being close to beautiful women is also part of realizing the id. Azzam's ego realizes this by being close to Eliana, even though his goal is only to help. Azzam's help grows his Love for Eliana, as does what happens to Azzam. Eliana's love makes Azzam realize that what he did was wrong according to his beliefs. Azzam's superego works by "lamenting his mistakes and scolding himself".

With his superego awareness, Azzam's personality dynamics stubbed by sharing stories with his friends, diverting the pressure with almost the same satisfaction. By telling stories, Azzam realized that he had to marry a girl according to his beliefs.

Dialah gadis cantik dan salehah yang aku maksud. Dan saat ini ayahnya menginginkan dia segera menikah. Aku pikir kamu lebih baik menikah dengan orang yang seksualitas Anna daripada dengan yang model Eliana. Kalau kamu mendapatkan Anna, kamu telah mendapatkan surga sebelum surga. Percayalah padaku. Aku tahu betul kualitas Anna, ayahnya, dan keluarganya. (KCB: 91)

The woman his friend told him about was the same woman who caught his attention when they first met. Azzam had once helped Anna when an Egyptian poorly treated her. Azzam's id was attracted to Anna, who was beautiful and gentle and liked to help people. However, it turned out that Anna was the woman who would become Furqon's fiancée, his friend. Azzam's ego diverted him with the defence of the substitution ego. Self-awareness is a substitution, the satisfaction of which is almost the same. At least Azzam did not regret his decision.

“Saya punya tiga adik semuanya perempuan. Saya tidak ingin pulang dan putus kuliah di tengah jalan. Maka satu-satunya jalan adalah saya harus bekerja keras di sini. Jadi itulah kenapa saya sampai jualan tempe, jualan bakso, dan membuka jasa catering”.(KCB: 64)

Ego defense Azzam directs the superego to think "safely". Azzam diverts with substitution and tells himself he must still send his younger siblings to school until graduation. After the obligation to his younger siblings and his mother is finished, he must finish his studies and then think about a mate. The ego maintenance is to reduce the pressure of the ego that is not realized. With the substitution of ego maintenance, Azzam's personality dynamics work to prioritize his superego.

Kalimat Ustadz Saiful Mujab sangat berat ia terima. Ia sangat tersindir. Tapi ia tidak bisa berbuat apa apa. Dengan bahasa lain, sebenarnya Ustadz Mujab seolah ingin mengatakan bahwa dia sama sekali "tidak berhak" melamar Anna. Atau lebih tepatnya sama sekali "tidak

layak" melamar Anna. Hanya mereka yang berprestasi yang berhak dan layak melamarnya. (KCB: 120).

"Allah belum mengizinkan aku menikah. Aku masih harus memperhatikan adik-adikku sampai ke gerbang masa depan yang jelas dan cerah". (KCB: 121)

Ustadz Saiful Mujab's statement reduced his ego by maintaining a sublimation ego so that his superego could work well. "Being offended" is a feeling that can make him angry. Azzam's "anger" was reduced with the maintenance of the ego that "Allah has not allowed him to get married", plus there is still a responsibility to "deliver his younger siblings to the gate of a bright future". Azzam's sublimation method made his superego work very well. According to custom and culture, the first son whose father dies is obliged to help with the family's finances to help alleviate the family's "suffering". Azzam uses this as an ego defence. In this way, Azzam does not feel that his ego is not fulfilled, but his ego is diverted with ego defence.

After graduating and returning to Indonesia, Azzam gave lectures to hundreds of students at Kyai Lutfi's Islamic boarding school. Azzam became the dean with Kiai Luthfi.

Tak jauh dari situ. Meskipun Azzam tersenyum, ada rasa kecewa yang halus menyusup dalam hatinya. Yang berhasil menikahi gadis shalehah itu bukan dirinya, tapi temannya. Akad nikah yang baru dilangsungkan benar-benar menjadi benteng yang menghalanginya untuk memiliki gadis itu selamanya. Anna bukan rezekinya. Ia harus mencari yang lain. Meskipun dulu ia pernah menasihati Fadhil ternyata untuk sama sekali tidak kecewa luar biasa susah. Tapi Azzam berusaha untuk menepis kekecewaan itu. (KCB: 200)

The data presented above is part of the ego system of the character Azzam. The Id system from within the character Azzam cannot be fulfilled. The woman he dreams of, Anna, cannot be achieved because she is married to his friend. As explained, the ego is part of the personality structure, according to Freud and is also a form of negotiation with oneself. The Id system cannot be fulfilled, even though he is disappointed. He tries to ward off the disappointment by maintaining ego repression. He suppresses it inward and says that "Anna is not his fortune" (KCB: 200). He realizes that with the statement that she is not his fortune, the dynamics of his personality have won the superego. This is undoubtedly related to religious values. In Islam, there are various types of fortune: wealth, family, food, and a soul mate. This is also the basis of the religious values held by Azzam in understanding Anna's marriage to his friend. As a student who understood Islam's teachings, Azzam accepts Anna's marriage to his friend. Azzam believes that patience will provide good things. In the Qur'an, patience is often associated with other noble qualities, such as faith, grateful, prayer, sincerity, trust, and piety. This shows that patience is essential in Islam, and patient people have a particular position in the eyes of Allah SWT. About 103 times, the word patience is mentioned in the Qur'an. This shows that patience is a vital thing.

Other data that shows the existence of a personality structure in the analyzed novel is contained in the following description.

Azzam menghibur dirinya, dalam hati ia merasa pernikahan Anna dengan Furqan kini membuat dirinya benar-benar merdeka. Dirinya merdeka dari harapan menyunting Anna, meskipun harapan itu tipis. Harapan yang selama ini masih sesekali datang begitu saja ke dalam hatinya tanpa ia pinta. Sekarang harapan itu telah sirna. Dan ia bisa lebih berkonsentrasi untuk meraih cita-citanya yang pernah ia sampaikan sambil bercanda pada Eliana, yaitu: jadi orang paling kaya se-pulau Jawa. Azzam tersenyum. (KCB: 201)

In the data presentation above, Azzam tries to comfort himself by realizing there is no hope that he can edit Anna. Comforting himself is part of the sublimation ego defence. Although the hope occasionally comes, he can control it. He tries to process this awareness with other hopes. He replaces his lost hope of editing Anna with something else so that he can continue his life. This is seen in the emergence of Azzam's ideals, which he then holds firmly. With the sublimation ego defence, Azzam's superego manages the ego that cannot fulfil the Id system; he does not only stop controlling it through ego consciousness. However, he also realizes it through his old ideals by holding on and trying to face it with a smile. Azzam combines beliefs from Islamic teachings with his faith so that he can accept Allah's decision with an open heart. People who can control their anger can automatically control their minds. Truly pious people will be able to control themselves when they are angry. A hadith narrated by Imam Syafii explains that humans should hope in Allah. This became a guideline for Azzam's life. Various events in his life have given important lessons to Azzam. Belief in Allah as the One Almighty God profoundly impacts the view of human hope and trust. Humans are taught to hope in Allah because Islam makes us aware that humans are weak and vulnerable creatures. By acknowledging this limitation, humans are guided to depend on Allah in every aspect of life, including hope for good results. In Islam, hope in Allah is balanced with human actions and efforts. Humans are encouraged to pray, work hard, try to achieve their goals, and realize that the final result remains in the will of Allah. This balances *tawakkal* (trust in Allah) and *ikhtiar* (human effort).

Structure and Dynamics of Ayyas' Personality (Novel Bumi Cinta))

Ayyas is the main character *Bumi Cinta*. As the main character, the disclosure of Ayyas' personality structure and dynamics is very complex.

Kedua matanya bertemu pandang dengan perempuan itu. Hati Ayyas berdesir. Sebuah desiran yang tidak kalah kualitasnya dengan desiran pertama kali bertatapan muka dengan Yelena. (*Bumi Cinta*: 81)

The data above shows the id temptation faced by Ayyas, namely the urge to like women. He felt a strange feeling that men feel when they meet beautiful women. Ordinary men will be attracted to beautiful women. Ayyas' Id temptation demands the ego to fulfil it, which is overcome by maintaining the ego, as in the following data.

“Duhai Allah, jauhkan hamba-Mu dari kejahatan dan fitnah yang ditimbulkan oleh wajah jelita nonik-nonik muda Rusia.” (*Bumi Cinta*: 81)

Ego Ayyas diverts with the maintenance of the repressed ego. Namely, Ayyas pushes it into the subconscious by praying that he remains steadfast in his faith and does not violate God's commandments. The ego is filled with seeing beautiful women and tries to be repressed by praying so the superego stands out. Maintaining the ego that makes the superego dominate makes Ayyas' behaviour realistic, per religious teachings.

Ayyas menarik nafas panjang. Ia hanya beristighfar di dalam hati. Ia tidak mungkin menceramahi Devid, sebab Devid bukan orang bodoh. (*Bumi Cinta*: 20)

The data above is the ego of Ayyas, who controls his id and wants to reprimand Devid. Then, the superego appears, which makes Ayyas aware of the actions he will take. It can be seen in the following data:

Hanya Allah yang tahu bagaimana caranya memberi petunjuk kepada hamba-hamba-Nya yang Ia kehendaki. (Bumi Cinta: 20)

Superego Ayyas realizes that he is only human like Devid and has no right to control other humans' decisions. Ayyas' way of thinking is part of the maintenance of the substitution ego, diverting to the culture that exists in society. Ayyas' superego works by following the customary procedures in community life. Prioritizing the rules in society makes people respect each other and maintain their welfare.

Personality Structure and Personality Dynamics of Zahrana in Zahrana's Holy Love

Zahrana is described as the main character who fights for her existence in the world of Education even though she has to fight her father.

Her ego realizes it by saying her wish.

...begini lulus SMP, ayahnya minta masuk pesantren dan menghafal Aq-Quran. Tidak usah melanjutkan sekolah...

Sebenarnya ia ingin mengikuti keinginan ayah dan ibunya, tetapi entah kenapa ia yang menjadi lulusan terbaik di SMP terbaik di kota Semarang merasa lebih nyaman jika melanjutkan ke SMA terbaik di kota Semarang.

Ia tidak membantah ayah dan ibunya saat itu, ia hanya pura-pura sakit... Ibunya lalu bicara dengan ayahnya, "daripada nanti di Pesantren malah sakit-sakitan terus, ya biarlah ia melanjutkan ke SMA. Akhirnya ia diijinkan masuk SMA..." (CSZ:4-5)

Zahrana's ego has made her realize her id is to continue to high school. Her father wants Zahrana to enter a boarding school, but Zahrana does not dare to force her. Zahrana's ego defence works through projection. Projection is a mechanism for changing neurotic anxiety or moral anxiety into realistic anxiety by throwing internal impulses that threaten to be transferred to objects outside. Alwisol (2012:23). Thus, the threat is projected from an external object. Zahrana pretends to be sick so that it seems that her father's prohibition makes her sick. She does not refuse, oppose or fight with her father but pretends to be sick, and it turns out that Zahrana has had a fever for several days. Her mother's persuasion of her father makes her father give in and allow Zahrana to attend high school. Zahrana's superego works well. She does not oppose her father, but her wishes are achieved. The id to succeed can be realized. Zahrana's personality dynamics work well by winning the superego.

After graduating high school, Zahrana wants to enter the Faculty of Medicine. Zahrana's ego wants to make her dream of becoming a successful doctor come true.

...Keinginannya adalah masuk Fakultas Kedokteran UI, UGM, UNDIP atau UNS. Ia utarakan pada orangtuanya. Ibunya sangat antusias mendengarnya.

"Wah Pak, kalau Rana jadi dokter mulia kita Pak. Oh senangnya kalau punya anak dokter." Mata ibunya berbinar-binar.

Tetapi ayahnya menanggapi dengan dingin. "Senang-senang, nggak dipikir biayanya dari mana! Mbok ya uteke dienggo ojo perasaane wae sing dienggo?" (CSZ:5)

Ego Zahrana was stuck with her father's "stabbing" answer, making her realize their family was poor. The cost of studying at the Faculty of Medicine was impossible to afford. Zahrana's personality dynamics work using substitution. A substitution is a form of transfer or compromise in which the satisfaction obtained is similar to the original satisfaction (Alwisol (2012:23). Zahrana's ego felt disappointed. However, her superego could not be angry with her father. Ethically and culturally, she should not be angry with the reality of her parents' poverty. The dynamics of her personality were substituted by switching from the Faculty of Medicine

to the Faculty of Engineering. Zahrana's explanation made her father understand and allowed Zahrana to study at the Faculty of Engineering. With the maintenance of the ego, Zahrana's superego could work well without having to fight her parents.

Zahrana was tested when she was offered a job at her campus after graduating with the best predicate. Id Zahrana, who wanted to be a lecturer at her alma mater, realized her ego by telling her parents. The offer from UGM to teach was a source of pride, but her father rejected it.

...Kalau kamu tetap ngotot ingin mengajar di Jogja, itu artinya kamu sendiri yang minta agar kami mengikhhlaskan kamu. Seolah-olah kami tidak memiliki anak lagi. (CSZ:12)

Id Zahrana was saddened by her father's statement. Zahrana's ego defence was immediately repressed. Repression is reducing anxiety by suppressing the urge that causes anxiety in the unconscious (Alwisol (2012:23). Her father was not proud of Zahrana's achievement; she was offered to become a lecturer but would leave her parents. Zahrana was told to choose whether to continue working in Jogja or remain the child of her parents. A choice that made her have to suppress her desire to teach at her alma mater. Zahrana's ego understanding diverted her desire to the subconscious by repressing it. Thus, the label of a disobedient child could be avoided, and she rejected the offer to teach at UGM.

Fakhri's Religiosity in Ayat-ayat Cinta 1 and 2

The level of religiosity of Fahri's character is analyzed based on five levels proposed by Stark (in Ancok, 2002:4-15), namely the ritual dimension, ideological dimension, intellectual dimension, experiential dimension, and consequential dimension. Fahri is a religious figure. Psychoanalytically, Fahri's superego is more prominent than his ego. His devotion makes him ideologically believe in heaven and hell.

Syaikh Ahmad memberikan sedikit tadzkirah yang membesarkan hatiku dan menguatkan jiwaku.

“Pintu-pintu surge terbuka lebar untuk orang yang sabar menerima ujian dari Allah.” (AAC: 184)

Believing in heaven and hell makes Fahri's superego try to be harmonious. Heaven and hell make people always want to increase their worship. The reward for those who worship in heaven. It is not only the ritual of praying, reading the Quran, and praying; heaven and hell also encourage people always to do good. In general, people will carry out His commands and avoid His prohibitions.

Belum juga masuk surge, Tuhan telah begitu pemurah memperlihatkan seornag bidadari yang baik dan cantik, bidadari yang putih bersih bernama Aisha. Maka nikmat Tuhan mana lagi yang kamu dustakan? (AAC: 223)

Fahri responded to Sheikh Ahmad's lecture with a joke in his heart: "Before entering heaven, he already met an angel (AAC: 223). Being grateful to have met Aisha made Fahri a member of one of the verses in Surah Ar Rahman. This shows that Fahri's intellectual involvement is working well. A person's religiosity will work well when the ritual is carried out properly. Muslims understand that the prayer ritual will be inhaled first. Therefore, prayer is the basis for measuring a person's faith.

Usai makan, aku melakukan rutinitasku di depan komputer. Mengalihbahasakan kitab berbahasa Arab ke dalam bahasa Indonesia. Kali ini yang kugarap adalah kitab klasik karya Ibnu Qayyim, yaitu kitab Miftah Daris Sa'adah. Du jilid besar. Kitab berat. Menggarap kitab

ini benar-benar menguras pikiran dan tenaga. Aku harus ekstra serius dan hati-hati pada saat Ibnu Qayyim membahas masalah ilmu perbintangan, horoskop, pengaruh planet, ramalan nasib, dan lain sebagainya. (AAC: 68)

As a student, Fahri's intellect is trained to be honed. Fahri studied in Cairo to study Islam. Reading books related to Islam increases Fahri's religiosity and supports the smoothness of his studies. A double benefit for Fahri is that the more he studies Islam from the books he translates, the more he understands Islamic knowledge. His level of religiosity is also higher.

Fahri once received a severe rebuke because he was accused of committing indecent acts against Noura, even though Fahri was only helping Noura. Fahri's help was "twisted" by Noura, and Fahri had dealings with the police, even being imprisoned.

Atas dasar semua bukti yang ada dan pengakuan Noura, akhirnya mau tidak mau Dewan Hakim memutuskan diriku tidak bersalah dan bebas dari dakwaan apa pun. Takbir dan hamdalah bergemuruh di ruang pengadilan itu dilantunkan oleh semua orang yang membela dan bersimpati kepadaku. Seketika aku bersujud syukur kepada Allah SWT. (AAC: 388)

Aku merasakan keagungan Tuhan di seluruh jiwa. Aku merasa Dia tiada pernah meninggalkan diriku dalam segala cuaca dan keadaan. (AAC: 390)

Friends who knew that Fahri was a good person gave Fahri encouragement and spirit. They always came to Fahri's trial. None of them believed that Farhi had done anything indecent or degrading to women. Their support further strengthened Fahri's confidence. Fahri believed that Allah would not abandon him. With the evidence presented in court and the testimony of friends he had helped, Fahri was finally released. Prostration of Gratitude was the first step taken by Fahri after realizing that Allah had not abandoned him. A believer will believe that his prayers are answered. Even prayers that have not been answered make Muslims believe that Allah delays the answering of their prayers because he wants the person who prays to be closer to Allah by increasing his worship, prayers, prayers, and alms so that his prayers can be answered. Fahri also did that.

Helping, forgiving, and visiting the sick are also part of people's understanding of religion. A person's religiosity level can be measured by how much he cares about others and his environment with the support of religion.

Aku membaca istighfar dan shalawat berkali-kali. Aku sangat kecewa pada mereka. Perempuan bercadar itu diam seribu bahasa. Matanya berkaca-kaca. Bentakan, cacian, tuduhan, dan umpatan yang ditujukan kepadanya memang sangat menyakitkan. Aku tak bisa diam. Kucopot topi yang menutupi kopiah putihku. Lalu aku mendekati mereka sambil mencopot kaca mata hitamku. (AAC: 43-44)

Helping people willingly is a practice of one's religiosity. Not everyone cares about others who need help. Fahri could not bear to see a woman being harshly abused by a man. The veiled woman was silent, and her eyes were filled with tears. Others often misunderstood Fahri's concern. Others, including Noura, also often needed to understand Fahri's habit of helping. When Noura was abused by her husband, Fahri asked for Maria's help. Fahri could not have helped Noura immediately because she was not his mahram. Therefore, through Maria, Fahri saved Noura from physical violence by her husband.

The author shows Fakhri's religiosity to set an example for the younger generation. Ritually, the author often shows Fahri after performing prayers. It also reminds us that the first thing that

is sucked into the afterlife is prayer. After praying, Fahri prays and recites the Koran. Idiomatic and Fahri's intellect is made explicit to complete the figure of Mudan, who surrenders himself completely when praying. Fahri is also depicted studying books related to Islam. This is related to Fahri's presence in Egypt to study and deepen his religion. His understanding of religion makes Fahri sure that Allah will never leave him when he gets tested. Fahri gets tested because he helps people. That is why Fahri remains convinced that other people will help him and Allah will always help him.

Azzam's Religiosity (Ketika Cinta Bertasbih)

The level of religiosity of the character Azzam is analyzed based on five levels proposed by Stark (in Ancok, 2002:4-15): the ritual, ideological, intellectual, experiential, and consequential. Azzam is the main character in *When Love Recipes* Tasbih 1 and 2. The conflict faced by Azam is very heavy. Azzam must put his younger siblings through school after his father died. This makes Azzam unable to finish his studies in Cairo on time. Even Azzam cannot approach the woman he likes because he has not yet graduated from college.

"Cantik iya. Tapi kalau tidak bisa menjaga aurat, tidak memiliki rasa malu, tidak memakai jilbab, tidak mencintai cara hidup yang agamis, berarti bukan gadis yang aku idamkan!" (KCB: 70)

Muslim women must wear clothing that covers their private parts. For Azzam, covering the private parts and part of Islamic law is necessary. Even though there is a beautiful woman who likes him, if she does not cover her private parts and doesn't wear a hijab, Azzam cannot return her love. Azzam's ritual dimension worked well because he did not want to abandon the Shari'a.

Dalam hati pemuda itu berkata, "Alangkah bahagianya Furqan, jika ia benar-benar bisa menyunting Anna. Semoga kebaikan selalu menyertai kalian." Pemuda itu mengusap matanya yang basah. Hanya basah. Tak sampai ada airmata yang tumpah. (KCB: 346).

Good prayers will return to the one who gives the prayer. This teaching is a consequential dimension. Helping people does not have to be done with physical help; good prayers are also part of helping. Azzam felt unable to compete with Furqon to get Anna; therefore, he prayed for Anna and Furqon.

Azzam's ideological dimension is powerful. He believes in Islam as his religion and adheres to it firmly in every action he takes.

"Saya juga memiliki prinsip. Prinsip hidup. Prinsip hidup Saya itu saya dasarkan pada Islam. Sebab saya paling yakin dengan ajaran Islam. Di antara ajaran Islam yang saya yakini adalah ajaran tentang menjaga kesucian. (KCB: 113)

Azzam is very firm in holding the principles taught by Islam. Azzam does not want to tarnish his belief in Islam with deviant actions prohibited by the religion. He is very guarded about his views on women. Even when helping Anna, he lowered his gaze. Lowering your gaze is part of maintaining purity.

Azzam did not give up on his soul mate but left it to Allah. In every prayer, Azzam believes that Allah will prepare a soul mate for him, the best soul mate according to Allah. Believing that Allah will answer one's prayer is a consequential dimension.

"Ya Allah, Engkau Dzat Yang Maha Melihat dan Mendengar. Engkau melihat segala ikhtiar hamba untuk bertemu dengan makhluk yang Engkau jodohkan untuk menjadi pendamping hidupku. Sudah berhari-hari hamba berikhtiar mengetuk setiap pintu rumah yang hamba yakin ada jodoh hamba. Mulai dari Anna, Rina, Tika, Mila, Afifa, Eva, dan Seila sudah hamba datang. Engkau Mahatahu kenapa hamba mendatangi mereka ya Allah. (KCB 2: 275).

Prayer is a ritual dimension. Believing that Allah will answer one's prayer is a consequential dimension. Believing that one's prayer will be answered makes one devout and surrender oneself entirely to Allah. Azzam is very sure that Allah will provide the best match according to Allah. Prayer for Muslims is not only done after prayer but can be done at any time; every person needs Allah. This is also what Azzam did. He asked to be brought together with a match to accompany his life. The confession "You are All-Seeing and All-Hearing... All-Knowing" shows Azzam's complete trust in Allah and the experiential dimension of full trust that Allah will answer his prayer. Prayer that is devout and with complete trust also gives rise to the belief that Allah will answer his prayer.

Azzam's love journey is winding, everything is left to Allah. Azzam believes that Allah has prepared a soul mate for him.

Anna keluar membawa nampan berisi empat gelas minuman segar berwarna kuning. Gadis itu meletakkan gelas ke meja satu per satu dengan hati-hati. Azzam menunduk, tapi kedua matanya tidak bisa untuk tidak memperhatikan jari-jari Anna mengambil dan meletakkan gelas. Jari-jari itu putih bersih dan lancip. Jari-jari yang indah. Azzam beristighfar dalam hati, ia merasa telah melakukan dosa dengan menikmati keindahan jari-jari lentik itu. Anna kembali masuk ke belakang. (KCB: 172)

Azzam is amazed by Anna through her supple fingers. Azzam is amazed and tries to lower his gaze to Anna as a normal man. Azzam's superogiy is in line with Islam, that a man or woman must guard their gaze towards the opposite sex. Azzam can control himself with his religious values. A strong desire makes him want to keep staring at Anna's beautiful fingers. This admiration is part of the beginning of Azzam's liking for Anna when they first met. In Islamic teachings, the command to guard the gaze means lowering the gaze. In the Quran, Surah An-Nur verses 30-31, Allah says about the command to lower the gaze to those who are not mahram. Understanding the Quran and applying it is an intellectual and experiential dimension. Lowering the gaze means guarding it to the opposite sex, not observing their beauty intensely, not staring excessively at the opposite sex, and not attaching his gaze to something he sees. Islam emphasizes that the first thing that must be guarded is the gaze because various events can occur starting from the gaze of the eyes. Eye contact can provide multiple interpretations, starting from a look, crossing the mind, becoming an action, and then a sin or mistake occurs. Azzam, who always guards his gaze, has the principle that humans who can guard their gaze, thoughts, speech, and actions are the same as guarding their religion. From this description, it can be seen that guarding one's gaze is something that is highly considered and emphasized in Islam because the gaze can trigger things that Islam prohibits.

Ayyas' Religiosity in the Novel Bumi Cinta

Level of religiosity Ayyas' character is analyzed based on five levels proposed by Stark (in Ancok, 2002:4-15): ritual, ideological, intellectual, experiential, and consequential. The religiosity of the character is shown in various ways. God creates humans with various advantages and disadvantages. Religious people have a way to minimize temptation and try to reduce their sins, both major and minor sins.

Kedua matanya bertemu pandang dengan perempuan itu. Hati Ayyas berdesir. Sebuah desiran yang tidak kalah kualitasnya dengan desiran pertama kali bertatapan muka dengan Yelena. (Bumi Cinta: 81)

“Duhai Allah, jauhkan hamba-Mu dari kejahatan dan fitnah yang ditimbulkan oleh wajah jelita nonik-nonik muda Rusia.” (Bumi Cinta: 81)

Ayyas, whom a beautiful woman tempted, felt guilty. In Islamic teachings, it is included in adultery of the eyes. That is why, psychologically, he suppressed it into the lower realm, basically diverted it with ego repression, and prayed that Allah would keep him away from temptation. People who feel they have done wrong continue to pray, asking for forgiveness from Allah, but it is difficult to carry out the ritual dimension. Praying and praying are included in the ritual dimension. Ayyas is a figure who firmly upholds the principles of Islam. Hence, it is natural for men to "admire beautiful women" according to Ayyas, it is a sin, and he directly asks for forgiveness from Allah and prays to be kept away from the temptation of "seeing" beautiful women.

Zahrana's Religiosity in the Novel Zahrana's Holy Love

The level of religiosity of the character Zahrana is analyzed based on five levels proposed by Stark (in Ancok, 2002:4-15): ritual, ideological, intellectual, experiential, and consequential. Zahrana's level of religiosity is shown by the prayer ritual that appears when she has to choose.

Zahrana mengikuti saran bu Nyai untuk melakukan sholat istikhroh. Orang yang meminta petunjuk Allah untuk menentukan pilihan berarti ritual involment di kerjakan dengan baik. Zahrana melakukan sholat istikhroh saat akan menentukan jodohnya. Setelah sholat istikhroh Zahrana merasa mantap menerima perjodohan dengan “bakul krupuk keliling”. Alasan menerima tidak hanya berpikir bahwa bu Nyai pasti mencarikan jodoh yang terbaik menurutnya, tetapi juga hasil pemantapan setelah istikhroh.

Keterlibatan konsekuensial Zahrana diuji saat setelah lulus dengan predikat terbaik tawaran bekerja di kampusnya. Tawaran yang membanggakan itu dimentahkan oleh ayahnya.

...Kalau kamu tetap ngotot ingin mengajar di Jogja, itu artinya kamu sendiri yang minta agar kami mengikhlaskan kamu. Seolah-olah kami tidak memiliki anak lagi. (CSZ:12)

Zahrana's father's pride is not in her success in graduating with the best predicate and working at her alma mater but in wanting Zahrana to memorize the Quran. Her father is not proud of Zahrana's achievements in education. Zahrana is asked to choose for herself. If Zahrana still wants to work in Jogja, she chooses not to be considered the child of her parents. For that, psychoanalytically, Zahrana's ego defence diverts her desires into the subconscious by repressing them. She does not want to be considered a disobedient child, so she rejects the offer to teach at UGM. Zahrana's consequential involvement works well. The choice to make her parents happy and put aside her ego is a consequential involvement.

4. CONCLUSION

In the novel *Ayat-Ayat Cinta*, the main character (Fahri) reveals Fahri's life journey. He studied in Cairo and always helped people around him who were of various religions. His concern for the environment made him accused of rape, and he ended up marrying a dying girl who helped him. The novel *Ketika Cinta Bertasbih*, with the main character (Azzam), shows a character

responsible for his family and overcomes his ego. Azzam works while studying to support his mother and pay for his two younger siblings' college after his father died. Helping people and prioritizing family interests makes Azzam's consequential religiosity successful.

The novel *Bumi Cinta* raises the theme of the steadfastness of one's faith in the midst of various trials that hit Ayyas and can manage his ego well. His superego gives in to the interests of the family. Through the main character (Ayyas), the author understands that religion is the main consideration in overcoming problems. The superego successfully defeats the ego when facing conflict.

The novel *Cinta Suci Zahrana* shows the character Zahrana, who dares to fight for her love within the corridor of Islam. Zahrana was proposed to by a much older lecturer friend, but she refused. After consulting with a female teacher and being introduced to a cracker seller, Zahrana agreed to get married. In the end, it was cancelled because her future husband had an accident. Zahrana likes to help her students. Consequently, her level of religiosity has passed the dimensions of ritual, ideological, intellectual and experiential.

The characters Fahri (*Ayat Ayat Cinta 1 and 2*), Azzam (*Ketika Cinta Bertasbih 1 and 2*), Ayyas (*Bumi Cinta*), and Zahrana (*Cinta Suci Zahrana*) manage the structure and dynamics of their personalities to win the superego. Characters with dominant superegos tend to understand religion, practice their beliefs well, and are consequently able to live peacefully with other people and other religions.

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