



Representation of the Object of Love in Valerie Patkar's Novel *Logika Asa*: An Erich Fromm Psychological Study

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ABSTRACT

This study aims to describe the object of love in the novel *Logika Asa* by Valerie Patkar using Erich Fromm's theory of love psychology. This research uses a literary psychology approach with a qualitative method, presenting results descriptively. The theory used in this study is Erich Fromm's love psychology, which focuses on analyzing objects of love in literary works, specifically novels. The data source used is the novel *Logika Asa* by Valerie Patkar, with research data in the form of quotations. The data collection technique used is the observation technique by reading and noting. The data are analyzed using a descriptive analysis technique by selecting data, categorizing data according to the theory, analyzing data, and describing the data that has been found. The research results show that the novel *Logika Asa* by Valerie Patkar contains five objects of love according to Erich Fromm's theory of love, namely: 1) love for others, demonstrated through aspects of care and responsibility, 2) maternal love, demonstrated through aspects of care and responsibility, 3) erotic love, demonstrated through aspects of individual attraction specifically towards an individual and sacrifice, 4) self-love, demonstrated through aspects of responsibility and care for oneself, and 5) love for God, demonstrated through the aspect of feeling His presence in reality and always remembering God in every step. The embodiment of the objects of love from the data found is supported by several elements in the form of a sense of care and a sense of responsibility.

Keywords: objects of love, novel, psychological study

Representasi Objek Cinta dalam Novel *Logika Asa* Karya Valerie Patkar: Kajian Psikologi Erich Fromm

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan objek cinta dalam novel *Logika Asa* karya Valerie Patkar menggunakan teori psikologi cinta Erich Fromm. Penelitian ini menggunakan pendekatan psikologi sastra dengan metode kualitatif dengan hasil pemaparan berupa deskriptif. Teori yang digunakan pada penelitian ini yakni teori psikologi cinta Erich Fromm yang berfokus pada analisis objek cinta pada karya sastra berupa novel. Sumber data yang digunakan yakni novel *Logika Asa* karya Valerie Patkar dengan data penelitian berupa kutipan. Teknik pengumpulan data yang digunakan yakni teknik simak dengan baca dan catat. Data dianalisis menggunakan teknik analisis deskriptif dengan memilih data, mengategorikan data sesuai teori, menganalisis data, dan mendeskripsikan data yang telah ditemukan. Hasil penelitian menunjukkan bahwa novel *Logika Asa* karya Valerie Patkar memuat lima objek cinta menurut teori psikologi cinta Erich Fromm, yakni 1) cinta sesama yang ditunjukkan melalui aspek kepedulian dan tanggung jawab, 2) cinta ibu yang ditunjukkan melalui aspek kepedulian dan tanggung jawab, 3) cinta erotis yang ditunjukkan melalui aspek ketertarikan individual secara spesifik pada individu dan pengorbanan, 4) cinta diri yang ditunjukkan melalui aspek tanggung jawab dan kepedulian terhadap diri sendiri, dan 5) cinta Allah yang ditunjukkan melalui aspek merasakan keberadaan-Nya secara nyata dan selalu mengingat Tuhan dalam melangkah. Perwujudan objek cinta dari data-data yang ditemukan didukung dengan beberapa unsur berupa rasa kepedulian dan rasa tanggung jawab.

Kata kunci: objek cinta, novel, kajian psikologi

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INTRODUCTION

Literature reflects real human life; everything that happens in life can be found in a literary work. Humans, as living creatures, possess a natural ability to write (Ahmadi, 2023:4). By writing, a literary work is created by the author to express their emotions and creativity through language. Language acquisition during life is a fundamental factor in developing writing skills (Suyatno, 2024:3). By acquiring diverse languages, one of which is vocabulary, the human senses store these words in memory. A greater vocabulary acquisition leads to a more diverse written language. Literary works would be impossible without writers' intellectual abilities (Nurgiyantoro, 2018:4). With the existence of written literary works, readers can better understand and interpret the language of the work. Based on its classification, literature is considered an imaginative work of human creativity, driven by the human creative spirit (Sari, 2023:1). In literature, humans not only present the beauty of language and masterful poetry, but also serve as a reflection of the hustle and bustle of life. In the world of fiction, literature is seen as depicting realities not reflected in the media circulating in society (Ahmadi, 2021:119). Reflections of life in literature depict emotional changes, social changes, and the process of human self-discovery. In this context, emotional change is widely used by humans as a universal theme in the creation of literary works. Associated with psychology, a literary creator predominantly depicts their own mental state in their work, as well as the emotional state they are currently experiencing (Ahmadi, 2019:50). In their understanding, humans often think of emotion as a word that defines a negative reaction or anger in response to something, but in reality, emotion has a broader meaning.

The study of humans and literature is certainly inseparable from the human soul itself. Literature explores the human soul through its works, while psychology explores the psyche and behavior experienced by humans in the real world (Ahmadi, 2015:1). Literature and psychology are closely related, with literary works often discussing hu-

man psychological states. The study of literary psychology is closely related to the mental state of a person within a literary work (Putri, 2023:38). Psychological aspects or aspects of the psyche that can be studied in literature can be found through the characters within the work.

Human emotions are divided into four types: anger, fear, love, and depression (Mahmud, 2018:167). In the creation of literary works, a theme frequently addressed by literary creators is love. Love is considered a positive emotion because it allows humans to experience pleasurable emotions (Sukma, 2021:144). Within the classification of emotional forms, love is one that addresses the deepest side of human nature. Love is an inseparable part of human life. Many people talk about and claim to understand love, but they do not yet deeply understand the more specific concept of love.

Love is not simply a feeling or a mere word; it involves action and reaction (Shihab, 2019:15). Love is not only related to a person's personal experience but also encompasses social phenomena and more complex individual psychological dynamics. Love is defined as an art (Fromm, 2005:6). Love is defined as an art because it encompasses many aspects of human experience. To learn an art, humans require mastery of both theory and practice. Love is a form of human emotion. Although love is often associated with something that makes someone happy (Hunandar et al., 2022:15). Fulfilling human emotional needs, especially love, has evolved into a perspective that fulfilling love requires instinct. The theory of love is also inseparable from human existence. Literature and love are closely related, with love often being used as a theme in literary creation. Literary works with the theme of love are highly favored by readers and literature lovers.

One form of literary work is the novel. The creation of novels is not merely a form of entertainment for readers and literary connoisseurs but also serves as a means of conveying the author's unspoken feelings (Wulandari, 2020:5). With literary works, novels allow people to express their



feelings without fear, simply through writing. In this study, the researcher chose novels as the object of study because they have a broad and complex narrative structure, enabling them to represent emotional dynamics in greater depth.

In the initial stage of the study, the researcher selected three Indonesian romance novels deemed potential for analysis using Erich Fromm's theory of love. However, after examining all three, only Valerie Patkar's "Logika Asa" (Logika Asa) best aligns with Fromm's five objects of love: maternal love, neighbor love, self-love, erotic love, and love of God. The other novels selected did not fully represent the objects of love or address relevant psychological conflicts, making them less suitable for analysis using this approach. Through the relationships developed between the characters and the depiction of the objects of love in the novel, a deeper layer of meaning emerges that merits examination using the psychology of love. The theory used in this research is Erich Fromm's theory of love, which focuses on the object of love. Fromm's theory of love (2005) states that love is divided into five objects: 1) maternal love; 2) love for others; 3) self-love; 4) erotic love; and 5) love for God.

Based on the aforementioned background, the research questions to be addressed in this research are:

- 1) What is the object of mutual love in Valerie Patkar's novel Logika Asa?
- 2) What is the object of maternal love in Valerie Patkar's novel Logika Asa?
- 3) What is the object of erotic love in Valerie Patkar's novel Logika Asa?
- 4) How is the object of self-love presented in Valerie Patkar's novel Logika Asa?
- 5) How is God's love presented in Valerie Patkar's novel Logika Asa?

Based on the problem description above, the objectives of this study are:

- 1) To describe the object of mutual love in Valerie Patkar's novel Logika Asa.
- 2) To describe the object of maternal love in Valerie Patkar's novel Logika Asa.

- 3) To describe the object of erotic love in Valerie Patkar's novel Logika Asa.
- 4) To describe the object of self-love in Valerie Patkar's novel Logika Asa.
- 5) To describe the object of God's love in Valerie Patkar's novel Logika Asa.

This research is expected to be useful in increasing knowledge, research insight, and developing knowledge related to literary works in the analysis of literary psychology. It also provides information and references for analyzing literary works with the study of Erich Fromm's object of love in Valerie Patkar's novel Logika Asa. Furthermore, this research provides benefits for researchers, allowing them to develop further research activities in analyzing Erich Fromm's love objects and can serve as a reference for other studies. For students, this research is expected to increase their appreciation and motivation in research interests in the field of literature.

The theoretical review used in this research is rooted in literary psychology, the psychology of love, and the love object as the basis for the analysis process. Literary psychology examines closely the psychological state of a person within a literary work (Putri, 2023:38). Psychological aspects or aspects of the psyche that can be studied in literature can be found through the characters within the work. Literary psychology exists as a scientific demand for consciousness, especially the subconscious (Endraswara, 2022:6). The underlying factor in psychological disorders is love. Love is a primary factor because most people who experience psychological disorders experience it due to failure in love. Love requires a process of understanding. Essentially, love and understanding are two inseparable things (Fromm, 2022:282). If there is no understanding in love, division will arise. Love is included in emotional behavior based on the direction of its activities (Mahmud, 2018:221). Love is a form of action that contains the courage to survive, not just fall. A person can recognize and understand the feeling of love based on the feelings that arise within him (Pujiati, et al., 2018:35). With love, a person will find a home as

a refuge from loneliness and fear in facing the world. In the phase of finding love, humans make various efforts to achieve goals for love. This is done to equalize things that are felt to be unequal with someone or something that is made the object of love.

Many people interpret love as something that means we receive love, or nothing more, that is, we are loved, not loving (Kumala, 2024:10). Based on this, love is not just something that happens but also something that is done. Love is the act of giving, not just receiving. This aligns with the opinion (Fromm, 2005:28) that giving is far better than receiving, because giving is seen as proof that one is truly alive and useful. The definition of giving in this concept of love does not mean giving material things. Within the scope of love, giving is manifested by giving things related to feelings, such as comfort, pleasure, forms of attention, and things that make someone feel valuable.

Love is an instinctive drive focused on an object, whether a person or an object (Fromm, 2020a:24). In love, even though someone feels love, it does not mean that they always prioritize the interests of the object they love and forget their own. Within the scope of love, it always involves the elements underlying it: attention, responsibility, respect, and knowledge (Loka & Yulianti, 2019:79). It can be said that love is defined as behavior that encompasses these elements. For example, a person can be said to love if they show attention and responsibility to the object of their love. The true meaning of love is not limited to relationships with other people; love is an attitude or relationship with the world as a whole, not just referring to a single object (Bouti, 2022:71). Essentially, love refers not only to human objects but also to several aspects of human life itself.

Fromm's theory also opens up space to understand love as a broader human phenomenon. Love not only reflects relationships between people but also describes how a person views themselves, assesses the value of life, and positions themselves in the world. From love, phenomena such as hope, fear of loss, the struggle to find meaning, emo-

tional maturity, and even helplessness when love fails can emerge.

There are five previous studies relevant to this study. Several relevant studies were used as references in conducting this research. First, a study conducted by Putra (2024) examined the object of love. This study, published in the BAPALA Journal, examined relevant research, examining the object of love in the film *Sobat Ambyar* using Erich Fromm's psychological theory of love. This study found five objects of love in the film. Similarities between this study and the researcher's study lie in the use of Erich Fromm's theory of love and the object of love. The difference lies in the data sources: this study used film data, while the researcher's study used novel data.

Second, a study conducted by Sulistiyo (2023) examined the theory of love. This study, published in the *Jurnal Pendidikan, Bahasa dan Budaya*, examined relevant research, namely, examining love in W.S. Rendra's poems using Erich Fromm's theory of love. The results of this study reveal five poems by W.S. Rendra representing the five objects of love proposed by Erich Fromm. The similarities between these studies lie in the use of Erich Fromm's theory of love and the objects of love studied. The differences lie in the data sources used.

Third, research conducted by Sumandari & Dermawan (2023) examined the theory of love. This study, published in the journal *METAHUMANIORA*, focused on relevant research, examining love in the novels "*Teenlit Jingga dan Senja*" by Esti Kinasih. The results revealed four expressions of love in the novels. These two studies share similarities in the use of Erich Fromm's theory of love. The differences lie in the data sources, as this study only addresses expressions of love, not the objects of love mentioned in the data sources.

Fourth, research conducted by Kostawa (2022) examined the theory of love. This research was published in the *EDUCATION Journal: Journal of Social, Humanities, and Education*, with a relevant study, namely research on love. The results of this study indicate that the concept of love in four poems by Heri Isnaini lies in the physical



and inner structure of the poems. The similarities between these two studies lie in the theory used, namely Erich Fromm's theory of love. The difference is that this study only examines the concept of love, while this study will examine the objects of love in literary works, novels, and the data sources used are also different.

Fifth, research conducted by (Wicaksono, 2021) examines the theory of love. This research was published in the *Al-Adabiya Journal: Journal of Culture and Religion*, with a relevant study, namely research on love. The results of this study indicate that love relationships between humans have five forms of motivation: brotherly love, motherly love, erotic love, self-love, and love of God. The similarity between this study and the research to be conducted by the researcher lies in the theoretical studies, both of which use Erich Fromm's theory of love. The difference lies in the data sources used, and this study focuses solely on the concept of love, not the object of love.

Based on the descriptions of the three relevant studies, there are similarities and differences between the previous studies and the current study. The similarities between the first and second studies and the current study lie in the theory used, namely Erich Fromm's theory of love, which focuses on the object of love. The difference lies in the data sources used. The similarity between the third study and the current study lies in the theory used, namely Erich Fromm's theory of love. However, the difference lies in the fact that the previous studies only examined the concept of love, not the object of love in literary works.

METHOD

This study employed a qualitative research approach. Research conducted with literary studies is generally considered qualitative (Azwardi, 2018:33). The object of study in this study is a literary work, a novel. Based on the problem formulation, this study aims to describe, analyze, and interpret the data.

This research utilizes a literary psychology approach because the object of study is a novel. The aspect examined in this study is the psychol-

ogy of love, focusing on its object. The theory used in this study is Erich Fromm's theory of the psychology of love. The results of this qualitative research are presented in the form of descriptive exposition. The data source used in this study is the literary work, the novel "Logika Asa" by Valerie Patkar.

The research data used in this study consist of quotations, paragraphs, and dialogue taken from Valerie Patkar's novel "Logika Asa," which encompasses the research problem formulation, which depicts the objects of mutual love, maternal love, erotic love, self-love, and love of God according to the theory (Fromm, 2008). The quotation data will be analyzed using Erich Fromm's theory of love, which focuses on the object of love.

The data collection technique used in this study was listening, reading, and note-taking. The data analysis technique used in this study was descriptive analysis. Descriptive analysis will produce a narrative description derived from the presentation of the data found (Agustinova, 2015:18). In this technique, the data will be analyzed using the theory used and then interpreted in descriptive form to facilitate reader understanding.

RESULTS

1. Representation of the Object of Peer Love

Peer love can also be called brotherly love. Peer love is defined as love for all humanity, grounded in a sense of responsibility, concern, and awareness of others or other humans, aimed at preserving life. Valerie Patkar's novel "Logika Asa" (Logika Asa) represents the object of peer love in its characters. The character who most often represents the object of peer love is Ardan. The love for fellow Ardan is demonstrated in Dion and Milly. The character Dodo, on the other hand, represents the love for fellow Milly.

Data 1

"Bagus deh lo bikin warung ini. Gue jadi bisa makan malem disini tiap hari. Nggak sendirian lagi di rumah." Ardan yang akan selalu menjadi tamu tetap saya. Saat Glendy mulai sibuk dengan rumah tangganya dan Dirga sedang mempersiapkan diri

untuk berangkat ke Belanda bersama perempuan yang sangat dicintainya, setiap malam Ardan akan datang kesini, sesibuk apa pun dia (Patkar, 2024:60).

"It's great that you opened this food stall. Now I can have dinner here every day. I'm not alone at home anymore." Ardan, who will always be my regular guest. When Glendy started to get busy with her household and Dirga was preparing to leave for the Netherlands with the woman he loved, Ardan would come here every night, no matter how busy he was (Patkar, 2024:60).

This data shows that Ardan is happy that Dion opened a food stall that is always open every day. According to Ardan, Dion's food stall is very useful for him because Ardan no longer has to eat alone at home. Ardan lives alone at home, which makes him lonely when eating. Glendy and Dirga, friends of Ardan and Dion, used to regularly visit Dion's food stall, but because they are both busy, they no longer visit. Despite this, Ardan always visits Dion's food stall every day alone, without Glendy and Dirga, no matter how busy he is.

Ardan's actions are a depiction of mutual love. Ardan's mutual love for Dion is demonstrated by his brother and sister. Ardan demonstrates his concern for Dion, his younger brother, by always making time to visit Dion's small shop daily, no matter how busy he is. Ardan does this as a form of support from a brother for his younger sibling. This form of concern forms the basis for the data cited, categorizing him as a mutual love object. This is in accordance with Fromm's theory that caring is one of the underlying aspects of mutual love.

Data 2

"Terus gimana Milly?" Saya tidak menyangka nama itu akan di sebut. "Kalau Milly tahu lo bakal cabut ke London sama Gani, dia bakal gimana? Lo mikir nggak? LO MIKIR NGGAK LO BAKAL GIMANA?" Teriakannya membuat saya diam seribu bahasa. Dan saya sendiri tidak siap mengatakan apapun. (Patkar, 2024:163)

"So what about Milly?" I didn't expect that name to be mentioned. "If Milly finds out you're leaving

for London with Gani, what will she do? Do you think so? DO YOU THINK WHAT WILL YOU DO?" His shout left me speechless. I wasn't prepared to say anything. (Patkar, 2024:163)

This quote depicts a debate between Ardan and Dion. They argue over Dion's planned trip to London with Gani, as per Dion's father's wishes. Ardan insists on preventing Dion from following his father's selfish wishes, as he always controls and forces Dion to follow his every whim. Dion is never given the freedom to determine his own path in life. Although Ardan also makes sacrifices to comply with his father's requests, this doesn't stop Dion's father from demanding Dion, as he believes that everything Ardan does is never in accordance with his wishes. Ardan reminds Dion of Milly's fate if she finds out that Dion is leaving for London with Gani. Ardan cares about Dion and Milly's relationship.

Ardan's actions toward Milly demonstrate a sense of caring that underlies mutual love. The mutual love between Ardan and Dion is the love between friends. Ardan's attitude toward Milly reflects mutual love manifested through caring as a friend. Ardan's mention of Milly's name when reprimanding Dion indicates his concern for Milly's feelings and well-being if she knew the truth. Furthermore, the quotation also explicitly conveys Ardan's concern for Dion. Ardan prevents Dion from following his father's wishes because he knows what his father wants is not part of Dion's. In accordance with Fromm's love object theory, which states that caring is the foundation of mutual love, Ardan's concern for Milly and Dion demonstrates mutual love.

Data 3

"Lasagna lah, nggak lihat?" Ardan langsung duduk tepat setelah 10 menit saya membuka kedai. Dia pasti habis latihan dengan bandnya di studio. "Tadinya mau bikin sendiri. Tapi takut lo keracunan. Jadi, gue beli aja dekat studio. Makanan kesukaan lo."

"Biarpun lo jago masak, nyadar nggak kalau lo jarang masak buat diri lo? Gue yakin lo pasti



sering lupa makan. Jadi, gimana kalau lo sekarang makan dulu?" (Patkar, 2024:191)

"It's lasagna, haven't you seen it?" Ardan sat down just 10 minutes after I opened the shop. He must have just finished practicing with his band in the studio. "I was going to make it myself. But I was afraid you'd get food poisoning. So I bought some near the studio. It's your favorite food."

"Even though you're a great cook, do you realize you rarely cook for yourself? I'm sure you often forget to eat. So, how about you eat first now?" (Patkar, 2024:191)

The data shows that Ardan carries out his daily routine of visiting Dion's food stall. Ardan visits with a portion of lasagna for Dion. Initially, Ardan planned to cook it himself, but because he's not a good cook, he chooses to buy it for fear of food poisoning. Ardan brought lasagna because, as Dion's older brother, Ardan knows it's Dion's favorite food. Ardan also knows Dion's habit of often forgetting to eat, even though Dion is a great cook and owns his own food stall.

Caring for others is one of the foundations of love for others, according to Fromm's theory. Ardan shows his concern for Dion by bringing him a portion of his favorite food to the stall and reminding him to eat immediately. By bringing him food and reminding him to eat, Ardan makes Dion feel cared for. Even Ardan, Dion's older brother, is familiar with Dion's habit of frequently forgetting to eat. Ardan's actions demonstrate his concern for another human being. His concern for Dion demonstrates the love between a brother and a sister.

Data 4

"Beuh... BEUH!" Gue teriak histeris sampai bikin Dodo menaikkan sebelah alis.

"Bentar... kenapa, nih? Bukan kabar lo dapet cowok baru, kan?" Dodo menerka-nerka curiga karena masih trauma dengan kejadian Adrian. Dodo paling hafal kalau gue cuma akan histeris begini setiap kali lagi dekat sama cowok baru. Bayangkan betapa stress dan ribetnya dia yang harus membatalkan semua kerja sama dengan klien karena batalnya konten pertunangan gue kemarin.

"Hehe."

Dodo langsung geleng kepala. "KUMAHA IEU TEH!" Keluar kan khodamnya. "Jangan asaaaal atuh! Cari heula asal usulnya! Pernah pacaran sama siapa aja, lihat sebelum-sebelumnya pacaran berapa lama, udah putus apa belum sama mantannya. Lihat bibit bebet bobotnya." (Patkar, 2024:205)

"Wow... WOW!" I screamed hysterically, causing Dodo to raise an eyebrow. "Wait... what's wrong? It's not news that you've gotten a new boyfriend, is it?" Dodo suspected, still traumatized by Adrian's incident. He knew perfectly well that I'd only get hysterical like this whenever I was close to a new guy. Imagine how stressed and complicated it must have been for him to have to cancel all client collaborations because of my engagement event yesterday.

"Hehe."

Dodo immediately shook his head. "KUMAHA IEU TEH!" His spirit came out. "Don't be careless! Find out his background! Who has he dated before, see how long they've been together before, and whether or not he's broken up with his ex. Look at his background." (Patkar, 2024:205)

The data excerpt shows a conversation between Dodo and Milly. Dodo is a manager hired by Milly to manage all of Milly's work and schedule as a content creator. Dodo, shocked to discover Milly's hysterical behavior after reading the chat, immediately became suspicious. Milly's behavior was a sign of what she was experiencing with men. Dodo immediately recognized that Milly was close to a new man, so he reminded Milly not to be careless in choosing a partner and to learn about their background.

Dodo's actions toward Milly are a manifestation of mutual love. Dodo's reminder of Milly's importance in choosing a partner is a manifestation of mutual care. Dodo doesn't want Milly to experience what he experienced before, as he witnessed Milly's sadness. Dodo's concern for Milly is a manifestation of the love of a friend who has witnessed Milly's previous love story. In accordance with Fromm's love object theory, which states that caring is the foundation of mutual love, Do-

do's concern for Milly demonstrates mutual love between the characters.

Data 5

"Buat sementara, lo jangan ke mana-mana dulu, apalagi sendirian. Udah di kos aja. Istirahat, jangan main hape. Kalau perlu matiin tuh hape. Mumpung lagi nggak ada brand, lo bisa ambil waktu untuk rest." (Patkar, 2024:276)

"For now, don't go anywhere, especially alone. Just stay in your boarding house. Rest, don't use your phone. If necessary, turn it off. While there are no brands, you can take some time to rest." (Patkar, 2024:276)

This quote depicts a conversation between Dodo and Milly. After a bad incident happened to Milly, namely the cancellation of her engagement to her boyfriend, Adrian, and the social media boom that Milly stole Adrian's ex-girlfriend, Putri. Since then, Milly has isolated herself and chosen to live in a boarding house. Dodo, who learned about this, was worried about Milly's well-being, so he suggested that Milly stay in her boarding house and not use her phone. Dodo did this to prevent Milly from becoming depressed due to the constant criticism. He also said that there was no work for Milly to do because there were no brands coming in.

Dodo's actions illustrate the love he shows for his friend Milly. Dodo suggests that Milly rest because many people are looking for her due to the bad news circulating. Milly is also forbidden by Dodo to turn on her phone, especially to access her social media, which is already filled with insults. Dodo does this to keep Milly safe and prevent her from becoming overly sad. This behavior demonstrates Dodo's concern for Milly. Dodo's attitude toward Milly illustrates the caring aspect, which is a manifestation of mutual love, in accordance with Fromm's theory regarding the object of love.

2. Representation of the Object of Motherly Love

Maternal love has two important aspects in a child's life: care and responsibility. A mother will-

ingly cares for her child as long as she is alive, regardless of what happens to herself. A mother's love is unconditional and asks no reciprocation. In Valerie Patkar's novel, *Logika Asa*, the object of maternal love is depicted in several characters, including Mamah Milly (Aunt Mimi) and Mama Ardan.

Data 1

"Mamah seneeng banget punya anak kayak Milly." Sejak kecil sebelum berangkat sekolah, dengan telaten Mamah akan menyisir rambut gue yang ikal dan mengembang. "Lihat, deh...." Mamah menaruh sebelah tangannya di pundak gue, sambil menunjuk bayangan di cermin yang memperhatikan kami berdua. "Milly cantik banget, kaaan? Di rumah ini, nggak ada yang paling cantik selain Milly." (Patkar, 2024:91)

"Mommy is so happy to have a daughter like Milly." Since I was little, before leaving for school, Mom would meticulously comb my curly, bouncy hair. "Look..." Mom put a hand on my shoulder, pointing to the reflection in the mirror that showed the two of us. "Milly is so beautiful, isn't she? In this house, there's no one more beautiful than Milly." (Patkar, 2024:91)

This data shows a conversation between Mom and Milly. The conversation took place when Milly was little. Milly recalled an incident she experienced with her mother. When Milly was little, Mom would always comb her hair before leaving for school. She felt proud to have a beautiful daughter like Milly. Mom even often remarked that Milly was the most beautiful child in the house.

Mom's actions illustrate the love she felt for Milly. According to Fromm's theory, motherly love is based on caring and responsibility. Mamah Milly shows both aspects, shown by her concern for Milly when she was little, who always combed her hair every day before going to school. This behavior is also included in the aspect of responsibility, because as a mother, Mamah Milly has the responsibility to take care of her own child. The existence of aspects of care and responsibility from Mamah Milly towards Milly supports the data citation that the character of Mamah Milly



depicts maternal love. Mamah Milly also expressed that she was very proud to have a child like Milly, without any reason showing that Mamah Milly's love for Milly is unconditional in accordance with Fromm's theory of maternal love.

Data 2

Saya hampir memasukkan suapan selanjutnya karena terlalu lahap memakan masakan perempuan paruh baya lembut yang belakangan saya ketahui bernama Tante Mimi. Tadinya saya pikir, alasan dia tidak memakan masakan ibunya yang enak ini adalah karena tidak menyukainya, tapi ternyata saya salah. Milly selalu marah kalau Tante paksa-paksa buat makan. (Patkar, 2024:134)

I almost swallowed another bite because I was so engrossed in the cooking of the gentle middle-aged woman, whom I later learned was Aunt Mimi. I initially thought she didn't eat her mother's delicious cooking because she didn't like it, but I was wrong. Milly always got angry when Aunt Mimi forced her to eat. (Patkar, 2024:134)

This excerpt depicts a conversation between Dion and Mother Milly, also known as Aunt Mimi. When Dion visited Milly's house, his mother served him a large amount of food and urged him to eat. In the middle of eating, Aunt Mimi suddenly blurted out that Milly always got angry with her for forcing Milly to eat. Even though Aunt Mimi had cooked Milly's favorite food, Milly still refused to eat for fear of gaining weight.

Caring is one aspect of a mother's love. Mother Milly's actions included reminding Milly to eat and never stopping cooking even when Milly refused to eat. In accordance with Fromm's theory, the object of maternal love is based on aspects of care and responsibility. Mamah Milly's behavior illustrates these two aspects. Caring is demonstrated when she constantly reminds Milly to eat, and responsibility is demonstrated when she consistently cooks for her family and child, even though her child refuses to eat. Mamah Milly's character depicts maternal love, supported by the caring and responsibility aspects of a mother.

Data 3

"Terus band kamu gimana sekarang, Ardan? Mama lihat kemarin konsernya ramai sekali." (Patkar, 2024:264)

"So, how's your band doing now, Ardan? I saw the concert was really crowded yesterday." (Patkar, 2024:264)

This sentence depicts a conversation between Mama Ardan and Ardan. Prior to this incident, Ardan had invited his mother to attend his band's concert. However, she did not attend for some reason. Although Mama Ardan did not attend the concert, she still kept up to date with the progress of Ardan's concert.

Mama Ardan's actions are representative of the object of maternal love. Mama Ardan demonstrates maternal love for Ardan as both mother and son. Mama Ardan shows concern for Ardan by inquiring about the band's progress. Even Ardan's mother knew that Ardan's band concert was well-attended. Although she had previously seemed indifferent to Ardan, she still cared for him as her son. Her actions made Ardan feel that his mother cared about him. Ardan's actions exemplify the caring aspect of maternal love. According to Fromm's theory, caring is one of the foundations of maternal love.

Data 4

"Mil, kamu gimana keadaanya?"

"Mamah sama Papah khawatir, gpp nggak kalau kita nyamper Milly ke kos?"

"Nggak usah, aku baik-baik aja."

"Tetep di rumah aja, jangan kesini" (Patkar, 2024:274)

"Mil, how are you?"

"Mom and Dad are worried. Is it okay if we go to Milly's boarding house?"

"No need, I'm fine."

"Stay home, don't come here." (Patkar, 2024:274)

This data is a telephone conversation between Milly's mother and Milly. Milly's mother had tried to contact Milly several times, but this was the first time Milly had responded. Milly's situation away from home made Milly's mother ask about Milly's

condition after the bad incident that happened to her. Milly's mother was worried about Milly and wanted to go to her boarding house, but Milly refused.

Caring is one aspect of maternal love. Milly's mother is worried about Milly's situation, as she is far from home. According to Fromm's theory, the object of maternal love is based on caring and responsibility. Milly's mother's behavior reflects both aspects. Her concern for Milly exemplifies both aspects of caring and responsibility. Caring is reflected in her concern for Milly, and responsibility is reflected in her mother's commitment to her child's life and safety.

3. Representation of the Object of Erotic Love

This love is unique in that two people can become one, truly united, of their own free will and without coercion from any party. Erotic love is based on a specific individual attraction to one person among several. A supporting aspect of this love is willingness. Willingness refers to a person's sacrifice for the person they love. In Valerie Patkar's novel "Logika Asa," the object of erotic love is represented in its characters. Erotic love is predominantly depicted in two characters: Milly and Dion. Milly and Dion are the main characters in this novel, and the plot focuses on their lives.

Data 1

"Gue suka banget sih sama dia." Sepuluh tahun lalu, setiap Rabu gue akan selalu heboh berlarian dari gedung Fakultas Teknologi Mineral menuju Gelanggang Mahasiswa yang jaraknya satu kilometer untuk menonton pertandingan judo seorang senior kampus. Thea bilang setiap melihat dia, gue selalu melongo seolah ada beban pikiran yang menyiksa gue. Padahal, kepala gue hanya diisi segumpal keheranan yang bunyinya sama: Kok bisa ya ada cowok sesempurna dia di dunia ini?" (Patkar, 2024:7).

"I really like him." Ten years ago, every Wednesday I would frantically run from the Faculty of Mineral Technology building to the Student Arena, a kilometer away, to watch a senior's judo match.

Thea said that every time I saw him, I would gape as if I had a burden on my mind. But in reality, my mind was filled with a lump of wonder that sounded the same: How could there be such a perfect guy in this world?" (Patkar, 2024:7).

This excerpt depicts a dialogue between Milly and her friend, Thea. Milly expresses her crush on a senior named Dion. She truly loves Dion in every aspect, believing him to be the perfect guy. Milly recalls her routine ten years ago: every Wednesday, she would run long distances to watch his judo matches. Her affection stems from her initial encounter with Dion on their campus.

Milly's actions represent an erotic love object. Erotic love is demonstrated by Milly toward Dion. Milly states that she likes Dion voluntarily. This also illustrates Milly's specific individual attraction to Dion, a senior. Furthermore, Milly is willing to run long distances every Wednesday just to watch Dion's judo matches. Milly's actions toward Dion demonstrate the willingness aspect, which is a defining characteristic of erotic love. Milly's actions are categorized as erotic love because they contain two distinct aspects. supports erotic love, namely attraction and willingness.

Data 2

"Nggak. Milly nggak suka sama gue. Dia mah deketin gue karena ada maunya. Dia butuh gue jadi informannya. Milly sukanya sama Dion." Seketika saya berhenti menuangkan Indomie yang sudah matang ke piring setelah mendengar ucapannya.

"Hah?" Dirga, Glendy, dan Trian terkejut setengah mati. Saya sampai menoleh dan menatap Ardan keheranan, yakin kalau dia sedang bercanda.

"Iya Milly tuh suka banget sama Dion." Ardan langsung menoleh ke arah saya. "Naksir banget tuh dia sama lo. Dia sampe rela kerjain semua tugas gue cuma demi bisa tanya-tanya tentang lo." (Patkar, 2024:115)

"No. Milly doesn't like me. She only approached me because she wanted something. She needed me to be her informant. Milly likes Dion."



I immediately stopped pouring the cooked Indomie onto my plate after hearing her words.

“Huh?” Dirga, Glendy, and Trian were shocked. I turned and stared at Ardan in surprise, convinced he was joking.

“Yes, Milly really likes Dion.” Ardan immediately turned to me. “She really likes you. She's willing to do all my homework just to ask me about you.” (Patkar, 2024:115)

This quote depicts a conversation Ardan had with Dion and his friends, Glendy, Dirga, and Tian, while they were gathering at Dion's food stall. They all knew that Ardan and Milly were often together, making them think they were close, and that Milly liked him. However, Ardan denied this, claiming he often spent time with Milly because she asked him for help with his homework. Ardan's friends still didn't believe that Ardan and Milly weren't close, given their closeness. So Ardan explained that Milly actually had feelings for Dion and was willing to do all of Ardan's homework to get information about Dion from Ardan, his older brother and friend.

Ardan's statement to Dion and his friends shows that Milly was willing to sacrifice herself for Dion by doing all of Ardan's homework to get information about Dion from him. Milly did this because she knew Ardan was Dion's older brother and friend. Milly's actions were self-sacrificing. Milly's self-sacrificing attitude for Dion demonstrates erotic love. Consistent with Fromm's argument, erotic love is based on willingness. Milly represents the object of erotic love for Dion.

Data 3

“I like her,” ujar saya cepat dan itu membuat Gani diam lagi. “Milly adalah satu dari sekian banyak hal yang saya inginkan. But as you know, Gani... I'll always give up on things I want the most. Like you. Pada akhirnya... saya dan kamu akan melakukan sesuatu yang harus kita lakukan. Like you are giving up on arts, like I am giving up on judo. Pada akhirnya kamu akan berusaha menyukai hukum, dan saya akan berusaha menyukai Pertambangan and we will still live. We will live.” Saya memberi penekanan pada Gani

(Patkar, 2024:168).

“I like her,” I said quickly, which silenced Gani again. “Milly is one of the many things I want. But as you know, Gani... I'll always give up on the things I want most. Like you. In the end... you and I will do what we must. Like you are giving up on arts, like I am giving up on judo. In the end, you will try to love law, and I will try to love mining, and we will still live. We will live.” I emphasize Gani. (Patkar, 2024:168)

This quote depicts a conversation between the characters Dion and Gani. Gani is the daughter of Ardan's father's friend. Gani and Dion were introduced by their parents for an arranged marriage. When they met, Dion confessed to Gani that he liked Milly. Dion emphasized that Milly was one of the things he wanted, but even so, he could only leave his life decisions to his father. This is similar to Gani's fate, having to sacrifice many things to obey his parents' orders.

Dion's actions illustrate his specific individual attraction to Milly. Dion openly declares to Gani that he likes Milly. This demonstrates that Ardan's behavior is a form of erotic love. This is in accordance with Fromm's theory that specific attraction to an individual is categorized as erotic love.

Data 4

Ketika kedua tangan sudah merengkuh, tubuh sudah menyatu, hingga wangi udara menyatu dengan wangi-wangi spesifik yang hanya dimiliki seorang individu, hati sudah menyerap segala macam perasaan yang sudah lama tersapu (Patkar, 2024:190).

When two hands are already embracing, bodies are already connected, and the air is filled with the specific scents unique to one individual, the heart is already absorbing all sorts of feelings that have long been swept away (Patkar, 2024:190).

The excerpt shows a dialogue between Milly and her friend, Thea. Milly reveals that she has a crush on a college senior named Dion. Milly truly likes Dion in every way, because she believes he is the perfect guy. Milly recalls her routine ten years ago, when she would run long distances every Wednesday to watch Dion's judo matches. Milly's

feelings for him stem from her initial encounter with Dion on their campus.

Milly's actions represent the object of erotic love. Erotic love is demonstrated by Milly's love for Dion. Milly declares that she likes Dion of her own free will. This also illustrates Milly's specific individual attraction to a senior named Dion. Furthermore, Milly is willing to run long distances every Wednesday just to watch his judo matches. Milly's attitude toward Dion demonstrates the willingness aspect that characterizes erotic love. Milly's actions are categorized as erotic love because her actions contain two aspects that support erotic love: attraction and willingness.

Data 5

Hingga akhirnya sepasang mata itu bisa menerjemahkan semua yang ada di kepala dan hatinya dengan serangkai kata. "Saya sayang sama kamu, Milly..." "Hanya itu yang bisa merangkul semua yang saya rasakan sekarang." Ada senyum kecil yang pahit, muncul dengan begitu lemah di bibirnya. "Hancur, disalahkan, melakukan semua yang sia-sia... saya seperti membuang-buang waktu saja. Jadi lebih baik... saya mengtakan sesuatu yang sudah sejak lama saya simpan." (Patkar, 2024:324)

Finally, those eyes were able to translate everything in her head and heart into a series of words. "I love you, Milly..." "That's the only way I can sum up everything I feel right now." A small, bitter smile appeared weakly on her lips. "Destroyed, blamed, doing everything in vain... I feel like I'm wasting my time. So, it's better... I'll say something I've been holding back for a long time." (Patkar, 2024:324)

This excerpt depicts a conversation between Dion and Milly. When Ardan meets Milly, after a long time, Dion finally expresses his feelings to her. After suppressing his feelings for Milly due to pressure from his father, he finally takes the courage to pursue his own desires. Dion's long-held feelings for Milly stem from his understanding that his future had always been determined by his father, leaving him with no choice. Therefore, Dion chooses to remain silent, fearing that Milly

would be hurt if he expressed his feelings but ultimately left her.

Dion demonstrates his sincerity in his feelings for Milly without any coercion from any party. In accordance with Fromm's theory regarding the object of erotic love, erotic love describes the process of uniting two individuals into one without any coercion. This is what Dion does to Milly; his actions demonstrate the manifestation of erotic love.

4. Representation of the Object of Self-Love

Self-love is an object of love that cannot be separated from love for other objects. Self-love does not mean that humans are selfish, always prioritizing themselves and harming others. The manifestation of self-love can be demonstrated through a sense of responsibility and self-care. Valerie Patkar's novel "Logika Asa" represents the object of self-love through its characters. The object of self-love is embodied by two characters: Dion and Milly. The depiction of self-love in these two characters is supported by aspects of responsibility and self-care.

Data 1

Saya selalu tahu apa yang saya mau sehingga saya lebih nyaman menyusun dan merencanakan sesuatu agar semua bisa berjalan sesuai prediksi (Patkar, 2024:15).

"I always know what I want, so I feel more comfortable organizing and planning things so that everything goes according to plan" (Patkar, 2024:15).

This data excerpt shows a monologue from Dion. Dion monologues to himself after meeting Dirga, who wants to introduce a girl to him, but he rejects her. Dion rejects Dirga's request because he is still not interested in girls and his life is focused solely on studying. Dion always knows what he wants. If he wants to learn, he dedicates his entire life to learning. Everything Dion does is always planned and organized by himself to ensure the results align with his desires.

Dion's actions are a reflection of self-love. Dion always knows what he wants without having to ask or seek advice from others. This attitude



reflects Dion's self-care. Dion also always organizes and plans things for himself so that what he does produces good results for himself. Dion's attitude is a form of self-responsibility. In accordance with Fromm's theory, self-care and responsibility are the foundations of self-love.

Data 2

Fungsi kamera telepon genggam saya selalu sama sejak dulu—mengabadikan makanan yang baru saja tersaji. Apa pun itu. Bagi saya, berada di kota baru artinya mencoba makanan baru. Itu yang membuat saya lebih memilih bepergian sendiri ke suatu tempat. Saya lebih suka makan sendiri agar saya bisa menikmati apa yang saya makan dan mengapresiasi setiap kudapan yang saya pesan dengan sepenuh hati (Patkar, 2024:30)

My cell phone camera has always had the same function—capturing freshly prepared food. Whatever it is. For me, being in a new city means trying new foods. That's why I prefer traveling alone. I prefer to eat alone so I can savor what I eat and wholeheartedly appreciate every dish I order (Patkar, 2024:30).

This quote illustrates Dion's actions. Dion always photographs the food he buys. Furthermore, whenever he visits a new city, he always tries its local specialties. Dion does this alone because traveling and experiencing food alone allows him to enjoy what he's doing more.

Caring is one aspect that underlies self-love. Dion's preference for eating alone to enjoy his food demonstrates self-care. Caring for oneself is one aspect of self-love. Dion enjoying what he eats is also a form of self-respect. Consistent with Fromm's theory of self-love, which is based on self-care, Ardan's behavior demonstrates self-love.

Data 3

Gue selalu bahagia jadi perempuan. Gue rasa, jadi seorang perempuan adalah anugrah terbesar yang Tuhan berikan ke gue (Patkar, 2024:180)

I've always been happy to be a woman. I feel like being a woman is the greatest gift God has given me (Patkar, 2024:180).

This quote depicts Milly's monologue to herself. Milly previously felt insecure about herself because of her fat body and curly hair. Over time, Milly began to make peace with herself, feeling proud that she was created as a woman.

Milly's actions are a reflection of self-love. Milly is proud to have been created as a woman and always feels happy in that state. Milly's actions are a manifestation of her self-love. The aspect of responsibility is depicted through Milly's attitude of gratitude for being created as a woman and considering it a beautiful gift. Milly takes responsibility for herself through her actions as a woman. In accordance with Fromm's theory, caring and responsibility for oneself are aspects that underlie self-love. 5. Representation of the Object of God's Love

God's love is expressed when a person feels His presence in a real way. This is indicated by always remembering God in their every step. Valerie Patkar's novel *Logika Asa (As Logic)* represents the object of God's love in several of its characters. These two characters represent God: Dion and Milly. Both characters feel His presence in their lives.

Data 1

Algoritma mirip seperti takdir. Bedanya, takdir hanya Tuhan yang mengatur. Algoritma bisa diatur oleh siapa pun (Patkar, 2024:31 – 32).

Algorithms are similar to destiny. The difference is that only God controls destiny. Algorithms can be controlled by anyone (Patkar, 2024:31-32).

This excerpt shows a monologue from Dion. Dion discusses algorithms as he visits a gudeg restaurant he found on social media. According to Dion, algorithms are similar to destiny; algorithms emerge based on the data we desire, unlike destiny, which is predetermined. Algorithms can be controlled by humans, but destiny can only be controlled by God.

Dion's statement illustrates God's love for Dion. According to the object theory of God's love, God's love is based on human belief in His real existence and constant remembrance of Him throughout life. Dion's actions demonstrate his

belief in God, as he asserts that destiny is God's will.

Data 2

Gue selalu bahagia jadi perempuan. Gue rasa, jadi seorang perempuan adalah anugrah terbesar yang Tuhan berikan ke gue (Patkar, 2024:180).

I've always been happy being a woman. I feel that being a woman is the greatest gift God has given me (Patkar, 2024:180).

The data excerpt shows a monologue from the character Milly. Milly tells herself that as long as she is a woman, she has always felt happy. Although Milly had previously felt insecure about herself, she has finally reached this point. Milly feels proud and happy for God's destiny in creating her as a woman. She believes that being a woman is the greatest gift she has received in this world.

Milly's actions are a manifestation of God's love. Milly's pride in being a woman stems from her belief that this gift comes from God. Milly believes in the real existence of God, who has bestowed blessings on her in life. Milly's attitude reflects God's love because she considers and constantly remembers God in her life. This is in line with Fromm's theory of the object of God's love, which states that God's love can be expressed when a person feels His real presence and constantly remembers Him throughout their life.

DISCUSSION

The representation of the object of love in Valerie Patkar's novel **Logika Asa**, combined with Erich Fromm's theory of the psychology of love, yields five depictions of the object of love. The objects of love depicted are fellow love, maternal love, erotic love, self-love, and erotic love. The research results show that Valerie Patkar's novel "Logika Asa" represents the five objects of love proposed by Erich Fromm. Each object of love encompasses several aspects that serve as the basis for the depiction of the object of love by each character.

These five objects of love are embodied in each character in Valerie Patkar's novel "Logika

Asa." However, there are several objects of love that are less frequently depicted in the characters: self-love and God-love. The most prominent objects of love are fellow love and erotic love. The object of love depicted in characters who have relationships as family and friends is based on aspects of caring and responsibility for others. The character who most closely represents the object of love among others is Ardan. Meanwhile, the object of erotic love is manifested in the romantic relationship of a couple. The characters representing the object of erotic love are Milly and Dion. The representation of the object of erotic love is based on a specific attraction to the individual and the presence of sacrifice.

The object of love is not limited to romantic partners, but also includes other objects such as friendships, the environment, and even each individual's personal life. This demonstrates a shift in how people interpret love in the real world and in literary works. Through this study, readers and researchers can delve deeper into how novels represent the object of love. In a scientific context, this research contributes to the development of literary studies, particularly in the representation of the object of love. It can enrich the discourse of literary criticism by offering new perspectives on the relationships between characters in literary texts. This research can also serve as a reference for further research interested in the study of love in literature.

CONCLUSION

Based on the research and discussion on "The Representation of Love Objects in Valerie Patkar's Novel "Logika Asa": A Psychological Study by Erich Fromm," it can be concluded that the five objects of love proposed by Erich Fromm—love for others, love for mothers, erotic love, self-love, and love for God—are depicted through the characters in the novel as follows.

First, the object of love for others is represented through the selfless caring and responsibility demonstrated by Ardan and Dodo toward others. Ardan demonstrates this love for others toward more than two characters, namely Dion and Milly.



Dodo only demonstrates this love for Milly. Second, maternal love is depicted through the sacrifice, attention, and unconditional affection shown by mothers like Milly and Ardan's mother. Third, erotic love is manifested in the form of a specific attraction to another individual, sacrifice, and commitment made by characters like Milly and Dion. Fourth, self-love is manifested through concern for one's own needs, life planning, and self-esteem, especially in Ardan and Milly. Fifth, God's love is reflected through the recognition of God's power, gratitude, and spiritual beliefs held by characters like Dion and Milly.

Overall, this study proves that Erich Fromm's theory of love can be applied to analyze the psychological development of characters in literary works, particularly the novel "Logika Asa." The representation of these five objects of love not only enriches the characters' characterizations but also reflects the complexity of human relationships in the realities of life.

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