Analysis of Genetic Structuralism in the Novel *Egosentris* by Syahid Muhammad

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ABSTRACT

This study aims to analyze genetic structuralism in the novel *Egosentris* by Syahid Muhammad by focusing on structural elements, human facts, and the author's worldview. The research employs a descriptive qualitative method, with the novel *Egosentris* serving as the primary data source. The research population consists of the entire content of the novel, while the sample comprises selected textual excerpts relevant to the genetic structuralism approach. The data are in the form of quotations that represent structural elements, human facts, and the author's worldview, which were collected through intensive reading and systematic note-taking techniques. The researcher acts as the main research instrument, supported by data classification tables. The collected data were analyzed using descriptive qualitative analysis by relating the structure of the literary work to its social context, the author's background, and the worldview underlying the creation of the novel. The results indicate that 16 relevant excerpts were identified, consisting of 60 excerpts related to structural elements such as theme, plot, characters and characterization, setting, point of view, and moral values that dominate the narrative development, 3 excerpts reflecting human facts in the form of psychological conflicts, social relations, and social pressures experienced by the characters, and 4 excerpts representing the author's worldview that convey criticism of egocentric attitudes, a lack of empathy, and the search for personal identity in social life. These findings confirm that the novel *Egosentris* demonstrates a close relationship between literary structure and the author's social reality as examined through the genetic structuralism approach.

Keywords: analysis, genetic structuralism, novel

Analisis Strukturalisme Genetik pada Novel *Egosentris* Karya Syahid Muhammad

ABSTRAK

Penelitian ini bertujuan untuk menganalisis strukturalisme genetik dalam novel *Egosentris* karya Syahid Muhammad dengan menitikberatkan pada unsur struktural, fakta kemanusiaan, dan pandangan dunia pengarang. Penelitian ini menggunakan metode kualitatif deskriptif dengan sumber data berupa teks novel *Egosentris* karya Syahid Muhammad. Populasi penelitian mencakup keseluruhan isi novel, sedangkan sampel penelitian berupa kutipan-kutipan teks yang relevan dengan fokus kajian strukturalisme genetik. Data penelitian berupa kutipan-kutipan yang merepresentasikan unsur struktural, fakta kemanusiaan, serta pandangan dunia pengarang, yang dikumpulkan melalui teknik pembacaan intensif dan pencatatan sistematis. Instrumen penelitian adalah peneliti sendiri dengan bantuan tabel klasifikasi data. Data yang telah terkumpul kemudian dianalisis menggunakan analisis deskriptif kualitatif dengan mengaitkan struktur karya sastra dengan konteks sosial, latar belakang pengarang, serta pandangan dunia yang melatarbelakangi penciptaan karya. Hasil penelitian menunjukkan terdapat 16 kutipan data yang relevan, terdiri atas 60 kutipan unsur struktural yang meliputi tema, alur, tokoh dan penokohan, latar, sudut pandang, dan amanat yang mendominasi pengembangan cerita, 3 kutipan fakta kemanusiaan yang mencerminkan konflik psikologis, relasi sosial, serta tekanan sosial yang dialami tokoh, dan 4 kutipan pandangan dunia pengarang yang menampilkan kritik terhadap sikap egosentris, rendahnya empati, serta pencarian identitas diri dalam kehidupan sosial. Temuan ini menegaskan bahwa novel *Egosentris* merepresentasikan hubungan yang erat antara struktur karya sastra dan realitas sosial pengarang sebagaimana dikaji melalui pendekatan strukturalisme genetik.

Kata kunci: analisis, strukturalisme genetik, novel

INTRODUCTION

Literature is a form of expression of an author's thoughts and perspectives, expressed in written works as a reflection on life through the use of meaningful language. Over time, literature has become understood not only as an aesthetic expression through beautiful diction, but also as a medium for representing various social realities, human experiences, and life values, conveyed through the use of freer and more contextual language (Ahyar, 2019) (Faruk, 2021). Literary works reflect the realities of human life, and the stories within them are not significantly different from the realities of everyday life (Wigati & Widowati, 2017). Literary works are typically created from the author's perspective on life, both the author's own stories and the stories of those around them, from various social, cultural, economic, political, and other backgrounds (Chairunnisa et al., 2022). One literary work that represents the realities of human life from various backgrounds is the novel. A novel is a prose literary work that represents the complexity of human life through textual construction and the influence of social contexts outside the text (Salsabila & Alwi, 2025). A novel embodies various aspects of life within humans and their social environment (Fachrudin et al., 2022). Novels have more complex stories with longer plots than short stories. A novel is a prose literary work whose content depicts most of the main character's life and has an interesting plot and various conflicts (Lafamane, 2020; Sari, 2015). The stories contained in the novel are representations and depictions of human life with the environment and its surroundings that have life values (Gunawan, 2020). There are different conflicts and problems in each novel according to the author's imagination and the meaningful messages contained within the story (Ahyar, 2019).

The conflicts and issues raised will not differ significantly from existing social facts. Conflict itself comes in various forms, one of which is social conflict (Paulia et al., 2022). This is because novels and other literary works are shaped by the realities of social life and human statements about existing problems (Sigalingging, 2020). Thus, novels and other literary works are never free from social facts and the realities of human life and their environment (Artika, 2023).

The relationship between literature and social facts can be analyzed using genetic structuralism theory. Genetic structuralism theory is one theory that emphasizes the connection between literary works and the realities of human life (Helaluddin, 2019) (Faruk, 2021). Genetic structuralism theory not only examines intrinsic and extrinsic elements but also examines social classes, social facts, human facts, and worldviews (Shinta, 2021). A pioneer of genetic structuralism theory and studying the relationship between literary works and the realities of life is Lucien Goldmann, a French philosopher. According to him, a literary work cannot stand alone without external counterbalance (the social reality of human life) (Shinta, 2021) (Sujarwa, 2019). The development of genetic structuralism is based on a rejection of pure structuralist analysis, which only examines intrinsic and extrinsic elements (Pratiwi et al., 2017; Ahmadi & Kartiwi, 2020). This theory is also the result of the author's thoughts emerging from the author's life experiences with their environment (Helaluddin, 2019). Essentially, Goldmann simply wants to emphasize that literary works are representations of real life written based on human facts and the author's worldview (Kamila et al., 2023; Nurhasanah, 2015).

There are many realities of life that can inspire and inform the imagination of authors, such as issues of mental health. Mental health is not only about a stable mental state and being able to cope well with life's stresses. However, mental health is also about good communication, interaction, and social relationships with the surrounding environment. In this case, aligning thought patterns with behavior requires good mental development to maintain mental health (Trisnawati, 2022). Discrimination, bullying, racism, harassment, and similar issues have been occurring for years, even contributing to many people committing suicide. Perpetrators are indifferent to the con-

sequences of their victims. They have many reasons for doing so, and it's not uncommon for perpetrators to engage in harmful behavior without any clear justification. These mental health issues are also explored in Syahid Muhammad's novel, Egosentris.The novel "Egosentris" tells the story of three friends from diverse backgrounds. The three friends, Fatih, Saka, and Fana, are psychology students and are considered serious about mental health issues. However, despite their status as psychology students, some in the class are indifferent to mental health, both for themselves and those around them. The conflicts and problems that arise in the novel also draw on real-life stories (Muhammad, 2020).

Based on the background outlined, this research aims to address several key questions: the structural elements that make up Syahid Muhammad's novel "Egosentris," how the reality of humanity is represented through the events, characters, and conflicts in the novel, and how the author's worldview is reflected through the story's structure and the characters' attitudes. This problem formulation is crucial for uncovering the relationship between the structure of the literary text and the social reality underlying the work's creation. In line with the research problem formulation, this study aims to comprehensively describe the structural elements of the novel "Egosentris," identify various forms of human reality that depict psychological conflict and social relations, and analyze the author's worldview based on a genetic structuralism approach. Through these objectives, this research is expected to provide a deeper understanding of the dialectical relationship between literary works, authors, and their social contexts. The benefits of this research are divided into two: theoretical and practical. Theoretically, this research is expected to enrich the body of Indonesian literary studies, particularly research that uses Lucien Goldmann's genetic structuralism approach to examine novels with social and humanitarian themes. Practically, the results of this study are expected to serve as a reference for students and literary researchers conducting similar studies, as well as supporting material for learning literary appreciation in educational settings, particularly in understanding the relationship between literary works and the realities of social life.

Previous research that is relevant to this research is "The Author's World View in the Mellow Yellow Drama Novel by Audrey Yu Jia Hui: A Study of Genetic Structuralism" by (Fernando et al., 2018) with the results of a mixed storyline, most of the settings are in the city of Surabaya and Virginia with the time setting when the main character Audrey was small, the chaos of 1998, when Audrey was studying abroad, and when Audrey returned to Indonesia. In his research, he also raised the theme of the dimensions of the ego level and social level with a historical background. Then there is "Social Reality in the Novel Laut Bercerita by Leila S. Chudori: A Genetic Structuralism Analysis" researched by (Sembada & Andalas, 2019), with the results of the research the existence of social reality in the novel between the characters and their surroundings, as well as the worldview of the novel's author who opposes the absoluteness of the New Order government and continues to criticize the government. There is also a study entitled "Humanitarian Facts in the Novel Tentang Kamu by Tere Liye that Reflect the History of the PKI: A Study of Lucien Goldmann's Genetic Structuralism" by (Nurmalayani et al., 2021) which has a research focus towards humanitarian facts related to the history of the PKI and presents various social facts related to economics, social relations, and politics. In 2022, a study entitled "Analysis of Genetic Structuralism in the Novel Gadis Kretek by Ratih Kumala" by Dinata et al., 2022, examined the relationship between the novel and the history of kretek cigarettes from the 15th to the 21st century, as well as the social facts and worldviews in the novel Gadis Kretek. In 2023, a study entitled "Budhi Kurniawan's Novel Buku Merah Kirayu (A Study of Lucien Goldmann's Genetic Structuralism)" by Putri, 2023, examined the theory of genetic structuralism in the novel. The results were words, sentences, or paragraphs that align with the five concepts of genetic struc-

turalism theory: human facts, collective subjects, worldviews, the structure of the work, and the dialectic of understanding and explanation, which demonstrates the conflict between citizens and the government.

Many other studies have examined genetic structuralism in novels. Referring to the studies mentioned in the previous paragraph, the researcher is also interested in conducting a similar study entitled "Analysis of Genetic Structuralism in the Novel Egosentris by Syahid Muhammad." This research will be a novelty in genetic structuralism research, because the novel that is the object of this research has a background story about mental health. Mental health itself has become a highly echoed issue and is juxtaposed with freedom to do anything at this time. In this case, the author will analyze the facts of humanity and the author's worldview on mental health.

METHOD

The research method used in this study is qualitative. This is because the data collected is in written form and will be discussed in detail through description. Qualitative research methods involve collecting data and then explaining the data in detail in the results and discussion sections (Fraenkel et al., 2012; Razak, 2017). Qualitative research aims to gain a deeper understanding of human problems and their social conditions, which can help researchers explain how subjects derive meaning from their surroundings and the influence of that meaning on them (Rifa'i, 2023; Fadli, 2021). In qualitative research, researchers will understand the natural events and the background atmosphere during the research (Malahati et al., 2023; Abubakar, 2021). Therefore, qualitative methods are closely related to observing, understanding, recording, and describing these in detail.

In this study, data was obtained through a thorough reading of Syahid Muhammad's novel, Egosentris. This process continued with the identification and recording of data related to structural elements, human facts, and the author's

worldview reflected in the text. The classified data is then analyzed and systematically described in the results and discussion sections to gain a comprehensive understanding of the application of genetic structuralism to the novel.

RESULTS
1. Intrinsic Elements
1.1 Tema
Quote 1

Semua orang seolah mengalami krisis yang sama. Hingga setiap kata dan perilaku meneriakkan sebuah keinginan dengan harga mati; kebebasan. Kata-kata saling menerbangkan arogansinya. Melayang tak tentu arah di laman maya, demi kebutuhan jiwa pribadinya, atau keperluan politik dan organisasi. Setiap hari, tak pernah lelah berita-berita penjeratan memenuhi layar kaca dan gawai setiap orang. (Muhammad, 2020:10).

Everyone seems to be experiencing the same crisis. To the point where every word and action screams a desire at all costs: freedom. Words tumble into each other's arrogance. Drifting aimlessly across cyberspace, for the sake of personal spiritual needs, or political and organizational needs. Every day, news of entrapment never tires of filling everyone's screens and devices. (Muhammad, 2020:10).

This theme represents a pattern of human behavior that echoes the idea of ??freedom in everything. Competing with one another, whether for personal, political, economic, organizational, and other interests. News of this competition continues to be broadcast widely every day, with no concern for the impact on others. From Lucien Goldmann's genetic structuralism perspective, this theme is an expression of the collective consciousness of certain social groups living under the pressure of social relations.

1.2 Plot

Quote 2

> Ingatan Fatih menjelajahi masa lalu yang dipendamnya lama-lama.... (Muhammad, 2020:27)
> Fatih's memory explores a past he has long suppressed... (Muhammad, 2020:27)

Through this quote, the novel Egosentris uses a mixed plot that connects the past with the present. The use of flashbacks demonstrates that past experiences play a significant role in shaping the characters' present-day awareness and attitudes. This aligns with Goldmann's view that the structure of a literary work is always related to the historical structure that underlies it. This data quote is supported by the data quote on page 86 of the novel, which also uses flashbacks.

1.3 Characters and Characterizationn

Quote 3

> Darinya Saka paham Fatih sedang tidak ingin diganggu. Terlebih ini bukan kali pertama bagi Fatih yang bersikap naik-turun seperti itu. Kadang diam, tiba-tiba ceria, lalu dingin, kemudian hangat. Tak ada kondisi Fatih yang bisa bertahan lama. (Muhammad, 2020:116)
> From this, Saka understood that Fatih didn't want to be disturbed. Moreover, this wasn't the first time Fatih had such fluctuating behavior. Sometimes he was quiet, then suddenly cheerful, then cold, then warm. None of Fatih's states lasted long. (Muhammad, 2020:116)

One of Fatih's defining characteristics was his volatile emotions and feelings. As in the quote above, Fatih was initially gloomy, then when he met the cireng seller, he became warm and happy, but after arriving at his rented house, he became silent and gloomy again. This demonstrates Fatih's character, who is easily influenced by the circumstances and conditions of his surroundings.

Quote 4

> "Kalau abis makan langsung cuci dong! Jangan seenaknya ditaruh di mana aja," bentakku.
> "Ya udah, nggak usah nyolot ngomongnya atuh. Biasa aja," balas adikku. (Muhammad, 2020:46-47)
> "When you're done eating, wash it right away! Don't just leave it anywhere," I snapped.
> "Okay, don't be so loud. It's normal," my sister replied. (Muhammad, 2020:46-47)

Saka's tough attitude reflects the power relations within the family, as he feels privileged as the eldest child to oppress his younger siblings. However, Saka's demeanor outside is very different; he becomes very friendly. This demonstrates the contrast between private and public spaces, emphasizing the social demands that force someone to constantly adapt to the expectations of their environment.

Quote 5

> "Sediihhh. Kok jahat banget temen-temen kamu? Sekarang, aku ngerti apa yang ngebentuk kamu jadi kayak gini. Tenang, tapi pikirannya dalem. Kamu ternyata nyimpan dendam yang juga dalem." (Muhammad, 2020:93)
> "It's sad. Why are your friends so mean? Now I understand what made you like this. You're calm, but your thoughts are deep. You're holding a deep grudge." (Muhammad, 2020:93)

In quote 5, Fana shares Fatih's sadness when he recounts his past. Fana easily senses others' feelings by showing empathy and acceptance. Fana's empathetic nature allows others to share their experiences calmly without fear of judgment.

1.4 Background

Quote 6

> Sesampainya di rumah kontrakan, Fatih langsung masuk ke dalam kamarnya sambil

memegangi kedua sisi matanya oleh tangan kanannya dan menutup kamarnya cukup kencang.(Muhammad, 2020:116)
Upon arriving at the rented house, Fatih immediately went into his room, holding both sides of his eyes with his right hand and closing the door tightly. (Muhammad, 2020:116)

In excerpt 6, Fatih enters his room in the rented house. The rented house is where the main characters, Fatih, Fana, and Saka, lived during their college years. This setting is one of the most frequently mentioned settings, given that the main characters live in the same place and engage in different activities.

Quote 7

Hari kian malam, perut para penghuni kontrakan mulai berisik manja ingin diberi makan. (Muhammad, 2020:17)
As night fell, the tenants' stomachs began to growl, begging for food. (Muhammad, 2020:17)

This quote illustrates one of the time settings: nighttime, when the atmosphere in their boarding house was beginning to darken. Through the word "stomach" and the phrase "want to be fed," the author suggests that the characters were hungry. Thus, this quote emphasizes the residents' activity, as they were discussing the menu and eagerly awaiting dinner.

Quote 8

Dipandunya Fatih oleh Bi Asih untuk melihat sang ibu yang kini sekaku tembok yang mengelilinginya. Wajah sang ibu dingin dan datar. Entah dia bahagia atau bersedih saat mati. Fatih tak tahan, tangannya seketika mengepal, Fatih langsung berdiri dan berbalik. (Muhammad, 2020:311).
Fatih was guided by Bi Asih to see her mother, who was now as stiff as the walls surrounding her. The mother's face was cold and flat. Either he was happy or sad when he died. Fatih couldn't stand it, his hands suddenly clenched into fists, Fatih immediately stood up and turned around. (Muhammad, 2020:311).

This quote describes the background of a very deep sorrow when Fatih has to face the reality of losing his mother forever. The author uses the symbolism of the yellow flag and natural elements such as rain to strengthen the impression of sadness when he arrives at his childhood home. Fatih's emotions escalated when he saw the figure of his mother who was lying still, creating a moment of farewell that felt very cold and suffocating.

1.5 Point of View

Quote 9

Aku dekat dengan Fana dan Saka sejak semester dua. Tapi kedekatanku dengan Fana terasa lebih dalam, mungkin karena dia perempuan. ... (Muhammad, 2020:35)
I've been close to Fana and Saka since the second semester. But my closeness with Fana feels deeper, perhaps because she's a woman. … (Muhammad, 2020:35)

This novel uses multiple perspectives, allowing readers to see events from various characters' perspectives. In this excerpt, the story is told from Fatih's perspective, revealing his deeper emotional closeness to Fana. The use of the pronoun "I" here gives the impression that the reader is being invited to share personal secrets about the dynamics of the relationships between the characters.

Quote 10

Pilihan akhirnya mengarahkan mereka untuk mendatangi Dieng. Saka yang baru saja mengunjunginya, ... (Muhammad, 2020:36)
Their final choice leads them to Dieng. Saka, who had just visited, … (Muhammad, 2020:36)

This quote demonstrates the use of third-person perspective, the author's perspective knowing and observing all the characters' movements. By mentioning Saka's travel plans to Dieng and his background experiences, the author freely writes the storyline without being limited to a single character's thoughts. This third-person perspective is the most dominant in the novel Egosentris, as it provides a broader and more objective picture of all the events that occur.

1.6 Message

Quote 11

Apa yang membuat kita berpikir, kita tak punya cinta, atau tak dicintai?
Apa karena masing-masing kita terlalu sibuk mencari, hingga lupa menyadari bahwa kita memilikinya?
Apa karena ketidakcukupan yang memperdaya? (Muhammad, 2020:368)
What makes us think we don't have love, or aren't loved?
Is it because we're each too busy searching for it, that we forget to realize we have it?
Is it because of a deceptive insufficiency? (Muhammad, 2020:368)

Through the reflective questions in the quote above, the author conveys a message about the importance of self-awareness and gratitude amidst the frenzied search for validation. Readers are invited to reflect on themselves from social pressures and realize that love and self-worth already exist within, not merely from the opinions of others. This message emphasizes that steadfastness and a spiritual connection with God are far more valuable than simply pursuing recognition, which often leaves us feeling inadequate.

2. Extrinsic Elements

Literary works are not only built on intrinsic elements, but also shaped by extrinsic elements originating from outside the text. These elements include life values, the author's background, and the social conditions surrounding the creation of a work. In Syahid Muhammad's novel, Egosentris, the analysis of extrinsic elements aims to uncover the profound connection between the fictional narrative and the social and cultural contexts and the author's outlook on life. A summary of the analysis results is presented systematically as follows.

2.1 Life Values

Quote 12

".... Saat kita nyinyirin suatu hal, kita juga nggak sadar udah melakukan hal yang sama meski dalam konteks yang berbeda. Kedua, jangan kamu yang sebel kalo ada orang yang marah sama bercandaan kamu. Kayaknya, orang yang tersinggung malah jadi salah gara-gara nggak terima sama bercandaan orang lain. Kamu pikir orang nggak boleh ngerasa tersinggung?" Fana murka. (Muhammad, 2020:148).

"... When we criticize someone, we don't even realize we're doing the same thing, even if it's in a different context. Second, don't be the one who gets annoyed when someone gets angry at your joke. It seems like the person who's offended is actually in the wrong because they don't accept someone else's joke. Do you think people shouldn't feel offended?" Fana was furious. (Muhammad, 2020:148).

Through Fana's anger, this quote highlights ethical communication values ??that are often forgotten in today's friendships. In communication, speakers must show empathy by thinking carefully before speaking. Furthermore, this quote emphasizes that everyone has the right to feel offended when a remark hurts them, so we shouldn't hide behind the word "joking" to validate a lack of empathy. This reflects the novel's extrinsic critique of social phenomena, as most people often don't realize they're practicing double standards when judging others.

2.2 Author's Background

Quote 13

Ingin sekali menjadi perlipur lara, dari semua beban-beban yang menggerogoti kerut demi kerut seseorang.

Demi melipat ketakutan-ketakutan yang kusut, atau sekadar melepas senyum-senyum yang membumi.

Tapi apa daya, kita hanya bisa saling mendoakan.

Dan itu, sudah baik, cukup baik.

(Muhammad, 2020:122)

We yearn to be a comforter, from all the burdens that eat away at someone's wrinkles.
To smooth out tangled fears,
or simply to release humble smiles.
But what can we do? We can only pray for one another.
And that's good enough.

(Muhammad, 2020:122)

This quote demonstrates Syahid Muhammad's profound sensitivity to humanitarian issues and social empathy in all his works. This quote reveals the author's background as a sincere observer who desires to be a "soother" for the mental burdens experienced by others. He invites readers to recognize human limitations in helping others, thus placing prayer as the highest form of support possible. The author also implicitly warns readers to always maintain boundaries in their actions so as not to create or traumatize those around them. This outlook on life emphasizes that even though the world may seem harsh, humans must still prioritize gentleness and respect each other's varying responses.

2.3 Community Background

Quote 14

Dadanya dipenuhi benci saat ini. Pada masa lalunya, pada beberapa rekan Fatih yang tidak disukainya. Benci itu kian meluas, pada kehidupan sosial, pada setiap komentar di media sosial yang pernah dibacanya. Akan semua kekacauan yang dilihatnya, tangannya tak sanggup lagi mengetik jurnal hariannya.
(Muhammad, 2020:212-213).

His chest was filled with hatred now. It was for his past, for some of Fatih's colleagues he disliked. The hatred spread to his social life, to every social media comment he ever read. Because of all the chaos he saw, his hands could no longer type his daily journal. (Muhammad, 2020:212-213)

Quote 14 represents the condition of modern society, which has become trapped in unreasonable social standards and a culture of negative comments on social media. The author highlights how toxic the current digital environment is, how the amount of public criticism can destroy a person's self-confidence in an instant. Fatih's character reflects an individual with high emotional sensitivity who feels burdened by the chaos of online opinion. This shows that the psychological impact of social media affects not only the direct victims but also those who merely witness the hatred. Through this societal setting, the author harshly critiques the unhealthy digital interactions that have created real mental stress for many.

Human Facts

Human facts, in the study of genetic structuralism, are a reflection of social reality and human psychological conditions, as reflected in literary works. In Syahid Muhammad's novel "Egosentris," this concept is manifested through inner conflict, the complexity of social relations, and how characters respond to environmental pressures. This analysis aims to uncover how these human experiences represent the realities of life, the results of which are summarized below.

Quote 15

Tawa tadi seketika dicekik dan dilucuti oleh kalimat Bu Asni. "Banyak orang di luar sana yang akhirnya bunuh diri karena malu sama suara-suara yang barusan memenuhi ruangan ini. Untuk sekadar mengutarakan masalah atau isi hatinya. Mereka hanya ingin punya tempat untuk didengar tanpa harus ditertawakan. Bahkan mereka tidak meminta untuk diterima, cukup untuk dihargai
(Muhammad, 2020:55)

The laughter was immediately choked off and disarmed by Mrs. Asni's words. "Many people out there end up committing suicide because they're ashamed of the voices that just filled this room. Just to express their problems or their feelings. They just want a place to be heard without being laughed at. They don't even ask for acceptance, just to be appreciated." (Muhammad, 2020:55)

Through the character of Mrs. Asni, the author harshly critiques societal culture, particularly among psychology academics who tend to ridicule or belittle the mental states of others. This quote reflects the human reality of suicide, which is often triggered by suppressed feelings resulting from a lack of safe spaces to share. This reality is exacerbated by the tendency of modern humans to compare suffering rather than be empathetic listeners. The author also discusses the culture of gossip and divisiveness that often divides social relationships, leading to quarrels and difficulty in forgiving. Furthermore, the author highlights the crisis of digital morality, where unreasonable social standards and criticism on social media can psychologically cripple a person's self-confidence. Thus, the human reality in this novel serves as a warning to readers to be more discerning in their speech and to begin to appreciate the emotional vulnerability of others.

Author's Worldview

The author's worldview is an affirmation of ideas, attitudes, and values ??manifested through the story's structure, characterization, and conflict. Within the framework of genetic structuralism, this worldview is understood as an expression of the collective consciousness of a social group, not merely a personal opinion. In his novel Egosentris, Syahid Muhammad reflects his critique of egocentric attitudes, the crisis of empathy, and mental health issues in modern society. This analysis aims to examine the author's ideological position on the social reality he portrays, with the results summarized as follows.

Quote 16.

Tentang kehidupan media sosial yang membuat mereka terkungkung oleh jeratan sosial, oleh prasangka, oleh kemudahan untuk mengetahui kehidupan orang lain. ...
Menurut mereka, sebijak apa pun menggunakan media sosial entah untuk kepentingan branding atau melakukan kampanye kebaikan, tekanan-tekanan akan selalu ada dari orang-orang yang tidak setuju dan sependapat. Akhirnya mereka hanya akan berkutat di sana dengan segala keresahannya yang semakin hari semakin besar (Muhammad, 2020:283).
About their social media life, which has trapped them in social traps, prejudice, and the ease of access to other people's lives. ...
According to them, no matter how wisely they use social media, whether for branding or conducting charitable campaigns, there will always be pressure from those who disagree and those who share their views. Ultimately, they will simply remain trapped there, their growing anxieties (Muhammad, 2020:283).

The author's worldview in this quote depicts a collective anxiety about the negative impact of social media on the mental health of modern society. Through the perspective of Fatih, the author shows that the openness of information in cyberspace actually creates a new prison of prejudice and one-sided judgment from others. The author believes that psychological stress in the digital age often arises from conflicting thoughts and the endless need for recognition. Even if someone tries to spread kindness, the author highlights the painful fact that society's double standards will still find loopholes to judge. This emphasizes the author's ideological position, which encourages readers to be more aware of their own limitations so as not to sink into a pit of depression due to public expectations.

DISCUSSION

This discussion confirms that the novel Egosentris represents a dialectical relationship

between textual structure and social reality through the perspective of Lucien Goldmann's genetic structuralism. The novel's meaningful structure emerges from the collective consciousness of a social group facing a crisis of empathy, as seen in Quote 1, which states that "Everyone seemed to be experiencing the same crisis... Words unleashed each other's arrogance." This demonstrates that the themes of mental health and social pressure in the novel align with Goldmann's concept of human reality and worldview (Faruk, 2021). Fatih's character is not positioned as an isolated individual, but rather as a representation of modern society experiencing alienation, as emphasized in Quote 3 through his emotional state, which "fluctuates... Sometimes silent, suddenly cheerful, then cold" in response to an inhumane environment.

This finding reinforces the research of Sembada & Andalas (2019) that contemporary Indonesian novels often reflect the crisis of empathy in modern society through characters experiencing psychological distress. Egocentrism serves as a medium for social critique of egocentric culture, as seen in Excerpt 12, where Fana criticizes Saka's behavior: "When we criticize something, we don't realize we're doing the same thing." This unity between text structure and social reality demonstrates the relevance of genetic structuralism in reading the work as a collective human reality. This is further supported by the setting in Excerpt 6, namely the rented house as the center of the main character's activities, which emphasizes the intense friction between individuals from various backgrounds. This includes not only the rented house but also cafes, food stalls, hospitals, tourist attractions, campuses, and other settings.

Through the mixed plot demonstrated in Quote 2, namely "Fatih's memory explores his repressed past," it is clear that this subjective trauma is rooted in historical structures and power relations. For example, the power relations within the family in Excerpt 4 show Saka yelling at his younger sibling for feeling privileged as the first child, a reflection of social demands in the private sphere. Without a genetic structuralist analysis,

small-scale oppression dynamics like this would be seen as merely personality issues, when in fact they are part of a larger social construct.

A comparison of the two perspectives shows that genetic structuralism is more comprehensive in explaining the relationship between individual experience and social structure. Psychological conflict in Egocentrism is part of the reality of collective humanity, particularly related to the phenomenon of suicide triggered by the lack of a safe space to share stories. This is made explicit in Quote 15, through Ms. Asni's statement: *"Banyak orang di luar sana yang akhirnya bunuh diri karena malu sama suara-suara yang barusan memenuhi ruangan ini"* ("Many people out there have ended up committing suicide because they were ashamed of the voices that just filled this room."). This argument aligns with Nurmalayani et al. (Muhammad, 2021) who argue that modern literature depicts social crises through characters' inner conflicts. By using multiple perspectives (Quote 9) and third-person perspectives (Quote 10), the author highlights various personal anxieties into a unified narrative of humanitarian crisis.

However, this study recognizes the limitations of generalization due to its focus on only one object of study. The author's worldview regarding the entanglement of social media in Quote 16, which states that "the level of human depression is increasing not because of the demands of the times" but because of digital prejudice, is a crucial finding that needs to be tested in other works. This contrasts with the research by Sembada & Andalas (2019), which challenged the absolutism of the New Order government and criticized it. This study instead delves deeper into the author's sensitivity, as seen in Quote 13, about the desire to "provide solace" to the point of becoming an ideological stance against a harsh world. Therefore, the integration of human facts and worldview in this discussion proves that Egosentris is a sociological depiction that demands readers abandon their egocentric nature for the sake of mental health and collective well-being.

CONCLUSION

This study concludes that the novel Egosentris is a real-life representation that connects the text's structure with social reality through a genetic structuralism framework. Based on the findings of 16 data citations, there are 54 citations of intrinsic elements and 6 citations of extrinsic elements that collectively depict the complexity of humankind when facing social pressures. Furthermore, through the integration of 3 citations of human facts and 4 citations of the author's worldview, this study reveals a sharp critique of the empathy crisis, egocentrism, and social media toxicity.

This research data demonstrates that the novel is not simply an autonomous work of fiction, but rather a sociological document reflecting the dynamics of human relationships in the modern era. These extratextual findings demonstrate that the inner conflicts experienced by the characters are the accumulation of the collective consciousness of a social group constrained by societal standards. Thus, the novel serves as an ideological medium for the author to convey the importance of mental health and gentleness in interactions amidst a harsh world.

As an academic contribution, this research reinforces the acuity of the genetic structuralism approach in examining the relationship between individual experience and societal structures. This research is expected to serve as a reference for further literary studies and encourage a more in-depth analysis of humanitarian issues in contemporary Indonesian literature. This effort represents a crucial step in the development and preservation of Indonesian literature as a reflective mirror of the psychosocial conditions of its society.

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