

Representation of Psychological Experiences of Children from Broken Homes in Indonesian Song Lyrics: A Freudian Psychoanalytic Analysis

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ABSTRACT:

Background: Broken homes can impact a child's emotional and psychological development, leading to experiences such as sadness, anxiety, trauma, and difficulty managing emotions. These experiences emerge not only in social life but are also represented through popular culture, including song lyrics. Therefore, song lyrics can be used as a resource to understand how the psychological experiences of children from broken homes are constructed and expressed.

Aims: This study aims to identify the forms of psychological disorders of children from broken homes represented in Indonesian song lyrics and analyze these representations using Sigmund Freud's psychoanalytic theory, particularly the structures of the id, ego, and superego.

Methods: The study employed a qualitative approach with a library research design and content analysis methods. The primary data consisted of three song lyrics: "Diary Depresiku" and "Sekuat Hatimu" by Last Child, and "Beautiful Tak Sempurna" by Stand Here Alone. The data were analyzed through the process of identifying, classifying, interpreting forms of psychological disorders, and mapping their representations based on the concepts of id, ego, and superego in Sigmund Freud's psychoanalytic theory.

Result: The research results identified four forms of psychological disorders represented in the three songs: trauma, depression, anxiety, and emotional disturbance. Diary Depresiku represents trauma and depression; Indah Tak Sempurna represents depression, anxiety, and emotional disturbance; while Sekuat Hatimu represents depression, anxiety, and emotional disturbance. Depression is a category found in all songs. Based on psychoanalytic analysis, Diary Depresiku shows elements of id and ego, while Indah Tak Sempurna and Sekuat Hatimu show elements of ego and superego. Ego is the only personality structure found consistently in all three songs.

Conclusion: Indonesian song lyrics about broken homes represent complex psychological experiences, particularly depression, anxiety, emotional disturbances, and trauma, which can be more deeply understood through the dynamics of the id, ego, and superego. These findings suggest that song lyrics can serve as a source of analysis for understanding the psychological experiences of children with broken homes, while also broadening the application of psychoanalytic approaches in psychology, counseling, and popular culture.

Keywords: broken home; psychological disorders; song lyrics; psychoanalysis; Sigmund Freud.

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INTRODUCTION

Psychological disorders in children and adolescents are an important issue because they can affect emotional development, behavior, social relationships, and an individual's ability to live their daily lives (Ningrum et al., 2022; Sarfika et al., 2023). These issues become even more significant for children growing up in dysfunctional or broken homes. Divorce, parental separation, family conflict, and a lack of attention and affection can cause psychological stress that impacts a child's development (Suroso & Arsanti, 2023). Data from the Indonesia National Adolescent Mental Health Survey shows that approximately 34.9%, or 15.5 million Indonesian adolescents, experienced at least one mental health problem within a 12-month period (Erskine et al., 2024; Gintari et al., 2023; Wahdi et al., 2023). In children from broken homes, this condition can be reflected in emotional instability, fear, difficulty trusting others, a tendency to withdraw, temperamental behavior, difficulty controlling emotions, and even decreased academic achievement (Astuti et al., 2020; Nurwada et al., 2024). The magnitude of this impact indicates that psychological disorders in children from broken homes are not only important to study as a family issue, but also as a psychological and social phenomenon that requires deeper understanding.

Ideally, the family is the primary environment that provides a sense of security, love, attention, guidance, and role models for a child's development. A harmonious family life can support the development of positive attitudes, such as caring, responsibility, honesty, and the ability to build healthy social relationships (Defaza & Vitaloka, 2025; Lutfia, 2024). However, this ideal situation is not always found in real life. Prolonged conflict between parents can lead to divorce and lead to a loss of family stability. Children in this situation can experience the loss of a parental figure, emotional distress, loneliness, anger, anxiety, and even a tendency to withdraw from social circles (Veronika et al., 2022). This situation is increasingly relevant because divorce cases in Indonesia remain high, reaching 516,344 cases in 2022, 463,654 cases in 2023, and 446,359 cases in 2024 (January, 2023). The gap between the ideal function of the family as a psychologically protective space and the reality of families experiencing disintegration is an important basis for understanding how the psychological experiences of children from broken homes are represented in various forms of social and cultural expression.

One space that allows for the study of these psychological experiences is music, particularly through song lyrics. Lyrics not only serve as an aesthetic element in a song but also serve as a communication medium that can convey personal experiences, life events, social conditions, and emotions that are difficult to express directly. The research file explains that song lyrics can depict experiences, realities, and interactions that occur in society, while also serving as a means for songwriters to express their emotional states. In the context of this research, the songs "Diary Depresiku" and "Sekuati Hatimu" by Last Child and "Indah Tak Sempurna" by Stand Here Alone were chosen because they contain narratives related to the lives of children from broken homes. All three songs describe various experiences, such as parental divorce, lack of affection, struggles with life, and emotional conditions that lead to depression. Thus, song lyrics provide an opportunity to be used as a data source in understanding how psychological disorders in children from broken homes are represented through popular culture.

Previous studies have examined broken homes, song lyrics, and psychological themes from different perspectives, but these strands of research remain relatively fragmented. Laila & Ambarwati, (2025) examined the representation of children's lives in songs with broken-home themes, while other studies have addressed parental divorce and children's social-emotional experiences. Research Batubara et al., (2022) considered music as a medium for emotional expression and therapeutic support. Meanwhile, psychoanalytic studies of song lyrics have primarily focused on the psychological condition or cathartic expression of the songwriter or lyrical subject,

Social Sciences and Humanities Reviews

rather than specifically examining how children's psychological experiences within broken-home contexts are represented through lyrical narratives (Ramadhani, 2026). Thus, previous research has generally concentrated on either the social representation of broken-home experiences, the emotional or therapeutic function of music, or psychoanalytic interpretation of lyrical subjects, rather than integrating these three dimensions within a single analytical framework.

Sigmund Freud's psychoanalytic theory was chosen as the analytical framework because it provides a basis for understanding human psychological conflicts not only through visible behavior or emotions, but also through psychological dynamics involving the id, ego, and superego (Ardiansyah et al., 2022). In this study, psychoanalytic theory is understood as an approach that seeks to explain how the subconscious mind can influence a person's behavior and emotions, while lyrical analysis is conducted by deeply understanding the text and identifying the elements of the id, ego, and superego contained within. This framework is relevant because the experiences of children from broken homes are not always expressed directly, but can emerge through inner conflict, feelings of loss, anger, anxiety, sadness, the need for affection, or efforts to accept the realities of life. In addition, the three songs were chosen because they substantively depict the issues of divorce, the lack of parental affection, life struggles, and emotional experiences related to the lives of children from broken homes. Thus, Freud's psychoanalysis allows the study to go beyond identifying psychological themes in the lyrics to interpreting the psychological dynamics that shape these representations.

Based on this gap, this study aims to identify the forms of psychological disorders of children from broken homes represented in Indonesian song lyrics and analyze these representations through the perspective of Sigmund Freud's psychoanalysis, specifically the dynamics of the id, ego, and superego. This objective is in line with the formulation of the research problem, which focuses on the manifestations of psychological disorders of children from broken homes in song lyrics and their analysis based on Sigmund Freud's psychoanalytic theory. Theoretically, this study is expected to expand the application of psychoanalytic theory in the study of psychology, counseling, and popular culture media, particularly those related to the experiences of children from broken homes. Methodologically, this study demonstrates the use of content analysis of song lyrics as a data source to identify and interpret representations of psychological conditions. Practically, the results of this study are expected to increase the understanding of listeners and the public regarding the psychological impact of broken homes on children and provide material for the development of Islamic Guidance and Counseling studies related to the recognition and understanding of psychological problems through the medium of songs. This is in accordance with the benefits of research aimed at developing counseling science, increasing listeners' understanding, public awareness regarding the impact of broken homes, and references for further research.

METHOD

Research Design

This study employed a qualitative approach with a library research design and content analysis method. Library research was used to collect and review relevant written sources, while content analysis was used to identify, classify, and interpret the representation of psychological disorders of children from broken homes in song lyrics. The analysis was conducted interpretively using Sigmund Freud's psychoanalytic theory as an analytical framework, specifically the concepts of the id, ego, and superego. Therefore, this study is document-based and does not involve direct intervention or data collection from humans.

Participant

This study did not involve human participants, so participant characteristics such as age, gender, number of respondents, or other demographic characteristics were not applicable. The units of analysis were three Indonesian song lyrics with the theme of broken homes: "Diary Depresiku" and "Sekuat Hatimu" by Last Child, and "Beautiful Tak Sempurna" by Stand Here Alone. These three lyrics served as the primary data sources for the study, while books, scientific articles, journals, and other literature sources were used as secondary data to support the interpretation.

Population and the Methods of Sampling / Instrumentation

The research corpus consists of Indonesian songs that address the lives of children from broken homes. The selection process involved exploring the work of Last Child and Stand Here Alone, listening to songs from both groups, and then classifying songs that align with the research focus on children from broken homes. Based on this process, three songs were selected for the final corpus: Diary Depresiku (My Depression Diary), Sekuat Hatimu (Your Strong Heart), and Indah Tak Sempurna (Perfect Beauty).

In international article terminology, this process can be described as criterion-based purposive selection, which involves deliberately selecting data sources based on their suitability to the research focus. However, it's important to note that the term purposive sampling isn't explicitly mentioned in the thesis, so it's a methodological adjustment when the research is translated into an article.

The study did not use questionnaires, psychological tests, or measurement scales, so sample questions, scoring systems, construct validity, and psychometric reliability are irrelevant. In other words, there are no psychometric properties to report as in quantitative research.

Instrument

The analytical instruments in this study were directed at song lyrics and a categorization framework based on psychological disorders and Sigmund Freud's psychoanalytic theory. The lyrics were analyzed to identify sections of the text that represent psychological disorders in children from broken homes. These sections were then interpreted using Freud's personality structure, which includes the id, ego, and superego. The research source explained that the analysis process included identifying psychological disorders in the songs and then analyzing these disorders using psychoanalytic theory.

Research Instruments

Analysis Components	Identification focus
Text unit	Relevant words, phrases, lines, or sections of lyrics
Psychological disorders	Representation of psychological conditions found in the lyrics
ID	Drive, desire, need, or impulse
Ego	Realistic response to conflict or reality
Superego	Moral considerations, values, norms, or self-control
Context interpretation	The relationship between text, broken home conditions, and psychological conflict

Procedures and, if Relevant, the Time Frame

Data collection and analysis were conducted in stages. First, the researcher identified Indonesian songs related to the lives of children from broken homes. Second, the works of Last Child and Stand Here Alone were explored and listened to to find songs that suited the research focus. Third, relevant songs were classified to obtain three primary data sources: Diary Depresiku, Sekuat

Hatimu, and Indah Tak Sempurna. Fourth, the lyrics of the three songs were read and analyzed in depth. Fifth, sections of the lyrics representing the psychological disorders of children from broken homes were identified and classified. Sixth, these sections were analyzed using Sigmund Freud's psychoanalytic theory to identify the dynamics of the id, ego, and superego. Finally, the classification and interpretation results were discussed and concluded in accordance with the research objectives. The stages of data selection and collection are explained sequentially in the original research method.

Analysis Plan

Data analysis was conducted using descriptive-interpretive qualitative content analysis and did not use statistical analysis. The analysis process began by classifying the data based on the research objectives, identifying parts of the lyrics that describe psychological disorders of children from broken homes, then interpreting the data using Sigmund Freud's psychoanalytic theory. After that, the psychological representations in each lyric were analyzed based on the dynamics of the id, ego, and superego, compared between songs, discussed in relation to the context of broken homes, and then conclusions were drawn based on the patterns found. The original research explicitly explains the stages of analysis: problem classification, identification of psychological disorders, analysis using psychoanalysis, interpretation, discussion, and drawing conclusions.

RESULTS AND DISCUSSION

Result

A content analysis of three Indonesian song lyrics reveals four forms of psychological disorders represented in the experiences of children from broken homes: trauma, depression, anxiety, and emotional disturbance. However, the distribution of these four categories differs in each song. *Diary Depresiku* represents trauma and depression; *Indah Tak Sempurna* represents depression, anxiety, and emotional disturbance; and *Sekuat Hatimu* represents depression, anxiety, and emotional disturbance. Thus, depression is the only category found in all three songs, while trauma is only identified in *Diary Depresiku*.

Table 1. Distribution of representation of psychological disorders in three songs

Song	Trauma	Depression	Anxiety	Emotional Disorders
<i>My Depression Diary– Last Child</i>	✓	✓	-	-
<i>Beautiful Imperfection– Stand Here Alone</i>	-	✓	✓	✓
<i>As Strong As Your Heart– Last Child</i>	-	✓	✓	✓

Representation of Psychological Disorders in My Depression Diary

The analysis of *My Depression Diary* reveals two main categories: trauma and depression. The trauma representation relates to the resurfacing of painful memories of a father's passing, economic hardship, hunger, and life on the streets. These experiences are described as memories of the past that continue to bring emotional wounds and are difficult to let go of. Two sections of the lyrics are specifically classified as trauma representations, each relating to painful memories and the experience of losing a father followed by difficult life circumstances.

Depression becomes a more dominant representation in *My Depression Diary*. The findings indicate several psychological experiences related to the loss of happiness after parental divorce, negative comparisons to other family lives, low self-esteem, loss of affection, hopelessness, and the use of unhealthy behaviors as a form of escape from emotional distress. The analysis also identified

depictions of alcohol consumption and self-harm as responses to the psychological distress experienced by the characters in the lyrics. These findings indicate that the psychological representation in *My Depression Diary* moves from the traumatic experience of family disintegration to an emotional state characterized by loss, low self-esteem, hopelessness, and escapist behavior.

Representation of Psychological Disorders in *Indah Tak Sempurna*

In contrast to *My Depression Diary*, the analysis of *Indah Tak Sempurna* yielded three categories: anxiety, emotional disturbance, and depression. The representation of anxiety emerges through the child's position as a witness to the conflict between the two parents. The child is depicted as experiencing fear and worry when witnessing arguments and aggressive behavior within the family and wants the conflict to stop. Emotional disturbance is represented through the increasingly uncontrollable family situation, particularly through depictions of parental anger and chaos during the conflict. These conditions create an environment that the child perceives as frightening and unsafe.

The representation of depression in *Indah Tak Sempurna* relates to children's helplessness in dealing with family problems. The characters in the lyrics are depicted as witnessing and hearing conflict too often, but lacking the ability to stop or fully understand the issues. This condition is accompanied by feelings of being unappreciated, difficulty trusting others, a negative outlook on life, and despair due to the growing hatred within the family environment. Thus, the findings in this song show that family conflict is represented not only as a source of sadness, but also as a source of anxiety and emotional instability for children.

Representation of Psychological Disorders in *As Strong as Your Heart*

An analysis of "*Sekuat Hatimu*" also identified three categories: depression, emotional distress, and anxiety. Depression is represented through sadness over feeling like a disappointment to one's mother, an inability to recover from failure, psychological exhaustion in facing life, and a need for emotional protection from a maternal figure. Furthermore, the lyrics describe feelings of sadness related to educational failure and life choices perceived as not meeting parental expectations.

The emotional disturbance in the song emerges through the representation of the character's lingering resentment, while anxiety is related to guilt, the inability to forgive oneself, and the difficulty of letting go of hatred. This pattern suggests that "*Sekuat Hatimu*" (*Sekuat Hatimu*) primarily depicts internal psychological conflict, particularly between failure and regret on the one hand and the need for maternal affection and acceptance on the other.

Psychoanalytic Structure in the Representation of Psychological Disorders

The second stage of analysis using Sigmund Freud's personality structure showed that the entire corpus contained three psychoanalytic elements: the id, ego, and superego, but they did not appear simultaneously in each song. *Diary Depresiku* showed elements of the id and ego, while *Indah Tak Sempurna* and *Sekuat Hatimu* showed elements of the ego and superego. Thus, the ego was the only psychological structure found in all three songs.

Table 2. Distribution of psychoanalytic structures in three songs

Song	ID	Ego	Superego
My Depression Diary	✓	✓	-
Beautiful Imperfection	-	✓	✓
As Strong As Your Heart	-	✓	✓

In *My Depression Diary*, the id is primarily identified in the representation of trauma. Memories of painful experiences, the passing of a father, economic hardship, and life on the streets are categorized as psychological experiences emerging from the unconscious. Meanwhile, the ego is

found in sections depicting the character's attempts to understand his parents' divorce, compare his life to that of other families, confront the reality of lost affection, maintain life amidst difficult circumstances, and respond to emotional distress. Therefore, the psychoanalytic pattern in this song demonstrates the relationship between retained traumatic experiences and the individual's efforts to cope with the realities of life that emerge after family disintegration.

In *Indah Tak Sempurna*, the elements identified are the ego and superego. The ego emerges when the child recognizes and psychologically responds to the reality of family conflict, including the chaos caused by parental quarrels, the helplessness of witnessing the conflict, and the stress of a family life that does not meet expectations. The superego emerges when the child demonstrates the judgment that the violence and parental quarrels must be stopped. This finding is categorized as superego because the character's response reflects not only fear but also judgments of right and wrong and a drive to stop harmful actions.

Meanwhile, "*As Strong as Your Heart*" also displays a combination of ego and superego. The ego is represented through an awareness of failure, regret over life choices, feelings of inability to rise above, a search for emotional protection through maternal love, and an awareness of internal resentment. The superego is expressed through feelings of guilt and difficulty forgiving oneself, as well as a desire to let go of resentment. Both representations demonstrate a moral judgment of oneself and a drive to direct behavior toward a perceived better state.

Overall, the results of the study indicate two main patterns. First, depression is a consistent representation of psychological disorder across all songs, while trauma is found only in *Diary Depresiku*. Second, ego is a consistent psychoanalytic element across the corpus, while id is found only in *Diary Depresiku* and superego is found in *Indah Tak Sempurna* and *Sekuat Hatimu*. These patterns of results can be summarized as follows.

Table 3. Summary of main research findings

Song	Representation of psychological disorders	The structure of psychoanalysis	Main characteristics of representation
My Depression Diary	Trauma, depression	Id, ego	Traumatic memories, loss of father figure, life difficulties, loss of affection, low self-esteem, and escape from pressure
Beautiful Imperfection	Depression, anxiety, emotional disorders	Ego, superego	Parental conflict, fear, helplessness, emotional turmoil, and resistance to violence
As Strong As Your Heart	Depression, anxiety, emotional disorders	Ego, superego	Failure, regret, guilt, resentment, the need for maternal affection, and the desire to improve oneself.

Discussion

The findings of this study indicate that popular song lyrics can be a medium that represents children's psychological experiences in the context of broken homes (Martini & Kuwatono, 2025; Oktorra et al., 2025). The four forms of psychological disorders identified as trauma, depression, anxiety, and emotional disorders show that the experience of family breakdown in the lyrics is not only represented through sadness, but also through traumatic memories, fear, helplessness, emotional conflict, guilt, and the need for affection and protection (Aisyah, 2025; Cahyani et al., 2025). Depression appears in all three songs, while trauma is only found in *Diary Depresiku* (My Depression Diary). These findings imply that songs can be used as a medium to help identify various forms of emotional experiences related to broken homes, particularly in the context of Guidance and Counseling. However, because the research data consists of lyric text, these findings should be

understood as psychological representations in musical works, not as clinical diagnoses of individuals.

From a psychoanalytic perspective, the discovery of the id, ego, and superego as a whole shows that the experiences of children from broken homes in the lyrics are not only described as emotional responses, but also as psychological conflicts between inner drives, demands of reality, and moral considerations (Achsani, 2019; Bastian et al., 2025). The ego is an element found throughout the songs, while the id is identified in *Diary Depresiku* and the superego in *Indah Tak Sempurna* and *Sekuat Hatimu*. The implication is that the use of psychoanalytic theory allows the reading of the lyrics to move from identifying visible emotions to a deeper understanding of how the characters in the lyrics respond to experiences of loss, family conflict, failure, guilt, and the need for emotional acceptance.

The main contribution of this research lies in integrating the study of psychological disorders of children from broken homes, analysis of Indonesian song lyrics, and Sigmund Freud's psychoanalytic theory into a single analytical framework. The research not only identifies the forms of psychological disorders represented in three songs but also links them to the dynamics of the id, ego, and superego. The results reveal four psychological categories: trauma, depression, anxiety, and emotional disturbance, and identify all three of Freud's personality structures across the entire corpus. Thus, this research expands the use of psychoanalysis beyond merely examining the psychology of characters or authors to reading representations of children's psychological experiences within the context of family dysfunction in Indonesian popular culture.

This research also contributes to the field of Islamic Guidance and Counseling by demonstrating the potential use of popular cultural texts as a resource for understanding psychological expression. While the original research focused on developing counseling knowledge, the practical benefits include enhancing listeners' understanding of psychological disorders in songs and raising public awareness of the impact of broken homes on children. Therefore, the contribution of this research lies not in developing diagnostic instruments or clinical interventions, but rather in providing an interpretive perspective that connects musical texts, family experiences, psychological conditions, and psychoanalytic frameworks.

This study has several limitations that should be considered when interpreting the results. First, the analysis used only Sigmund Freud's psychoanalytic theory, limiting the interpretation of psychological states in the lyrics to the concepts of id, ego, and superego. The original study also explicitly acknowledged that using a single theoretical perspective limits the depth of discussion and suggested the use of other expert perspectives in future research.

Second, the research corpus only consists of three songs: "*Diary Depresiku*" and "*Sekuat Hatimu*" by Last Child, and "*Beautiful Tak Sempurna*" by Stand Here Alone. Therefore, the research findings cannot be considered representative of all Indonesian songs with broken home themes. The original research also confirmed that psychological disorders of children from broken homes are very likely represented in songs other than the three analyzed. Furthermore, because the study used content analysis of lyric texts and did not involve human participants, the results obtained represent psychological constructs in the texts, not the actual psychological conditions of children experiencing broken homes.

It is recommended that future research expand the theoretical framework by combining Sigmund Freud's psychoanalysis with other psychological perspectives to provide a more comprehensive interpretation of the experiences of children from broken homes. This suggestion aligns with the limitations raised in the original study, which stated that Freud's theory alone is insufficient to explain the full complexity of psychological experiences represented in the lyrics. Future research could also expand the corpus by including more Indonesian songs with themes of family conflict, divorce, loss of affection, and broken homes to determine whether the patterns of trauma, depression, anxiety, emotional disturbance, and id-ego-superego dynamics found in this study also appear in other works.

In addition to expanding data sources, further research could compare psychological representations across song types or time periods to examine possible variations in how the experience of broken homes is constructed through music. For development in the field of Guidance and Counseling, further research could also empirically examine how songs with broken homes themes are understood or responded to by listeners. However, this latter direction would extend beyond the original research design, as the research in this file was limited to lyrical content analysis and did not involve respondents. Therefore, the next stage could move from text-based research to empirical research if the research objective is indeed directed at understanding listeners' psychological responses.

CONCLUSION

This study shows that three Indonesian song lyrics with the theme of broken homes represent four forms of psychological disorders, namely trauma, depression, anxiety, and emotional disorders. Diary Depresiku represents trauma and depression; Indah Tak Sempurna represents depression, anxiety, and emotional disorders; while Sekuat Hatimu represents depression, anxiety, and emotional disorders. Of all these categories, depression is the form of psychological disorder that appears consistently in all three songs, while trauma is only found in Diary Depresiku. These findings indicate that family conflict, divorce, loss of affection, guilt, helplessness, and the need for emotional protection are the main themes that shape the representation of the psychological experiences of children from broken homes in Indonesian song lyrics.

Analysis using Sigmund Freud's psychoanalytic theory also found overall elements of the id, ego, and superego, although their distribution differs in each song. Diary Depresiku shows elements of the id and ego, while Indah Tak Sempurna and Sekuat Hatimu show elements of the ego and superego. Ego is the only element found in all songs, so it can be understood as the most consistent structure in describing how the lyric characters face reality, emotional conflict, and life pressures. Overall, this study shows that song lyrics can be a relevant source of analysis to understand the representation of the psychological experiences of children from broken homes through a psychoanalytic perspective, while also expanding the study of psychology, counseling, and popular culture in the Indonesian context.

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AUTHOR CONTRIBUTION STATEMENT

NF Conceptualization, data collection, data analysis, investigation, and writing the initial draft. SM Supervision, validation, methodology, and review and editing of the manuscript. AI Supervision, validation, analysis, and review and editing of the manuscript. All authors have read and approved the final version of the manuscript

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