

**ANALYSIS OF THE INNER CONFLICT OF THE MAIN  
CHARACTER IN THE NOVEL "GADIS PANTAI" BY  
PRAMOEDYA ANANTA TOER AND ITS UTILIZATION  
IN THE ENRICHMENT BOOK FOR 12TH GRADE HIGH  
SCHOOL NOVELS**

**(A Study of Literary Psychology)**

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**Abstract**

*The world of literature, particularly the novel, serves as an indispensable contribution that delves into the profound aspects of the human experience. Literary psychology, as a branch of literary studies, delves into the intricate psychological facets experienced by characters within novels. In this context, Sigmund Freud's psychoanalytic theory identifies three fundamental elements of inner conflict: the Id, Ego, and Super Ego. Simultaneously, the emotional classifications elucidated by Albetrine Minderop encompass emotions such as guilt, self-punishment, shame, sadness, hatred, and love. This research endeavors to reveal and dissect the emotional classifications delineated by Albetrine Minderop. Employing qualitative descriptive research methodology, this study aims to scrutinize the conditions, circumstances, or aspects previously delineated, with the findings presented in the form of a comprehensive research report. The analysis within this study revolves around the inner conflicts experienced by the central character in Pramoedya Ananta Toer's novel, "Gadis Pantai." This research offers an intriguing perspective through the lens of literary psychology, providing a platform for new perspectives and insights.*

**Keywords:** Inner Conflict, Literary Psychology, Novel Analysis

## 1. INTRODUCTION

Literary works are the offspring of a writer's creative life and a reflection of the author's persona (Siswanto, 2008). Literature embodies beauty, imparts meaning to life (death, suffering, and joy), or offers an escape into the realm of imagination (Budianta, 2002). The world of literature mirrors human existence, expressed through words and multifaceted interpretations. Literary works are imaginative realms born from an author's creative process, often reflecting upon their social surroundings. Literature's power to convey messages positions it as a tool for social critique, whether in textual form or through narrative depictions within literary works. Literature questions humanity and existence, employing language as its medium (Diana, 2016).

Novels are a form of literary work that has witnessed significant growth and popularity among various audiences. In Indonesia, numerous novels have emerged, showcasing a concentration of life during tense moments and a focused exploration of human aspects presented delicately (Rofiqoh & Subyantoro, 2020). Issues commonly experienced by humans in fictional stories, such as novels, can evoke inner conflicts in

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the characters. At times, as humans, our response to these issues strongly emphasizes emotions or feelings, turning simple problems into significant challenges due to uncertainty in how to address them or by solely adhering to personal feelings or egos. Novels constitute a part of literary works, taking the form of fiction or imaginative stories, while some draw from real-life events (Nurgiyantoro, 2018).

In literary works, conflict serves as a robust and essential narrative foundation, driving the development of the storyline or plot, derived from life experiences. Conflicts, as events, can be categorized into two types: physical conflicts and inner conflicts. All forms of fiction inherently contain conflict, rooted in life's experiences (Ristiana & Adeani, 2017). Characters grappling with inner conflicts serve as translations of human journeys when confronted with reality, navigating through life's events by delving into the intricacies of personal values. Conflicts within fictional works often stem from an author's restlessness, conveying messages or depictions that can serve as social critiques.

Psychology is a branch of science that deals with the human psyche. It is a broad and ambitious field, involving biology and neuroscience at its boundaries with the natural sciences, and complemented by sociology and anthropology at its intersections with the social sciences (Emzir, 2016:163). The analysis of psychological aspects in literature delves deeply into the human psyche. This, in turn, becomes an intriguing aspect of psychological studies. Emzir points out that the psychology of literature has its own allure, where human issues depicted as soulful portraits are ready to be presented by authors.

The literary psychology approach can be interpreted as an analytical method based on a psychological perspective, starting from the assumption that literary works invariably address human life events, which are a reflection of experiencing and responding to life (Istrasari, 2009). Literary psychology is the examination of literary works believed to mirror the processes and activities of the psyche (Minderop, 2010). As for the Psychoanalysis theory developed by Sigmund Freud, it can be viewed as both a therapeutic technique and a psychological stream. As a psychological stream, psychoanalysis extensively discusses personality, particularly in terms of structure, dynamics, and development. This field has made significant intellectual contributions concerning human mental development. Many believe that each individual possesses distinct characteristics and behaviors that differentiate them in life, constituting what is known as personality (Minderop, 2019). The classification of emotions was articulated by Albertine Minderop. In her book, she posits that joy, anger, fear, and sadness are often regarded as the most fundamental emotions (primary emotions). Situations that evoke these feelings are closely linked to the actions they trigger. These situations that arouse emotions are intimately tied to provoked actions and result in increased tension (Minderop, 2018). This research will employ Albertine Minderop's classification of six emotions, including guilt, self-punishment, shame, sadness, hatred, and love.

In terms of literary education, two demands can be articulated. First, literary education should be capable of cultivating sharper emotions compared to other subjects. Literature has the potential to encompass human experiences, including happiness, freedom, loyalty, pride, as well as weaknesses, defeats, despair, hatred, divorce, and death. Second, literary education should provide assistance in developing various qualities of students' personalities, including perseverance, intelligence, imagination, and creativity (Tarsinih & Vidiandini, 2022). The application of learning through literary

works can be implemented by high school teachers. When connected with the novel "Gadis Pantai," educators can offer references to students to enable them to read and apply the inner conflict of the main character depicted in the novel. This is emphasized in "Gadis Pantai," where there is inner conflict that serves as an example for students. Accordingly, the aim of this research is to explore the utilization of psychological analysis in understanding the inner conflicts of literary characters and to investigate its potential application in high school literary education, using the novel "Gadis Pantai" as a case study.

## **2. RESEARCH METHODS**

The research methodology employed in this study utilizes a qualitative approach with the primary aim of attaining a more profound comprehension of the phenomena experienced by the subjects under investigation. The qualitative approach enables the examination of various aspects such as behavior, perceptions, motivations, actions, and more, encompassing a holistic perspective and relying on descriptive language and narratives. Qualitative research is fundamentally rooted in the endeavor to construct a comprehensive and intricate portrayal of the subjects, elaborating on their experiences through the medium of words, thereby forming a multi-faceted and nuanced representation within its contextual framework (Moleong, 2018).

In this context, qualitative researchers strive to address inquiries that shed light on the emergence of social experiences and the acquisition of their meanings within the given context (Nugrahani & Hum, 2014). The qualitative research method has been chosen due to its suitability for exploring and comprehending the meanings that emanate from social issues or aspects of human life. This research, consistent with the conventions of literary research, embraces a descriptive qualitative approach. The qualitative approach is anticipated to yield a deeper insight into the phenomena being examined, particularly in the realms of social and humanitarian aspects.

## **3. RESULTS AND DISCUSSION**

Investigating the underlying causes of the internal conflicts that occur in the novel "Gadis Pantai" more deeply can certainly be accomplished through an approach known as literary psychology. This study aims to elucidate the issues that emerge within the narrative, thereby offering inspiration and profound life lessons. The presence of conflict within a work of literature plays a crucial role in defining the story's beauty. Freud articulated that the human psyche consists of three levels of consciousness: conscious, preconscious, and unconscious. Until 1920, theories concerning psychological conflicts primarily involved these three elements. It was only in 1923 that Freud introduced three additional structural models: *das es*, *das ich*, and *das ueber ich*. These new structures do not replace the old ones but rather complement the understanding of the mind, particularly in terms of their functions and purposes (Kuntjojo, 2009).

The central character in the novel "Gadis Pantai," Gadis Pantai herself, undergoes the six classifications proposed by Albertine Minderop. In this research, there are six emotional classifications that the author will address, referring to Minderop's theory: the character's guilt, self-punishment, shame, sadness, hatred, and love. This study will describe the character of Gadis Pantai in the novel "Gadis Pantai" by Pramoedya Ananta Toer. It tells about Gadis Pantai, a 14-year-old girl who resides in a coastal area. She is a

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young girl who becomes acquainted with life through various conflicts. In the pursuit of her family's happiness, she sacrifices her freedom and childhood joy by becoming the wife of a Bendoro, a man of fame and wealth but lacking in humanity.

The first emotional classification experienced by Gadis Pantai is guilt. The tumult of guilt often engulfs her, leading her to regret many occurrences. Guilt arises due to the conflict between impulsive expression and moral standards (impulse expression versus moral standards). Violation of these moral standards can result in feelings of guilt (Minderop, 2010). The character feels guilty because she cannot accomplish much due to her lowly status as a fisherman's daughter. Gadis Pantai blames herself and her fate for belonging to a class that derives its livelihood from the sea. The character also feels guilty for disappointing Mardinah, a messenger from the Demak princess sent to watch over her, but because Mardinah spies on her life, it leads to hatred in Gadis Pantai's heart, intensifying her feelings of guilt. The character also feels guilty toward her father because her transformation into Mas Nganten has made her life unlike that of a fisherman. The education she received from Bendoro to become a noblewoman, including learning to batik, read, and write, became futile because Gadis Pantai secluded herself, eventually feeling guilty toward her father, who had hoped that she would become a noblewoman.

The second classification is self-punishment, this type has implications for the development of personality disorders related to mental illness and psychotherapy (Minderop, 2010). Bendoro's power over her body and behavior resembles a punishment. Bendoro indeed does not hit or scold her, nor does he make her feel uncomfortable in her daily life in the priyayi palace, but that house is not her life, a house that does not provide space for her to be happy. Everything has rules that Gadis Pantai must follow, the house dictates how she walks, talks, smiles, laughs, and everything that is freedom for the little woman. Gadis Pantai suppresses her longing not to miss the atmosphere and the fishing community, for her dedication to Bendoro, for her role as Bendoro's sexual partner, for her obedience to Bendoro's power. Gadis Pantai hardens her heart not to yearn for her old life. Gadis Pantai's self-punishment runs deep, her sorrow and disappointment peak when Bendoro expels her from the palace. The birth of a cute baby girl ends her suffering in the palace and opens a new one, the loss of her child. She is not allowed to bring the child she carried for nine months because of the harsh Javanese customs.

The third classification is shame, the emergence of shame is related to guilt, someone may feel ashamed when they misuse a fork at a dinner party, but they do not feel guilty (Minderop, 2010). The priyayi life makes her complacent and almost forget where she came from and was born. The quote above shows that Gadis Pantai feels ashamed of her family and the fishing village community because she doesn't remember them much; she is busy with her new life as Mas Nganten's wife. When Gadis Pantai becomes pregnant with Bendoro's child, she feels incredibly happy, but she is ashamed to admit it to Bendoro. The main character also feels ashamed of her hometown. Gadis Pantai's relationship with her birthplace becomes strained; the title of Mas Nganten makes the fishing village hesitant about her presence. Truly, Gadis Pantai feels ashamed of her life as Mas Nganten with all its luxuries, but she no longer recognizes the hometown she lived in when she was a fisherman's daughter.

The fourth classification is the sadness of the character. This sadness depends on values, usually related to a loved one. The expression of grief, as written by Parkes (Minderop, 2010), found evidence that prolonged sadness can lead to depression and

despair that can escalate into anxiety. The character's sadness arises from her marriage to an administrator without love as its foundation. Although life in the fishing village is challenging and considered sad, there is happiness there, there is freedom in life. Everything changes when the character lives in the luxurious priyayi house, where everything has rules and norms that must be followed. There is no freedom and happiness, not even the freedom to express happiness through laughter or sadness through tears can be done in that house. Sadness is also experienced when she realizes that she is just a trial wife who must be ready to be replaced by another girl. Her worries turn into negative thoughts; she fears when Bendoro returns with the trial girl who will replace her someday, her sadness suppresses her feelings. She also feels sadness when she realizes that her happiness is taken away; she feels sad that she can't meet her parents and her hometown. She also experiences sadness when she has to part with her own child. She must accept that her child will become someone like her heartless husband. Her desire to raise her child herself fades away, and she only meets her child for 40 days after giving birth.

The fifth classification is hatred. Feelings of hatred will always be within a person, and when the object of that hatred is destroyed, a sense of satisfaction will arise within them (Minderop, 2010). The character feels hatred towards the behavior of the Javanese upper class. Behavior that oppresses, robs freedom, and acts arbitrarily. For two years, Mas Nganten or the Beach Girl lived in that house before finally returning to being a person of lower caste. She thinks as if the lower class is destined to only receive misfortune and sadness, making it impossible to enjoy the luxuries of life. Her hatred for the Javanese superiors who perpetuate injustice against the fishermen, the shrimp flour from the fishermen who should be paid a penny, only paid with a bonggol. Her hatred for the treatment of the bendoro, she was disgusted by the mistreatment of herself and her baby, the Javanese aristocratic customs that were so dark against humanity. A woman forced into sexual slavery to be enjoyed and never validated in marriage, then banished and sentenced not to see her child. At the age of 16, she knew in her heart that she had never been made a legal wife, only a Mas Nganten or a trial wife of a Dutch administrator. A custom that stabbed at humanity that differentiated everything using social status. She was never seen as a woman of honor, just a woman willingly given away by her parents in the hope of high prestige in her village.

The sixth classification is the feeling of love, the intensity of the experience ranges from the softest to the most profound, the essence of love is the feeling of attraction to another party with the hope of the opposite (Minderop, 2010). The Pantai girl felt her feelings of love grow when Bendoro was beside her, longing overcame her, when she became pregnant with the priyayi's child, her love grew and she always wanted to have time to be together. The Bendoro's always luxurious treatment made her grow into a noble woman. She loved the gentle treatment of her husband. A child was then born from her womb, which meant she gave a grandchild to her father in the village. The whole village felt happy because among them, from their people, there was someone who became a priyayi class. Her love for her child was so deep, it completed her life. Her love for the child that was born gave her the courage to challenge the Bendoro's authority.

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## 4. CONCLUSION

In resolving the inner conflicts of the main character in the novel "Gadis Pantai," Pramoedya Ananta Toer has depicted them with conviction and captivated the readers. The story feels vivid and as if it were a real-life occurrence, making it compelling to read. The use of straightforward and understandable language facilitates the readers in comprehending the plot. The inner conflict experienced by the main character in "Gadis Pantai" arises from the social phenomenon in Javanese society that distinguishes social positions or castes, resulting in cruel behavior and arbitrariness. This conflict occurs because the Beach Girl is likened to a dagger that can be handed over and returned at any time. Her life is devoid of love and happiness, even though she lives in luxury as a priyayi. She only gets to savor the pleasures of life briefly before an inevitable catastrophe befalls her forever.

Pramoedya Ananta Toer's work in the novel "Gadis Pantai" offers profound insights into inner conflicts and social injustices. In exploring these themes, the writer should continue to maintain clarity in language and a strong narrative to uphold the story's appeal. Furthermore, readers should be able to feel the powerful emotional impact of the story, reinforcing the messages being conveyed. Expanding on the understanding of the historical and cultural context that serves as the backdrop of the story would also help readers better appreciate the depth of this novel. Thus, this literary work can continue to inspire readers to contemplate social and human issues more deeply.

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