



The Inner Conflict of the Main Character in Novel *Bandung After Rain* by Wulan Nurmalia: Literary Psychology Study

Syafira Fitrotul Hidayah^{1*}, Hendrik Furqon², Iib Marzuqi³

¹²³Prodi Pendidikan dan Sastra Indonesia, Universitas Islam Darul Ulum Lamongan, Jawa Timur, Indonesia

*E-mail : syafiraa.2022@mhs.unisda.ac.id

ABSTRACT

This research is motivated by the depiction of a strong inner conflict in the main character in Wulan Nur Amalia's novel *Bandung After Rain*. This inner conflict is interesting to study because it reflects the psychological dynamics of humans in facing various life pressures, both internal and social. This study uses a literary psychology approach based on Albertine Minderop's theory, which emphasizes the dynamics of human personality. The purpose of this research is to describe the forms of inner conflict experienced by the main character and to identify the factors that influence the emergence of this conflict in Wulan Nur Amalia's novel *Bandung After Rain*. The method used in this research is a qualitative descriptive method with content analysis techniques. The research data were obtained from quotations in the novel that describe the main character's inner conflict, then analyzed based on Albertine Minderop's literary psychology theory, specifically the concepts of the id, ego, and superego. The results show that the main character experiences various forms of inner conflict, such as conflict between desires and reality, guilt, anxiety, and emotional stress in facing life's problems and social relationships. This conflict is influenced by internal factors in the form of psychological struggles and external factors in the form of environmental pressures and traumatic experiences. Based on the analysis, the main character's inner conflict demonstrates the dominant imbalance between the id, ego, and superego within the character.

Keywords: inner conflict, main character, novel, literary psychology

Konflik Batin Tokoh Utama dalam Novel *Bandung After Rain* Karya Wulan Nurmalia: Kajian Psikologi Sastra

ABSTRAK

Penelitian ini dilatarbelakangi oleh adanya penggambaran konflik batin yang kuat pada tokoh utama dalam novel *Bandung After Rain* karya Wulan Nur Amalia. Konflik batin tersebut menarik untuk dikaji karena mencerminkan dinamika psikologis manusia dalam menghadapi berbagai tekanan hidup, baik dari dalam diri maupun lingkungan sosial. Kajian ini menggunakan pendekatan psikologi sastra berdasarkan teori Albertine Minderop yang menekankan pada dinamika kepribadian manusia. Tujuan penelitian ini adalah untuk mendeskripsikan bentuk-bentuk konflik batin yang dialami oleh tokoh utama serta mengidentifikasi faktor-faktor yang memengaruhi munculnya konflik tersebut dalam novel *Bandung After Rain* karya Wulan Nur Amalia. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif dengan teknik analisis isi. Data penelitian diperoleh dari kutipan-kutipan yang terdapat dalam novel yang menggambarkan konflik batin tokoh utama, kemudian dianalisis berdasarkan teori psikologi sastra Albertine Minderop, khususnya konsep id, ego, dan superego. Hasil penelitian menunjukkan bahwa tokoh utama mengalami berbagai bentuk konflik batin, seperti pertentangan antara keinginan dan kenyataan, rasa bersalah, kecemasan, serta tekanan emosional dalam menghadapi masalah kehidupan dan hubungan sosial. Konflik tersebut dipengaruhi oleh faktor internal berupa pergulatan psikologis dan faktor eksternal berupa tekanan lingkungan serta pengalaman traumatis. Berdasarkan analisis, konflik batin tokoh utama memperlihatkan dominasi ketidakseimbangan antara id, ego, dan superego dalam diri tokoh.

Kata kunci : konflik batin, tokoh utama, novel, psikologi sastra

Submitted
05/07/2026

Accepted
27/07/2026

Published
30/07/2026

Citation	Hidayah, S. F., Furqon, H., & Marzuqi, I. (2026). The Inner Conflict of the Main Character in Novel <i>Bandung After Rain</i> by Wulan Nurmalia: Literary Psychology Study. <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 5, Nomor 4, Juli 2026, 3407-3414. DOI: https://doi.org/10.55909/jpbs.v5i4.1703
----------	--

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Literary works are a medium of cultural expression that cannot be separated from the social context and ideology that surrounds them. Wellek & Warren (1956: 94) emphasized that literature is not merely a passive reflection of reality, but rather a representation that is actively formed and contributes to shaping the surrounding social conditions. Similarly, Luxemburg et al. (1989:23) stated that literature is a communication system that embodies the values and worldviews prevailing in a particular society. Within this framework, literary texts become a space where various ideologies, including gender ideology, are simultaneously reproduced and questioned.

Drama scripts, as a literary genre, have their own unique characteristics. Hasanuddin W.S. (1996: 2) states that a drama script is a composition containing a story or play based on human life, presented through dialogue between characters and supported by behavioral instructions. Furthermore, Waluyo (2001 2) defines a drama script as a literary work written in dialogue form with the intention of being performed by actors on stage. It is through dialogue that the characters' characters, social values, and power relations are directly depicted to readers and viewers. Drama thus becomes a highly effective medium for revealing the struggle for human existence, particularly the existence of female characters, within an unequal social structure.

The drama script "Bunga Rumah Makan" by Utuy Tatang Sontani is one of the works of Indonesian literature that addresses the issue of female characters within a patriarchal social structure. This drama features Ani, a waitress, who is trapped within the pressures of power relations that restrict her space for movement and existential freedom. According to Nurgiyantoro (2013:247), a character in a literary work is an actor depicted in a narrative or drama who possesses certain moral qualities and tendencies as expressed in her speech and actions. Abrams (1981:20) adds that a character is a person who appears in a narrative or

drama and is interpreted by the reader as an individual with certain moral tendencies.

When the character depicted is female, her representation cannot be separated from prevailing social constructs. Wiyatmi (2012:20) argues that Indonesian literary texts often reproduce gender constructs that place women in subordinate positions, so that critical studies of such texts are very necessary to dismantle the ideology that subtly reinforces society's perspective on women. In line with this, Sugihastuti & Suharto (2010:18) state that literary studies with a gender perspective play a role in revealing how texts position, represent, and shape the image of women in a patriarchal culture. Fakihi (2013:12) emphasizes that gender injustice experienced by women arises from unfair social systems and structures, not from biological nature, so that the problems of female characters in literature essentially reflect the real problems faced by women in social life.

To examine this issue in depth, this research relies on Simone de Beauvoir's existential feminist framework. Tong (2009:237) explains that existential feminism is a school of feminist thought rooted in existentialist philosophy, focusing on how women's existence is constructed, limited, and transcended through free existential choices. Existence, in this philosophical perspective, is understood as human existence that precedes their essence: meaning that humans shape themselves through free choice and action (Sartre, 1956:15). Beauvoir (1949/2011:330) argues that women are not born women, but are shaped into them through social, cultural, and historical processes that systematically narrow their space for freedom. Arivia (2003: 81) states that Beauvoir's thinking became the foundation for existential feminism because she successfully connected existentialist philosophy with a concrete analysis of women's oppression in social life. Beauvoir's three key concepts, namely The Other, Immanence, and Transcendence, are the main analytical tools in this study. The concept of The Other refers to the position of women who are always positioned as objects or marginalized



parties in relations with men as the main subject (Beauvoir, 2011:26). Tong (2009:241) explains that the condition of women as The Other is not merely a psychological condition, but an ontological condition formed through a long history of male domination over women. The concept of Immanence describes the condition of women who are trapped in stagnant social roles and do not provide space for self-development as free subjects (Tong, 2009:262). Humm (2007:40) states that Immanence in Beauvoir's thinking is closely related to the domestic roles imposed on women, thus preventing women from achieving their existential freedom. Conversely, Transcendence is the power to transcend limiting situations in order to realize true existential freedom (Beauvoir, 2011:17). Arivia (2003:102) added that Transcendence can only be achieved if women dare to make choices that go beyond the limits set by patriarchal structures.

One of the reasons researchers are interested in delving deeper into Wulan Nur Amalia's novel, *Bandung After Rain*, is how the author constructs a story filled with emotional conflict and depicts complex characterizations. This novel depicts the dynamics of the main character's life as she faces various challenges, both external and internal. Content-wise, the story develops through a plot that emphasizes the character's personal experiences, particularly in dealing with emotional pain, loss, and the process of self-discovery. The main character is depicted as sensitive, reflective, and prone to deep inner struggles, giving rise to the internal conflict that forms the center of the story. The analysis of the character's character in this novel reveals changes influenced by the main character's life experiences. At the beginning of the story, the main character tends to be fragile and doubtful, but as the plot progresses, she begins to demonstrate emotional maturity and the ability to face the realities of life. This change is inseparable from the internal conflicts that continue to develop within her, such as guilt, anxiety, and a desire to reconcile with the past. These conflicts be-

come the main driving force of the story and demonstrate how the character's psychological aspects play a crucial role in shaping the plot and resolution. From the perspective of literary psychology, according to Albertine Minderop, the inner conflict experienced by the main character can be analyzed through aspects of emotion, personality, and self-defense mechanisms (Minderop, 2010; Semi, 1993). Minderop explains that literary works often reflect the human psychological condition through the behavior and experiences of the characters. In this novel, the main character shows various forms of psychological reactions, such as emotional suppression, anxiety, and efforts to protect himself from inner pain. This reinforces that inner conflict in literary works is not only an element of the story, but also a representation of the complex psychological reality of humans. Thus, analysis using the theory of literary psychology can reveal the depth of meaning contained in the novel, especially in understanding the psychological dynamics of the main character (Nurgiyantoro, 2018; Ratna, 2022; Siswanto, 2008).

METHOD

This research uses a qualitative descriptive method with a literary psychology approach. Yulianti (2028), Razak (2017), Afifuddin & Saebani (2002), emphasizes that qualitative descriptive methods are often used in various literary studies.

The qualitative descriptive method was chosen because this study aims to understand and uncover the phenomenon of the main character's inner conflict in depth based on textual data in the novel, not numerical or statistical data. Qualitative research emphasizes the meaning, interpretation, and understanding of the psychological symptoms experienced by characters in literary works.

The literary psychology approach was used because this research focuses on the psychological aspects of characters. According to Albertine Minderop (2011), literary psychology is a study that examines literary works through the character's

psychological activities, such as emotions, motivations, inner conflict, and defense mechanisms.

Therefore, this approach is relevant for analyzing the inner conflict of Hemachandra in the novel *Bandung After Rain* by Wulan Nur Amalia (2024). The data collection stages were as follows:

First, comprehensive reading. In this stage, the researcher read the entire novel *Bandung After Rain* to understand the story's content, plot, characterization, and the general outline of the conflict experienced by the main character. This reading aims to gain an initial understanding of the research object.

Second, intensive reading. After obtaining a general overview, the researcher conducted a more in-depth rereading, focusing on the psychological aspects of the main characters. At this stage, the researcher began to identify parts of the text containing inner conflict.

Third, data identification. The researcher marked and selected quotations in the form of narratives, dialogues, and monologues that indicated inner conflict, such as guilt, anxiety, regret, and the conflict between desires and reality. This stage was carried out carefully to ensure that the data obtained was truly relevant to the research focus.

Fourth, data classification. The identified data were then grouped based on the type of inner conflict in accordance with literary psychology theory. This grouping aimed to facilitate the data analysis process.

Fifth, data recording. The classified data were then systematically recorded in the form of tables or lists to facilitate further analysis.

Sixth, data collection instruments. The data collection instrument in this study was the researcher herself (human instrument), who acted as the planner, data collector, data analyst, data interpreter, and research result reporter. This is in accordance with the characteristics of qualitative research, which places the researcher as the primary instrument in the research process.

The researcher used several tools to support the data collection process, namely:

- 1) Wulan Nur Amalia's novel "*Bandung After Rain*" (2024) as the primary data source for analysis.
- 2) A note-taking sheet used to record quotations containing the main character's character traits, forms of conflict, and the main character's inner conflict.
- 3) Data cards or data classification tables, used to group data based on types of inner conflict, such as guilt, anxiety, regret, and inner conflict.
- 4) Books on literary psychology theory, specifically those by Albertine Minderop (2010), used as guidelines for identifying and interpreting data.

RESULTS

1. Characterization of the Main Character

The analysis of the novel "*Bandung After Rain*" shows that the novel realistically depicts the psychological dynamics of the characters through conflicts of love, loss, regret, and the struggle to recover from inner wounds. The main character experiences various emotional pressures that influence her behavior and way of thinking. The conflicts she experiences not only originate from her surroundings but also arise from her own inner turmoil. This depiction makes the story feel vivid and understandable to readers because it is close to the realities of everyday life.

Based on Albertine Minderop's literary psychology theory, literary works can be used to understand the psychological state of characters through their actions, emotions, and the conflicts they experience. In this novel, the main character displays various forms of psychological conflict, such as sadness, disappointment, anxiety, and trauma due to a failed love relationship. According to Albertine Minderop, inner conflict arises from the conflict between hopes, desires, and the realities of life. This is clearly evident in the main



character, who struggles to accept the harsh realities of her life.

The conflict of love and loss is a major factor affecting the main character's mental state. She is constantly haunted by past memories, making it difficult to forget the person she once loved. This feeling of loss causes deep sadness and makes the character more withdrawn. In the study of literary psychology, this condition indicates emotional stress that affects a person's mental stability. The character's profound portrayal of emotions allows the reader to feel the inner suffering she experiences.

Furthermore, feelings of regret are also an important part of the character's psychological dynamics. The main character feels guilty for past decisions and mistakes, and continues to blame herself. According to Albertine Minderop's theory, guilt is a form of internal conflict that can lead to prolonged mental distress. However, as the story progresses, the main character begins to accept reality and tries to recover from the emotional turmoil she experiences. The novel "Bandung After Rain" successfully depicts a close connection between the characters' mental states and the behavior displayed in the story. The inner conflicts experienced by the characters make them feel realistic, emotional, and relatable to the reader's real-life experiences. Through Albertine Minderop's literary psychology approach, it is possible to understand how experiences of love, loss, and regret can influence the development of one's personality. Therefore, this novel presents not only a love story but also depicts the psychological process of humans dealing with emotional wounds and finding the strength to recover.

2. Forms of Inner Conflict Experienced by the Characters

analysis shows that inner conflict in the novel "Bandung After Rain" plays a key role in shaping the main character's personality. The emotional struggle experienced by the character is not only a source of suffering but also a means of

psychological development, leading to greater maturity. This aligns with Albertine Minderop's approach to literary psychology, which emphasizes that inner conflict in literary works reflects the dynamics of the human psyche in dealing with life's pressures. Therefore, the conflict experienced by the main character is an important part of the character development process.

The inner conflict, such as feelings of loss, regret, and disappointment experienced by the main character, demonstrates significant emotional pressure. However, this pressure does not end as suffering; it also becomes a life-learning process. The main character slowly learns to understand that not everything in life goes according to plan. This process demonstrates that inner conflict has a psychological function as a means of self-reflection to a deeper understanding of the meaning of life.

The novel "Bandung After Rain" not only presents a love story but also conveys a moral message about one's strength in facing and healing inner wounds. Through the process of conflict and self-acceptance, the main character demonstrates that fortitude and the awareness to rise above are key to overcoming emotional suffering. This novel illustrates that emotional wounds are not the end of life, but rather part of the journey toward maturity and self-strength.

3. The Main Character's Inner Conflict

The analysis shows that the inner conflict in the novel "Bandung After Rain" is complex and realistic when viewed through Albertine Minderop's literary psychology approach. This complexity is evident in the various forms of internal conflict experienced by the main character, such as feelings of loss, disappointment, guilt, anxiety, doubt, and loneliness. All of these forms of conflict do not stand alone but are interconnected and form a complete psychological dynamic within the character.

This demonstrates that the character portrayal in the novel is not simplistic, but rather resembles

the psychological conditions of real-life humans. These conflicts emerge as the main character's response to emotionally stressful life experiences. The loss and sadness resulting from a broken relationship initiate a broader inner conflict. Furthermore, feelings of disappointment and guilt exacerbate the character's psychological state, leading to anxiety and indecision in decision-making. From a literary psychology perspective, this condition reflects the conflict between emotions, thoughts, and reality experienced by individuals when facing life's challenges.

As the story progresses, this inner conflict serves not only as a source of suffering but also as a means of character development. The main character slowly transforms from a fragile individual to a more emotionally mature one. This process demonstrates a stage of self-acceptance, where the character begins to reconcile with the past and understand that every life experience has its own meaning. This change demonstrates that inner conflict can serve as a mechanism for developing a more stable and mature personality. Thus, the novel "Bandung After Rain" depicts not only a love journey but also the main character's psychological journey in understanding herself. The inner wounds experienced by the character become an important part of the life learning process that shapes her perspective on life. This novel demonstrates that painful emotional experiences can become a source of new strength when faced with acceptance and fortitude. Therefore, this work provides a realistic depiction of the dynamics of the human psyche in dealing with life's conflicts and the process of self-maturation.

CONCLUSION

Based on the analysis of Wulan Nur Amalia's novel "Bandung After Rain" using Albertine Minderop's literary psychology approach, it can be concluded that the main character is depicted as having a complex and realistic psychological dynamic. This is evident in various emotional

experiences such as love, loss, regret, anxiety, and loneliness, which form the main character's inner conflict.

The main character's inner conflict stems not only from external factors such as the environment and social relationships, but is also influenced by her own internal struggles. The conflict between hopes, desires, and the realities of life leads to intense emotional stress. These conflicts are interconnected and shape the character's personality, which continues to develop throughout the story.

Beyond causing suffering, inner conflict also serves as a learning and maturation process for the main character. Through experiences of loss, regret, and disappointment, the character slowly learns to accept reality and recover from emotional depression. This demonstrates that inner conflict plays a crucial role in developing a more psychologically mature character.

Thus, it can be concluded that the novel "Bandung After Rain" not only presents a love story but also depicts the main character's psychological process in dealing with life's pressures. Based on Albertine Minderop's theory, the inner conflict experienced by the character reflects the complex dynamics of human personality and demonstrates that emotional experiences can be a means to achieving maturity and self-strength.

ACKNOWLEDGEMENTS

To my beloved mother and father, thank you for your support, love, sacrifices, and unwavering prayers. Thank you for being a comfortable home for me. May Allah SWT always bestow health, happiness, long life, and blessings upon you, and repay all the prayers you have given me.

REFERENCES

- Afifuddin, A. & Saebani, B. A. (2002). *Metodologi Penelitian Kualitatif*. Bandung: Pustaka Setia.



- Alfajri, R. M., Adilla, I., & Zurmailis, Z. (2021). Konflik Batin Tokoh Utama dalam Novel *Lampuki*. *Jurnal Puitika*, 17(2), 99–104. <https://doi.org/10.25077/puitika.17.2.99-104.2021>
- Amalia, W. N. (2024). *Bandung After Rain*. Jakarta: Black Swan Books. <https://www.google.com/search?q=Bandung+After+Rain+Wulan+Nur+Amalia>
- Ayuwulandari, S. P., Rahmayantis, M. D., & Sujarwoko. (2024). *Konflik Batin Tokoh dalam Novel Rasa Karya Tere Liye: Kajian Psikologi Sastra*. *Kopula: Jurnal Bahasa, Sastra, dan Pendidikan*, 6(2), 173–186. <https://doi.org/10.29303/kopula.v6i2.5256>
- Endraswara, S. (2019). *Metodologi Penelitian Sastra: Epistemologi, Model, Teori, dan Aplikasi*. Yogyakarta: Pustaka Widyatama.
- Fatika, A. A., et al.. (2025). “Analisis Campur Kode pada Novel Bandung After Rain.” *Jurnal Basataka*. <https://jurnal.pbsi.uniba-bpn.ac.id/index.php/BASATAKA/article/view/635>
- Lestari, A., & Sugiarti, S. (2023). Konflik Batin pada Tokoh Utama dalam Novel *Rasa Karya Tere Liye: Analisis Psikologi Sastra*. *Sintesis*, 17(2), 142–155. <https://doi.org/10.24071/sin.v17i2.5689>
- Minderop, A. (2010). *Psikologi Sastra: Karya, Metode, Teori, dan Contoh Kasus*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Nurgiyantoro, B. (2018). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Nurzakiyah, A., & Dewi, D. W. C. (2025). Konflik Batin Tokoh Utama dalam Novel *Logika Asa*. *MANTRA: Jurnal Sastra Indonesia*. <https://jurnal.uts.ac.id/mantra/article/view/5678>
- Pratomo, N. W., Gustiasari, D. R., & Sudarti, Z. (2022). Konflik Batin Tokoh Utama dalam *Crpen Orang Gila*. *Jurnal Sasindo*. <https://doi.org/10.32493/sasindo.v10i2.54-58>
- Pujiarti, H., Tiwana, M. S., & Samudra, A. D. (2024). Konflik Batin Tokoh Utama dalam Antologi Cerpen *Kekalahan*. *Literature Research Journal*. <https://jurnal.ppjb-sip.org/index.php/dlrj/article/view/894>
- Putri, S. P. A., Rahmayantis, M. D., & Sujarwoko. (2024). Analisis Konflik Batin dalam Novel *Rasa*. *Kopula*. <https://doi.org/10.29303/kopula.v6i2.5256>
- Ratna, N. K. (2022). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Ratri, T. S., Widyastuti, S. H., & Mulyana. (2025). Konflik Batin Tokoh Utama dalam Novel *Sri Kuning*. *Jurnal Ilmiah Bahasa dan Sastra*. <https://doi.org/10.21067/jibs.v11i2.10351>
- Razak, A. (2017). *Metode Riset: Menggapai Mixed Methods Bidang Pembelajaran Bahasa Indonesia*. Pekanbaru: Ababil Press.
- Semi, M. A. (1993). *Metode Penelitian Sastra*. Bandung: Angkasa.
- Siswanto, W. (2008). *Pengantar Teori Sastra*. Jakarta: Grasindo.
- Sugiyono, S. (2019). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Sukini, I. P. A., Amertawengrum, I. P., & Suseno, D. (2023). *Konflik Batin Tokoh Utama Novel Terusir Karya Hamka: Analisis Psikologi Sastra*. *JBSI: Jurnal Bahasa dan Sastra Indonesia*. <https://doi.org/10.47709/jbsi.v4i02.5007>
- Sekaran, U., & Bougie, R. 2016. *Research Methods for Business: A Skill-Building Approach*. Wiley.

- Wellek, R., & Warren, A. (1956). *Theory of Literature*. New York: Harcourt, Brace & World. <https://scholar.google.com/scholar?q=hubungan+karya+sastra+dan+psikologi+sastra>
- Wiyatmi, W. (2020). *Psikologi sastra: Teori dan Aplikasinya*. Yogyakarta: Kanwa Publisher.
- Yuliani, W. (2018). Metode Penelitian Deskriptif Kualitatif dalam Perspektif Bimbingan dan Konseling. *QUANTA: Jurnal Kajian Bimbingan dan Konseling dalam Pendidikan*, 2 (2), 83–91.