

The Inner Conflict of the Main Characters in the Novel Conspiracy of the Universe by *Fiersa Besari*: A Review of Literature Psychology

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ABSTRACT: *Literary psychology is the study of literary works which are believed to reflect psychological processes and activities. In examining a psychological work, the important thing that needs to be understood is the extent to which the author's psychological involvement and the author's ability to present fictional characters are involved with mental problems. The novel *Konspirasi Alam Semesta* by Fiersa Besari tells the story of a journalist who comes from a family of former political prisoners and has a tough character, until a universe conspiracy brings him together with a girl, their story begins against all differences. The purpose of this study is to analyze the inner conflict that occurs in the main character and analyze the causes of the inner conflict in the main character. The research method used in this research is descriptive method and qualitative method. The theory used in this research is Sigmund Freud's psychoanalytic theory, namely the id, ego, and superego.*

KEYWORDS -inner conflict, psychoanalysis, id, ego, and superego

I. INTRODUCTION

It is possible to study literary works through a psychological approach because literary works display the character of the characters, although imaginative, can display psychological problems. The term psychology of literature has four meanings, namely the study of psychology of the author as a type or person, the study of the creative process, the impact of literature on readers and the study of types and laws, namely the laws of psychology applied to literary works (Rahman & Rahman, 2019). The latter understanding is most closely related to the field of literature, Literature is a creative activity, which produces a form of art, whether in written form or in words. A literary study is a branch of science that studies literature continuously. Basic methods such as induction, deduction, analysis, synthesis, and comparison are commonly used in systematic types of science, including literary studies. Literary studies have valid and scientific methods, although they are not always the same as the methods of the natural sciences. (Wellek, et al, 2014). A literature review of a mature topic addresses the need for a critique of, and the potential reconceptualization of, the expanding and more diversified knowledge base of the topic as it continues to develop (Ramdhani, et al., 2014).

The novel of *Konspirasi Alam Semesta* by Fiersa Besari tells the story of a journalist named Juang Astrajingga whose father is a former political prisoner, he has had many unpleasant experiences. His relationship with his father was not very harmonious, only because of the mother figure Juang was still thinking about rejoining the family. Not only the topic of family, about social life, love and romance in the novel Conspiracy of the Universe is very touching. Juang, who is a journalist, has to temporarily separate from his girlfriend, Ana Tidae, because he has to make a documentary. Having a long distance relationship, they both try to keep the commitment. Juang and Ana's love story in maintaining and maintaining a relationship has a much

unexpected story. In the novel *Sampar*, Albert Camus shows his thoughts about human existence more fully, in which he acknowledges the existence of solidarity, friendship, and togetherness. The good life he had was good for others. Human existence is no longer individual but also human solidarity (Camus 2007; Sukmawaty, et al., 2022). As a result of this change in thinking, Camus formulated the collective Absurdity to complement the individual Absurdity as formulated in previous novels (Sumampouw, 2021). Thus, this thesis discusses the inner conflict that occurs in the main character and the causes of inner conflict in the main character in the novel *Konspirasi Alam Semesta* by Fiersa Besari.

In this research explains about the inner conflict in the main character and the causes of inner conflict in the main character with a review of literary psychology. Nugrahani, (2008) Appreciative literature learning at SMA Surakarta in the perspective of a competency-based curriculum: Evaluation study. Nahdhiyah, et al., (2022) the term literature is most appropriate when applied to the art of literature, namely literature as an imaginative work that contains spontaneous expressions of human feelings. Furthermore, Teeuw (2003:151-285) explains that literature can be seen from two aspects, namely in terms of language and in terms of art. As the art of language, literature can be approached through linguistic aspects and its opposition to the use of language in other forms, while as a work of art, literature can be approached through its artistic aspects. (Sukmawaty, et al., 2022)

II. LITERATURE REVIEW

Literature review aims to determine the authenticity of scientific works. The review in question is a review of the work or other research that is relevant to this research. Literature reviews can be sourced from papers, theses, journals, or others related to research.

As far as literature goes, the research entitled *The Inner Conflict of the Main Character in the Novel Conspiracy of the Universe* by Fiersa Besari. A Review of Literary Psychology has never been studied before. However, a lot of research on Sigmund Freud's psychoanalysis has been done. The aims of this study (1) are to describe what comparative language styles are used in the novel *Garis Waktu* by Fiersa Besari, (2) to describe the function of comparative language styles used in the novels, *Garis Waktu* by Fiersa Besari. (3) Describe the implications of comparative language style and the function of comparative language style in Fiersa Besari's novel *Garis Waktu* for learning Indonesian in high school.

Nababan et al., (2021), *Gaya Bahasa Perbandingan dalam Novel Garis Waktu* by Fiersa Besari. This study used a qualitative descriptive approach. The data source used is the novel *Line Time* by Fiersa Besari. The form of the data is in the form of speech in the novel *Line Time* by Fiersa Besari which contains language style. Data collection techniques used in this study were reading and note-taking techniques. The results showed: 1) The type of comparative language style in the novel *Line Time* by Fiersa Besari found 85 data, namely: (a) simile 13 data, (b) metaphor 53 data, (c) personification 5 data, (d) depersonification 2, (e) allegory 2 data, (f) pleonasm and tautology 1 data, (g) periphrasis 9 data. 2) the comparative language style function in Fiersa Besari's novel *Line Time* was found as many as 58 data, namely: a) information function 16 data, b) expressive function 10 data, c) directive function 8 data, (d) phatic function 5 data, (e) aesthetic function 19 data. The total number of data found is as much as 143 data. 3) The implications of the comparative language style of Fiersa Besari's novel *Line Time* in learning Indonesian literature for class XII on the competency standards of reading and listening to various novels (Weda ., et al 2022). Basic competence to analyze the content and language contained in the novel. The objectives of the learning activities are to find the types of comparative language styles found in the novels, to find the functions of comparative language styles in the novels, and to present the findings contained in the novels (Rahman, 2017).

Purborini, (2013), *Konflik Batin Tokoh Dinidalam Novel sebuah Lorong di Kotaku Karya Nh. Dini sebuah Tinjauan Psikologi Sastra*. The existence of a character in a fictional story has an important role in conveying a message to the reader. A fictional story has characters with different characteristics and dispositions. The appearance of a character with a life story can indirectly affect the psychological condition of the characters or other story actors. The psychological conditions experienced by the characters can change

depending on the situation at hand. This thesis discusses the novel *Sebuah Lorong di Kotaku*, in which there is a problem of inner conflict, namely fighting oppression. The oppression experienced by Dini's character, which is always under pressure from older people and the conventions of society which contradicts Dini's feelings, is the background of this research. The writer's aim in this research is to reveal the structure of the novel, and to reveal the psychological problems experienced by the main character. The author uses the method/approach of literary psychology, to find out the psychological aspects in it, namely the problem of inner conflict. Therefore, structural theory and psychological theory are used. The research results of the novel *Sebuah Lorong di Kotaku by Nh*. Early on, it was found the ideology that the inner conflict experienced by the main character stems from conventions to customs which oblige him to follow the rules of society, prohibitions and the rules of parents of young children that according to parents and young children cannot do any work.

III. METHODOLOGY

The method used in this study, as follows.

1. Descriptive method, research with this method is solely based on existing facts or phenomena that empirically live on in the speakers (Sudaryanto, 2008). This type of research is descriptive research. Descriptive method can be interpreted as a problem solving procedure investigated by describing the situation subject or object in research can be in the form of people, institutions, communities and others which are currently based on visible facts or what they are.
2. Qualitative methods, namely understanding the phenomenon of what is experienced by the research subject.

IV. RESULT

A. Inner Conflict in Main Character

Conflict is part of life, with conflict, humans can have experience in living life and the process of maturation. According to Meredith and Fitzgerald (in Nurgiyantoro, 2010: 122) conflict is a social process between two parties and is unpleasant that occurs or is experienced by the characters in the story.

Inner conflict is a conflict that occurs within a character. This conflict is called a psychological conflict, because a character fights him to determine and resolve something he faces. According to Stanton (in Nurgiyantoro, 2010, 124) conflict as a form of incident can also be divided into two categories, namely: physical conflict and inner conflict, external conflict and internal conflict.

The emergence of a conflict will create something interesting to enjoy and bring the reader to event after event. Events and conflicts have a very close relationship, causing one event to another. If there is an event it will cause a conflict, otherwise because of the conflict other events can arise. Conflict after conflict followed by event after event will cause conflict to increase.

The following are excerpts from the conversation of the inner conflict in the main character.

"Dengan gelar sarjana Teknik Informatika yang Juang genggam, ayahnya berharap ia bisa mengikuti jejak sang adik: hidup normal dengan pendapatan tetap. Juang menolak. Baginya, "normal" versi sang ayah sangat membosankan. Ia lelah menunduk. Ia tidak mau lagi diatur." (KAS/2017/17)

"With his Juang Informatics Engineering degree, his father hopes to follow in his younger brother's footsteps: live a normal life with a steady income. The fight is rejected. To him, his father's version of "normal" was very boring. He was tired of looking down. He doesn't want to be controlled anymore." (KAS/2017/17)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga with his father when he refuses his father's will to live a "normal" life like his younger brother.

"Tatkala Juang pergi dari rumah, tiga tahun silam, sehabis bertengkar hebat dengan ayahnya

karena perbedaan pendapat, hanya mata Ibu yang berkaca-kaca yang memberatkan langkahnya melakukan petualangan gila dengan cara menggembel ke daratan Sulawesi. Pada akhirnya, ia tetap berangkat selepas mengecup kening sang bunda dan meyakinkan bahwa dirinya akan menjadi seseorang yang berguna.” (KAS/2017/18)

“When Juang left home, three years ago, after a big fight with his father because of a difference of opinion, only his mother's eyes filled with tears that weighed on his steps to go on a crazy adventure by stumbling to the mainland of Sulawesi. In the end, he still left after kissing his mother's forehead and making sure that he would become someone useful.” (CASH/2017/18)

The conversation excerpt above describes the inner conflict of the main character, namely Juang Astrajingga with his father when they have different opinions, and the inner conflict with his heart when it is hard to leave his mother for adventure.

“Saya lelah,” tulisnya dalam sebuah pesan singkat pada suatu malam. “Lelah kenapa?” tanya Ana. “Saya menyayangimu, kamu tahu itu.”

“Jadi, lelah menyayangiku?” gadis itu menggodanya.

“Saya cuma lelah menyayangimu sembunyi-sembunyi.” (KAS/2017/35)

"I'm tired," he wrote in a text one evening. "Why are you tired?" asked Ana. "I love you, you know that."

"So, I'm tired?" the girl teased him.

"I was only protecting you secretly.” (CASH/2017/35)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga and Ana Tidae when asking for clarity on their love relationship.

“Lama Ana tak menjawab”. Ini serius, pikirnya. “Aku bukan orang yang bisa meninggalkan orang lain demi keegoisanku sendiri. Aku enggak sejahat itu.” (KAS/2017/35)

"A long time no answer". This is serious, he thought. "I am not a person who can abandon other people for my own selfishness. I'm not that bad." (CASH/2017/35)

The conversation quote above describes the inner conflict of the main character, namely Ana Tidae with Juang Astrajingga when Juang Astrajingga asked for clarification on the love relationship.

“Binar di mata sang kekasih membuat Ana kelu untuk berkata “jangan pergi”. Lelaki itu adalah bentuk dari mesin pengejar mimpi, yang tidak akan pernah bisa dilarang, apalagi ditekang. Jika posisinya ditukar, ia yakin lelaki itu akan mengizinkannya pergi, demi cita-cita. Ia tak boleh egois.” (KAS/2017/57)

The twinkle in her lover's eyes made Ana speechless to say "don't go". The man was from the dream-chasing machine, one that could never be banned, let alone restrained. If the placement, he was sure the man would let him go, for the sake of ideals. It can't be selfish." (CASH/2017/57)

The conversation quote above describes the inner conflict of the main character, namely, Ana Tidae with her heart when she found out that Juang Astrajingga was going to serve as a journalist to Papua.

“Ego Bapak dan Bang Juang sama-sama besar. Mereka sempat bertikai hebat di hari lebaran tahun lalu, di hari di mana sepatasnya ketupat dan gulai menghiasi ruangan bukan adu mulut.” (KAS/2017/74)

“Father and Bang Juang's egos are both big. They had a big fight on Eid last year, on a day when it is appropriate for ketupat and gulai to decorate the room instead of arguing.” (CASH/2017/74)

The conversation quote above describes the inner conflict of the main character, namely, Juang Astrajingga and his father when they had a big fight during Eid.

“Bulan depan rencananya pemutaran film dokumenter pertama saya, Pak. Tentang Papua.

Pandangan Juang tetap pada gelas kopinya.

"Sudah mampu mapan dari kerjaanmu? Sudah mampu menabung demi masa depan?"

"Sabar Juang sabar, batinnya. Ia tak menjawab. Enggak perlu lah, kamu mengalami apa yang Bapak alami waktu muda. Luntang-lantung enggak jelas sampai akhirnya terlambat menyadari. Terlambat berumah tangga. Terlambat mapan."

"Saya enggak luntang-lantung, Pak, balas Juang."

"Lantas, menghilang ke Papua itu apa namanya? Cari-cari bahaya itu apa namanya? Hasilnya sepadan?" (KAS/2017/112)

"Next month my first documentary screening, sir. About Papua. Juang's gaze remained on his coffee cup.

"Are you able to settle down from your job? Have you been able to save for the future?"

"Patience Fight patience, he thought. He didn't answer. You don't have to, you experience what you experienced when you were young. It wasn't clear until it was too late to realize. Late marriage. It's too late."

"I'm not hanging around, sir, replied Juang."

"Then what is the name of disappearing to Papua? What's the name of that danger? the results are worth it?" (CASH/2017/112)

The conversation excerpt above describes the inner conflict of the main character, namely, Juang Astrajingga with his father when his father thought that Juang Astrajingga's departure to Papua was just a fluke.

"Bapak enggak ingin kamu menghadapi bahaya kayak Bapak dulu. Bapak ingin anak Bapak hidup tenteram dan bahagia."

"Bapak enggak lelah membicarakan ini terus? Saya bahagia, Pak. Saya bahagia mengambil keputusan saya sendiri. Hidup di jalan yang saya tentukan sendiri. Juang mulai defensif."

"Enggak perlu bangga kalau belum ada yang bisa dihasilkan, lanjut Bapak." (KAS/2017/112)

"I don't want you to face danger like you used to. You want your son to live a peaceful and happy life."

"Aren't you tired of talking about this all the time? I'm happy, sir. I'm happy to make my own decisions. Living on a path that I set for myself. Fight getting defensive."

"There is no need to be proud if nothing has been produced, Mr. continued." (CASH/2017/112)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga with his father when his father disapproves of the life that Juang decides for himself.

"Setidaknya saya enggak menunduk-nunduk, diam dihina, dan dicap pengkhianat, ujar Juang dengan nada datar."

"Bapak melakukan itu karena enggak ingin kalian terluka! Nadanya meninggi."

"Saya sudah dewasa, Pak. Sudah paham mana yang baik dan buruk untuk hidup saya. Juang masih terus bertahan. Bapak mengepalkan tangannya. Sudah cukup dewasa sampai bisa melawan orangtua? Ia berdiri dari duduknya."

"Juang ikut berdiri. Saya melawan yang menurut saya salah. Itu kan, yang Bapak ajarkan waktu saya kecil? Sesuatu yang bahkan Bapak sendiri enggak mampu lakukan. Bapak terlalu pengecut untuk melawan!" (KAS/2017/113)

At least I'm not looking down, humiliated, and labeled a traitor," said Juang in a data tone.

"You did that because you didn't want you to get hurt! His tone rose."

"I'm an adult, sir. Already understand what is good and bad for my life. Juan is still holding out. Father clenched his fists. Are you old enough to be able to fight your parents? He rose from his seat."

"Struggle to stand up. I fight what I think is wrong. That's what you remember when I was little, right? something that even you can't do yourself. You're too cowardly to fight!"

(CASH/2017/113)

The quote from the conversation above describes the inner conflict of the main character, namely Juang Astrajingga when his father disapproves of the life that Juang has set himself with an element of ego psychology review.

“Sebuah sepeda motor berhenti tepat di hadapan mereka. Suara bising mesin tuanya membuat Ana dan Deri menoleh. Sang pengendara menaikkan kaca helm untuk memastikan ia tak salah lihat. Deri secepat kilat melepaskan dekapannya.”

“Aku bisa jelaskan. Ana berlari ke arah sepeda motor tua. Juang menggelengkan kepala lalu menarik gas sekuat ia sanggup.” (KAS/2017/136)

“A motorcycle stopped right in front of them. The noise of the old engine made Ana and Deri turn their heads. The rider raised his helmet to make sure he wasn't seeing the wrong thing. Deri quickly released his embrace.”

“I can explain. Ana runs towards the old motorbike. Juang shook his head and pulled the gas as hard as he could.” (CASH/2017/136)

The conversation quote above describes the inner conflict of the main character, namely Ana Tidaie when Juang Astrajingga was jealous when he saw Ana Tidaie being hugged by Deri, the former Ana Tidaie with an element of ego psychology review.

“Ana menoleh ke arah ayahnya. Aku enggak suka hidup dan matiku ada di tangan dokter, seolah-olah mereka adalah dewa. Lagi pula Papa dengar, kan? Kesempatan cuma tiga puluh persen. Bagaimana kalau gagal? Seenggaknya kita coba dulu.” (KAS/2017/149)

Ana turned to her father. I don't like that my life and death are in the hands of doctors, as if they were gods. After all, Papa heard, right? Only thirty percent chance. What if it fails? At least we'll give it a try.” (CASH/2017/149)

The conversation quote above describes the inner conflict of the main character, namely Ana Tidaie with her father, when Ana Tidaie did not believe in the treatment given by the doctor to cure her illness.

“Aku enggak tega lihat Papa mesti mengeluarkan uang begitu besar buat aku. Uang dari mana, coba? Ana akhirnya menyuarakan suara hatinya. Enggak ada artinya dibandingkan kesehatan kamu. Enggak perlu khawatir soal uang. Pasti ada jalannya, David terus bertahan.” (KAS/2017/149)

“I can't bear to see Papa have to spend so much money for me. Where does the money come from, please? Ana finally voiced her heart. Nothing compared to your health. No need to worry about money. There's got to be a way, David kept going.” (CASH/2017/149)

The conversation quote above describes the inner conflict of the main character, namely Ana Tidaie with his father, when Ana Tidaie could not bear to see his father to spend so much money to cure his illness.

“Di perjalanan, Juang memaki diri sendiri yang begitu mengikuti ego. Rasa cemburu pupus begitu saja ditelan rasa takut. Semestinya ia dapat lebih mengerti, semestinya ia lebih dapat mengetahui. Perasaan tak menentu berkecamuk dalam dirinya. Pesawat membawanya ke Bandung setelah beberapa kali transit, ke tempat di mana sesosok malaikat sedang terluka.” (KAS/2017/152)

“On the way, Juang cursed himself for following his ego. Jealousy disappeared just like that was swallowed up by fear. He should have understood better, he should have known better. A feeling of uncertainty welled up within him. The plane took him to Bandung after several transits, to a place where an angel was injured.” (CASH/2017/152)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga with his heart, when he was annoyed with him for following his ego, even though at that time Ana

Tidae was suffering from a malignant tumor in his brain.

"Jangan pergi" berat buat Ana mengucapkan itu. Ia sadar suaminya adalah seorang petualang yang sukar dikekang."

"Aku harus. Bang Dude sedang membutuhkanku; negeri ini sedang membutuhkanku." Juang terus memasukkan baju tanpa menoleh." (KAS/2017/200)

"Don't go...." it was hard for Ana to say that. She realized her husband was an adventurer who was hard to contain."

"I must. Bang Dude is in need of me; this country is in need of me." Juang kept putting clothes on without looking back." (CASH/2017/200)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga with Ana Tidae, when Ana Tidae did not allow Juang Astrajingga to volunteer at Sinabung.

"Maafkan aku yang terlalu memerhatikan negeri ini untuk dapat lepas tangan, yang terlalu menyayangi sesama untuk menjadi enggak peduli. Rasa cintaku pada negeri ini begitu besar, sebesar rasa cintaku padamu." (KAS/2017/201)

"Forgive me for caring too much about this country to get out of hand, for loving others too much to be indifferent. My love for this country is so great, as big as my love for you." (CASH/2017/201)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga and Ana Tidae when Juang Astrajingga prefers to volunteer at Sinabung.

B. Causes of Inner Conflict in the Main Character

As discussed in the previous discussion, conflict is a part of life, with conflict humans can have experience in living life and the process of maturation. conflict is a social process between two parties and is unpleasant that occurs or is experienced by the characters in the story.

Inner conflict is a conflict that occurs within a character. This conflict is called a psychological conflict, because a character fights himself to determine and resolve something he faces. The level of complexity of the conflict that is displayed in a literary work in many ways determines its quality, intensity, and appeal. In the previous discussion, the social background was also discussed. In Martazoni, et al., (2021) states that the setting is the fulcrum, suggesting the notion of place, time relationship, and the social environment in which the events are told said in Armiati. (2018).

Nurdiyantoro (2002: 227) distinguishes the background into three main elements, namely:

1. Setting of place (suggesting the location of the events told in literary works, such as: villages, rivers, roads, forests, etc.).
2. Setting of time (suggesting "when" the events told in a literary work, for example, year, season, day, and hour).
3. Social setting (suggesting matters related to the behavior of the social life of the community in a place that is told in literary works, for example living habits, customs, traditions, beliefs, views of life, ways of thinking, and behaving).

The following is an excerpt from the conversation that causes inner conflict in the main character.

"Ia tumbuh di rumah sederhana dalam keluarga pragmatis yang harus senantiasa menunduk semasa rezim Orde Baru dulu."

"Karena sang paman, kakak tertua ayahnya adalah anggota Lekra, dan sang ayah sering menjadi simpatisan Lekra, keluarganya pun harus terseret-seret dicap "kiri".Padahal Juang tahu: Ayah, apalagi Ibunya, tak pernah memilih hendak berada di kiri atau kanan; keluarganya

dianaktirikan negara karena alasan yang tidak jelas; ia dan adiknya dicibir oleh anak tetangga karena dosa yang tidak mereka mengerti."

"Anak eks tapol!"

"Musuh negara!"

"Pengkhiat!"

"Hinaan-hinaan itu biasanya berujung dengan perkelahian dan membawa Juang kecil pada hukuman dari sang ayah." (KAS/2017/16)

"Paman Juang sudah lama tidak kembali, mungkin meninggal karena tak kuat disiksa. Ayahnya cukup beruntung, diasingkan di pulau Buru dan dicambuk mentalnya hingga harus menunduk dan patuh." (KAS/2017/16)

"He grew up in a simple house in a pragmatic submissive family that had to always be during the New Order regime."

Because his uncle, father's eldest brother was a member of Lekra, and his father was often a Lekra sympathizer, his family was dragged into being labeled "left". Even though Juang knew: Father, especially his mother, never chose to be on the left or right; his family was abandoned by the state for reasons that are not clear; he and his sister were scorned by the neighboring children for a sin they did not understand."

"The son of an ex-tapol!"

"Enemy of the country!"

"Traitor!"

"The insults are usually with fights and bring a little struggle to punishment from the father." (KAS/2017/16)

"Uncle Juang hasn't been back for a long time, maybe he died because he couldn't bear the torture. His father was lucky enough to be exiled on the island of Buru and mentally whipped to the point where he had to bow and obey." (CASH/2017/16)

The conversation quotes above describe Juang Astrajingga who grew up in a simple house in a pragmatic family with a New Order social background. His uncle is a member of Lekra and his father is a Lekra sympathizer who has to drag his family around being labeled "left."

As is well known, in the context of our point of view, there are at least two kinds of political regimes: political regimes that promote peace and justice and political regimes that hinder them. A priori a third regime can be added, namely all regimes which are placed in a series between the two poles and combine elements from the two poles in varying proportions.

After the bloody 1965 events, the New Order regime was indeed diligent in producing terms to the public to exploit the incident, such as "The Latent Danger of Communists", "Pancasila Sakti", "ABRI Saves Pancasila", and so on. The term "clean up" reveals that the former political prisoners of the G30S and those with indications of being involved in the PKI and or its mass organizations, are seen by the authorities of the New Order regime as people who are "environmentally dirty." Meanwhile, the target of the term "environmentally clean" is aimed at the relatives of the former political prisoners. The extent of the relationship spans as far as three generations, in horizontal and vertical kinship relationships. What is meant by horizontal relationships are: siblings, wife, in-laws, daughters-in-law, close friends, and vertical relationships are: father, mother, children, and grandchildren. Traces of the New Order policies that were implemented during his reign were applied systematically by developing anti-communism curricula for schools and colleges.

Looking at the brief history of the PKI, the September 30 Thirty Movement was an event that took place from September 30 to October 1, 1965 when seven high-ranking Indonesian military officers and several others were killed in an attempted coup. This movement aims to overthrow Sukarno and turn Indonesia into a communist.

After the infiltration of PKI cadres into the state apparatus, including the Armed Forces, political organizations, and social organizations reached a level that the PKI considered strong enough, the PKI began to carry out activities which he called the improvement of the revolutionary offensive situation in the context of the struggle for power. These revolutionary offensive activities include; sabotage, unilateral action, acts of terror; agitation and propaganda; and acts of slander against the Indonesian Army.

After carrying out the rebellion, it was on October 4, 1965 that for the first time there was clarity about the September 30th Movement. The movement was apparently linked to the Indonesian Communist Party (PKI). The series of Extraordinary Military Court Sessions to try those involved in the coup have revealed even more the involvement of the PKI. This party has proven to be the mastermind and perpetrator of subversion actions since 1954, culminating in the bloody coup in early October 1965 or G30S/PKI for short.

The disclosure of the PKI's role in the court session had caused a great reaction in Indonesian society which culminated in the enactment of Provisional People's Consultative Assembly Decree No. TAP-XXV/MPRS/1966 dated July 5, 1966 concerning the Dissolution of the Indonesian Communist Party, Declaration as a Forbidden Organization throughout the Territory of the Republic of Indonesia for the Indonesian Communist Party, and the Prohibition of Any Activities to Spread or Develop the Understanding or Teachings of Communism/Marxism-Leninism.

V. DISCUSSION

Based on the discussion above, the main characters, namely Juang Astrajingga and Ana Tidae, experience many inner conflicts with their conscience and other characters. If referring to the structure and dynamics of Sigmund Freud's personality, the cause of inner conflict is the result of the conflict of personality elements, namely, Id, Ego, and Superego.

A. Overview of Id on the Main Character (*Juang Astrajingga*)

According to Freud, behavior is the result of the conflict and reconciliation of the three personality systems. Factors that influence personality are historical factors of the past and contemporary factors, the analogy of innate factors and environmental factors in the formation of individual personality. Freud likens the id as a king or queen, the id acts like an absolute ruler, must be respected, spoiled, arbitrary and selfish; what he wants must be done immediately.

“Tatkala Juang pergi dari rumah, tiga tahun silam, sehabis bertengkar hebat dengan ayahnya karena perbedaan pendapat, hanya mata Ibu yang berkaca-kaca yang memberatkan langkahnya melakukan petualangan gila dengan cara menggembel ke daratan Sulawesi. Pada akhirnya, ia tetap berangkat selepas mengecup kening sang bunda dan meyakinkan bahwa dirinya akan menjadi seseorang yang berguna.” (KAS/2017/18)

“When Juang left home, three years ago, after a big fight with his father because of a difference of opinion, only his mother's eyes filled with tears that weighed on his steps to go on a crazy adventure by stumbling to the mainland of Sulawesi. In the end, he still left after kissing his mother's forehead and making sure that he would become someone useful.” (CASH/2017/18)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga with an element of psychological review of id.

B. Overview of the Ego on the Main Characters (*Juang Astrajingga and Ana Tidae*)

The ego is caught between two opposing forces and is guarded and obeys the principle of reality by

trying to fulfill individual pleasures that are limited by reality. The ego is between the conscious and the subconscious. The ego's task gives place to the main mental functions, for example: reasoning, problem solving, and decision making.

“Dengan gelar sarjana Teknik Informatika yang Juang genggam, ayahnya berharap ia bisa mengikuti jejak sang adik: hidup normal dengan pendapatan tetap. Juang menolak. Baginya, “normal” versi sang ayah sangat membosankan. Ia lelah menunduk. Ia tidak mau lagi diatur.” (KAS/2017/17)

“With the degree in Informatics Engineering that Juang holds, his father hopes he can follow in his younger brother's footsteps: live a normal life with a steady income. Fight refused. For him, his father's version of "normal" is very boring. He was tired of looking down. He doesn't want to be regulated anymore.” (CASH/2017/17)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga when he refuses to live his father's version of normal life with an element of ego psychology review.

“Lama Ana tak menjawab”. Ini serius, pikirnya. “Aku bukan orang yang bisa meninggalkan orang lain demi keegoisan sendiri. Aku enggak sejahat itu.” (KAS/2017/35)

"A long time Ana no answer". This is serious, he thought. "I am not a person who can abandon other people for my own selfishness. I'm not that bad." (CASH/2017/35)

The quote from the conversation above describes the inner conflict of the main character, Ana Tidae, when Juang Astrajingga asked for clarification on a romantic relationship with an element of ego psychology review.

“Ego Bapak dan Bang Juang sama-sama besar. Mereka sempat bertikai hebat di hari lebaran tahun lalu, di hari di mana sepatasnya ketupat dan gulai menghiasi ruangan bukan adu mulut.” (KAS/2017/74)

“Father and Bang Juang's egos are both big. They had a big fight on Eid last year, on a day when it is appropriate for ketupat and gulai to decorate the room instead of arguing.” (CASH/2017/74)

The conversation quote above describes the inner conflict of the main character, namely, Juang Astrajingga when he had a big fight during Eid with an element of ego psychology review.

“Bulan depan rencananya pemutaran film dokumenter pertama saya, Pak. Tentang Papua. Pandangan Juang tetap pada gelas kopinya.

“Sudah mampu mapan dari kerjaanmu? Sudah mampu menabung demi masa depan?”

“Sabar Juang sabar, batinnya. Ia tak menjawab. Enggak perlu lah, kamu mengalami apa yang Bapak alami waktu muda. Luntang-lantung enggak jelas sampai akhirnya terlambat menyadari. Terlambat berumah tangga. Terlambat mapan.”

“Saya enggak luntang-lantung, Pak, balas Juang.”

“Lantas, menghilang ke Papua itu apa namanya? Cari-cari bahaya itu apa namanya? Hasilnya sepadan?” (KAS/2017/112)

“Next month, I plan to screen my first documentary, sir. About Papua. Juang's gaze remained on his coffee cup.

"Are you able to settle down from your job? Are you able to save for the future?"

"Patience Fight patience, he thought. He didn't answer. You don't have to, you experience what you experienced when you were young. It wasn't clear until it was too late to realize. Late marriage. It's too late."

"I'm not hanging around, sir, replied Juang."

"Then what is the name of disappearing to Papua? What's the name of that hazard? Is the

result worth it?" (CASH/2017/112)

The excerpt from the conversation above describes the inner conflict of the main character, namely, Juang Astrajinga when his father thought that Juang Astrajingga's departure to Papua was just a ploy with an element of ego psychology review.

"Bapak enggak ingin kamu menghadapi bahaya kayak Bapak dulu. Bapak ingin anak Bapak hidup tenteram dan bahagia."

"Bapak enggak lelah membicarakan ini terus? Saya bahagia, Pak. Saya bahagia mengambil keputusan saya sendiri. Hidup di jalan yang saya tentukan sendiri. Juang mulai defensif."

"Enggak perlu bangga kalau belum ada yang bisa dihasilkan, lanjut Bapak."
(KAS/2017/112)

"I don't want you to face danger like you used to. You want your son to live a peaceful and happy life."

"Aren't you tired of talking about this all the time? I'm happy, sir. I'm happy to make my own decisions. Living on a path that I set for myself. Fight getting defensive."

"There is no need to be proud if nothing has been produced, Mr. continued."
(CASH/2017/112)

The quote from the conversation above describes the inner conflict of the main character, namely Juang Astrajingga when his father disapproves of the life that Juang has set himself with an element of ego psychology review.

"Setidaknya saya enggak menunduk-nunduk, diam dihina, dan dicap pengkhianat, ujar Juang dengan nada datar."

"Bapak melakukan itu karena enggak ingin kalian terluka! Nadanya meninggi."

"Saya sudah dewasa, Pak. Sudah paham mana yang baik dan buruk untuk hidup saya. Juang masih terus bertahan. Bapak mengepalkan tangannya. Sudah cukup dewasa sampai bisa melawan orangtua? Ia berdiri dari duduknya."

"Juang ikut berdiri. Saya melawan yang menurut saya salah. Itu kan, yang Bapakajarkan waktu saya kecil? Sesuatu yang bahkan Bapak sendiri enggak mampu lakukan. Bapak terlalu pengecut untuk melawan!" (KAS/2017/113)

"At least I'm not looking down, humiliated, and labeled a traitor," said Juang in a flat tone.

"You did that because you didn't want you to get hurt! His tone rose."

"I'm an adult, sir. Already understand what is good and bad for my life. Fighting still persists. Father clenched his fists. Are you old enough to be able to fight your parents? He rose from his seat."

"Struggle to stand up. I fight what I think is wrong. Is that what you taught me when I was little? Something that even you can't do yourself. You're too cowardly to fight!"
(CASH/2017/113)

The quote from the conversation above describes the inner conflict of the main character, namely Juang Astrajingga when his father disapproves of the life that Juang has set himself with an element of ego psychology review.

"Sebuah sepeda motor berhenti tepat di hadapan mereka. Suara bising mesin tuanya membuat Ana dan Deri menoleh. Sang pengendara menaikkan kaca helm untuk memastikan ia tak salah lihat. Deri secepat kilat melepaskan dekapannya."

"Aku bisa jelaskan. Ana berlari ke arah sepeda motor tua. Juang menggelengkan kepala lalu menarik gas sekuat ia sanggup." (KAS/2017/136)

"A motorcycle stopped right in front of them. The noise of the old engine made Ana and Deri turn their heads. The rider raised his helmet to make sure he wasn't seeing the wrong thing. Deri quickly released his embrace."

"I can explain. Ana runs towards the old motorbike. Juang shook his head and pulled the gas as hard as he could." (CASH/2017/136)

The conversation quote above describes the inner conflict of the main character, namely Ana Tidae when Juang Astrajingga was jealous when he saw Ana Tidae being hugged by Deri, the former Ana Tidae with an element of ego psychology review.

"Ana menoleh ke arah ayahnya. Aku enggak suka hidup dan matiku ada di tangan dokter, seolah-olah mereka adalah dewa. Lagi pula Papa dengar, kan? Kesempatan cuma tiga puluh persen. Bagaimana kalau gagal? Seenggaknya kita coba dulu." (KAS/2017/149)

Ana turned to her father. I don't like that my life and death are in the hands of doctors, as if they were gods. After all, Papa heard, right? Only thirty percent chance. What if it fails? At least we'll give it a try." (CASH/2017/149)

The conversation quote above describes the inner conflict of the main character, Ana Tidae, when Ana Tidae does not believe in the treatment carried out by doctors for healing her illness with an element of ego psychology review.

"Di perjalanan, Juang memaki diri sendiri yang begitu mengikuti ego. Rasa cemburu pupus begitu saja ditelan rasa takut. Semestinya ia dapat lebih mengerti, semestinya ia lebih dapat mengetahui. Perasaan tak menentu berkecamuk dalam dirinya. Pesawat membawanya ke Bandung setelah beberapa kali transit, ke tempat di mana sesosok malaikat sedang terluka." (KAS/2017/152)

"On the way, Juang cursed himself for following his ego. Jealousy disappeared just like that was swallowed up by fear. He should have understood better, he should have known better. A feeling of uncertainty welled up within him. The plane took him to Bandung after several transits, to a place where an angel was injured." (CASH/2017/152)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga when he was annoyed with himself for following his ego, even though at that time Ana Tidae was suffering from a malignant tumor in his brain with an element of ego psychology review.

C. Superego Overview of the Main Characters (Juang Astrajingga and Ana Tidae)

"Saya lelah," tulisnya dalam sebuah pesan singkat pada suatu malam. "Lelah kenapa?" tanya Ana. "Saya menyayangimu, kamu tahu itu."

"Jadi, lelah menyayangiku?" gadis itu menggodanya.

"Saya cuma lelah menyayangimu sembunyi-sembunyi." (KAS/2017/35)

"I'm tired," he wrote in a text one evening. "Why are you tired?" asked Ana. "I love you, you know that."

"So, tired of loving me?" the girl teased him.

"I'm just tired of loving you secretly." (CASH/2017/35)

The conversation excerpt above describes the inner conflict of the main character, namely Juang Astrajingga and Ana Tidae when asking for clarity on their love relationship with the psychological aspect of the superego.

"Binar di mata sang kekasih membuat Ana kelu untuk berkata "jangan pergi". Lelaki itu adalah bentuk dari mesin pengejar mimpi, yang tidak akan pernah bisa dilarang, apalagi ditekang. Jika posisinya ditukar, ia yakin lelaki itu akan mengizinkannya pergi, demi cita-cita. Ia tak boleh egois." (KAS/2017/57)

"The twinkle in her lover's eyes made Ana speechless to say "don't go". The man is the form of a dream-chasing machine, one that can never be banned, let alone restrained. If her position was swapped, she was sure the man would let her go, for the sake of the ideal. It can't be selfish." (CASH/2017/57)

The conversation quote above describes the inner conflict of the main character, namely, Ana Tidaie with her heart when she found out that Juang Astrajingga was going to serve as a journalist to Papua with an element of superego psychology review.

"Aku enggak tega lihat Papa mesti mengeluarkan uang begitu besar buat aku. Uang dari mana, coba? Ana akhirnya menyuarakan suara hatinya. Enggak ada artinya dibandingkan kesehatan kamu. Enggak perlu khawatir soal uang. Pasti ada jalannya, David terus bertahan." (KAS/2017/149)

"I can't bear to see Papa have to spend so much money for me. Where does the money come from, please? Ana finally voiced her heart. Nothing compared to your health. No need to worry about money. There has to be a way, David kept going." (CASH/2017/149)

The conversation quote above describes the inner conflict of the main character, namely Ana Tidaie when Ana Tidaie can't bear to see her father to spend so much money for healing his illness with the element of superego psychology review.

"Jangan pergi" berat buat Ana mengucapkan itu. Ia sadar suaminya adalah seorang petualang yang sukar dikekang."

"Aku harus. Bang Dude sedang membutuhkanku; negeri ini sedang membutuhkanku." Juang terus memasukkan baju tanpa menoleh." (KAS/2017/200)

"Don't go..." it was hard for Ana to say that. She realized her husband was an adventurer who was hard to contain."

"I must. Bang Dude is in need of me; this country is in need of me." Juang kept putting clothes on without looking back." (CASH/2017/200)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga when Ana Tidaie did not allow Juang Astrajingga to volunteer at Sinabung with an element of superego psychology review.

"Maafkan aku yang terlalu memerhatikan negeri ini untuk dapat lepas tangan, yang terlalu menyayangi sesama untuk menjadi enggak peduli. Rasa cintaku pada negeri ini begitu besar, sebesar rasa cintaku padamu." (KAS/2017/201)

"Forgive me for caring too much about this country to get out of hand, for loving others too much to be indifferent. My love for this country is so great, as big as my love for you." (CASH/2017/201)

The conversation quote above describes the inner conflict of the main character, namely Juang Astrajingga when Juang Astrajingga prefers to volunteer at Sinabung with an element of superego psychology review.

VI. CONCLUSION

Conspiracy of the Universe is the third album by Fiersa Besari. Released in 2015, the 14 songs on the album Conspiracy of the Universe were accompanied by a script consisting of 14 chapters. In 2017, due to many requests for Conspiracy of the Universe to be re-released as a book with an album, this project was named the Album project (book album).

Conspiracy of the Universe tells the story of a journalist named Juang Astrajingga. He comes from a family of former political prisoners and has a tough character. Until a universe conspiracy brought him together with a girl named Ana Tidaie. Their story begins with all the differences.

Based on the explanation in Chapter III, namely analysis and discussion, several conclusions were obtained. First, there is an inner conflict in the main characters, namely Juang Astrajingga and Ana Tidae with psychological elements of the id, ego, and superego.

Second, there are six things that cause inner conflict in the main character, namely Juang Astrajingga's romance drama with Ana Tidae, the debate when Juang Astrajingga was going to volunteer at Sinabung, Juang Astrajingga's dispute with his father, then when Ana Tidae couldn't bear to see his father spend money. For his treatment, Juang Astrajingga's family was abandoned for unknown reasons, and his family was considered a traitor to the nation in the New Order regime.

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