

INNER CONFLICT OF THE MAIN CHARACTER IN THE FILM "PANTASKAH AKU BERHIJAB" BY HADRAH DAENG RATU

Dea Nurhaliza¹, Nawawi^{2*}, Abdul Rahman Jupri³

^{1,2, 3}Universitas Muhammadiyah Prof.Dr.HAMKA

¹deanurhaliza@gmail.com; ²drnawawimsi@gmail.com; ³abdulrahmanjupri@gmail.com

Co-Author : drnawawimsi@gmail.com

Abstract: *This study aims to analyze the causes of the need for inner conflict and the form of emotion that appears in the characters in the film Pantaskah Aku Berhijab by director Hadrah Daeng Ratu. The data sources used in this study are dialogues that cause inner conflict in the main character and the form of emotion that appears in the film Pantaskah Aku Berhijab by director Hadrah Daeng Ratu. This study is a qualitative study, because it aims to produce information about the inner conflict that occurs in the main character of the film Pantaskah Aku Berhijab through dialogues spoken by the characters in the film Pantaskah Aku Berhijab. which contains the causes and forms of inner conflict and analyzes its implications for literary learning. Data were collected by categorizing each of them that contain the need for inner conflict along with the form of emotion from the scene and dialogue, then analyzed using the theory of Maslow and Strongman. The findings of this study are entered in the form of a table and linked to the theory. The results of the study found that there were 50 data needs that caused inner conflict, and 35 data forms of emotion. In this film, it is not only relevant to real life, but can also be used in literature learning in schools in understanding the messages behind the film so that students can avoid free association. In addition, the implications applied from the inner conflict in the main character of the film Pantaskah Aku Berhijab can be implied in literature learning, for character development when performing drama.*

Keywords: Inner Conflict, Needs, Forms of Emotions, Learning Films in Schools

INTRODUCTION

Film means a work of audiovisual art that unites visual and sound elements to convey stories, ideas, and emotions thru language. Film is capable of depicting characters, building atmosphere, and delivering profound messages; it is not just a spectacle but also a medium rich in expression. According to Riyadi Sugeng (2014), film is cinematography in audiovisual form as a medium of literary work packaged into a story. According to Syamsuar, A., Ratri, D., & Assilimia (2022), films are very much liked by the general public, and people have their own opinions about each film genre they enjoy. Films have genres, including action, which we often refer to as action, then there are epic genres, romance, family, fantasy, animation, horror, and many more. Idham & Haromaini (2024) explain that the reason films are widely liked is because the lives of the characters with other characters are clearly depicted in the film. Usually, the lives of the characters are closely related to the plot, which depicts themes of love, desire, and sadness. Of course, within the plot, there are

conflicts that add spice to the story, making the film even more exciting. Apriyatin, A.N., & Dewi, (2022) argue that conflict will always be closely related to the psychological and emotional factors of humans. This displays character, resulting in an inner conflict between the minds and hearts of the characters. Within the character or within a person, there is always an unresolved problem that leads to conflict, because each person has different conflicts, which usually start from emotions, needs, or behavior. According to Endang (2020), the numerous life needs cause humans to go to great lengths to fulfill their needs, resulting in a burden. There are two causes: role overloads and person-role incompatibilities. These two conditions make it difficult for someone to perform their roles adequately.

According to Ulfadila, A., Fatimah, S., & Muhaji (2023), conflict consists of two types: internal conflict and external conflict. External conflict is referred to as manifest conflict. Manifest conflict is a conflict that occurs due to factors outside of the individual. Meanwhile, internal conflict, or what is usually referred to as inner conflict, is often related to an individual's emotions, resulting in unrest that reaches its highest level when inner conflict or neurosis manifests as an inability to adapt to the demands and conditions of the environment, causing disturbances to the individual's peace without any basis, thereby affecting behavior. This leads to a need arising from the inner conflict itself. According to Maslow (1993), the qualification of the causes of inner conflict includes many factors such as physiological needs, safety needs, love and belonging needs, esteem needs, and self-actualization needs. Then Strongman (2003) explains that there are various kinds of emotions, including 1) anger 2) anxiety 3) fear 4) happiness 5) sadness 6) disgust 7) jealousy 8) envy 9) courage 10) love 11) shame.

Inner conflict can be experienced by someone within themselves, and it can also occur due to differences in choices, conflicts between two needs, desires, beliefs, hopes, or it can be due to other reasons. Panjaitan, I.L., & Suhendi (2020) argue that the conflict is divided into two, namely external conflict and internal conflict. According to Nurgiyantoro (2018), inner conflict is a conflict that occurs within a person's soul and heart or is depicted in the story's characters. Amalia Ulfa (2024) argues that humans will never be free from conflict, which is why they often use their souls to overcome life's problems. Next, according to Santoso Agus (2021), when the cause of an inner conflict occurs, it will trigger emotions from a specific inner conflict, as well as facial expressions and body movements as forms of sensitivity. One of the films that has a strong internal conflict in its characters is the film "Pantaskah Aku Berhijab." "Pantaskah Aku Berhijab" is a film that tells the story of a woman named Sofi who did not have a father figure in her life. Sofi not only faces an irresponsible father, but in her love story, she also gets trapped in a toxic relationship, and eventually, Sofi becomes entangled in an unwanted pregnancy. Nevertheless, Sofi's life felt better because she had a friend who accompanied her in any condition, so Sofi tried to find her identity and accept her fate by changing her appearance and wearing a **hijab**. However, with the various trials Sofi faced, questions arose within her: is she worthy of happiness and is she worthy of wearing a hijab? The urgency of this research lies in the inner conflict often experienced by some unfortunate women, and how it affects them in determining their lives, both in terms of religion and norms. Thus, this research opens up discussions about women related to life issues concerning religious teachings and social demands, illustrating the challenges faced by many women in modern society. This has made the researcher interested in conducting a study with the film titled "Pantaskah Aku Berhijab" as the object of analysis.

LITERATURE REVIEW

METHOD

This research is a qualitative descriptive study. According to Setiawan Agus (2018), qualitative research aims to explain problems with the objects being studied; the qualitative approach is related to human behavior that is difficult to measure with numbers. In this case, the data obtained from this research falls into the category of qualitative research, as it aims to produce insights about the inner conflict experienced by the main character in the film "Pantaskah Aku Berhijab" thru dialogs spoken by the characters in the film that contain the causes and forms of the inner conflict. The data for this research consists of dialogs performed by the characters in the film "Pantaskah Aku Berhijab" that are related to the inner conflict. Meanwhile, the data source for this research is the film Pantaskah Aku Berhijab by director Hadrah Daeng Ratu. This film was released in theaters on December 12, 2024, and then on Netflix on March 28, 2025. The data collection technique used is observation and note-taking, specifically using the observation technique to obtain information about internal conflicts.

FINDINGS AND DISCUSSION

Based on the research findings, 35 data points were obtained that contain emotional expressions of inner conflict in the film "Pantaskah Aku Berhijab".

Research Findings on the Forms of Inner Conflict Emotions

No.	Form of Inner Emotion	Count
1.	Anger	4
2.	Anxiety	6
3.	Fear	2
4.	Happiness	9
5.	Sadness	3
6.	Disgust	1
7.	Jealousy	1
8.	Envy	2
9.	Courage	1
10.	Love	2
11.	Shame	4
Total		35 Data

The causes of the internal conflict of the character Sofi in the film "Pantaskah Aku Berhijab" consist of physiological needs, safety needs, love and belonging needs, esteem needs, and self-actualization needs. The forms of inner emotions experienced by the character Sofi in the film "Pantaskah Aku Berhijab" include anger, anxiety, fear, happiness, sadness, disgust, jealousy, envy, courage, love, and shame.

I. Form of Emotional Inner Conflict

Data 1: Happy

Scene: Andri approaches Sofi and Aqsa after the ad casting process is over

Andri: Sofi! Sofi, Sofi. Congratulations. You are the top candidate. Are you ready to be famous? I can already imagine it being super cool later. You'll be on the MRT billboard. On the road, on some busses too, basically. You'll definitely look super cool. But still, wait for news from me.

In that scene, it falls into the category of happy emotions because Andri informs that Sofi is the top candidate, as evidenced by the dialog "Congratulations. You are the top candidate." Sofi feels accomplished because she was chosen to be the commercial star, which brings her happiness upon receiving the news. The expression of congratulations is a form of praise conveyed to someone else for achieving something good.

Data 2: Love

Scene: Sofi returns after auditioning for a Hamidah commercial Hamidah: How was it? Smooth?

Sofi: It went smoothly, ma'am. Sofi's younger sibling: I hope sister Sofi becomes the star of the ad, oh God.

In the dialog, it falls under the form of love emotions. Strongman (2003) argues that love is related to affection, and love is included in positive feelings as a strong form experienced by someone due to a mother's love for her children. "Mother prays that you all become successful and beneficial people." In the dialog, Mother Hamidah always prays for her children's success. Additionally, Hamidah prays that her children always become beneficial people and always choose the right path. Thus, there is love between parents and children.

Data 3: Happy

Scene: After Aqsa called to inform that Sofi was accepted for the casting, Hamidah looked at her daughter. Hamidah: Mom is proud, sis.

Sofi's second younger sibling: I'm proud too.

Sofi's first younger sibling: I'm proud of you, Sofi.

In that dialog, it falls into the category of happy emotions because Hamidah and Sofi's two younger siblings feel proud that Sofi passed to become a commercial star. "**Mom is proud, sis.**" In that dialog, it serves as evidence of happiness because Hamidah is proud of Sofi's achievement. Moreover, pride is related to happiness because it is connected to an achievement that makes someone feel satisfied and happy.

Data 4: Angry

Scene: Sofi meets Guntur

Sofi: You're so hard to reach. I sent you a WhatsApp, and it only got one tick. I WhatsApp you, and it quickly shows one tick. Even when I called, you didn't pick up.

Guntur: Come here, follow me. Sofi: Why are you avoiding me like that?

Guntur: I have a lot of work to do. I'm not unemployed. Here!

In that dialog, it falls into the form of anger, as evidenced when Sofi meets Guntur, "You're so hard to reach." I WhatsApped you, and it quickly showed one tick. "Even when I called, you didn't pick up." Sofi is angry because she feels wronged by Guntur for not keeping in touch and being unreachable. Sofi feels angry and desperate in facing an out-of-wedlock pregnancy.

Data 5: Fear

Scene: Sofi asks Guntur to take responsibility.

Guntur: "Now you go home." Don't ruin my future, don't ruin my career. And about that child, it's up to you what you want to do. Do you want to abort it? Do you want to hold someone else accountable? Whatever. It's not my business and not my responsibility. We have nothing to do with each other anymore.

Sofi: Wait, Guntur. Guntur. Guntur: out!

In that dialog, it falls into the form of fear. It is proven when Sofi reveals that she is pregnant, she is faced with a situation that causes fear, "I am pregnant." Sofi is afraid for her future. Guntur's refusal to take responsibility added to Sofi's fear, "Don't ruin my future, don't ruin my career." And about that child, it's up to you what you want to do. Whether you want to abort it, or ask someone else to take responsibility, it's up to you. "It's not my business and it's not my responsibility." Guntur's statement made Sofi scared because she feared she would get pregnant without a husband. Sofi felt threatened and powerless, creating a difficult situation for her.

Data 6: Fear

Scene: Sofi complains and tells her father, Romi, about her situation.

Romi: Does Mom know about this? Dad, talk to Mom.

*Sofi: **No. No, Dad. Don't let Mom find out.***

In that dialog, it falls into the form of fear, as evidenced when Romi wants to tell Hamidah about Sofi's pregnancy, "Does Mother know this?" Dad, just tell Mom." But Sofi forbade him, "No. No, Dad. Don't let Mom find out." Sofi was scared and not ready to see her mother's sad face and disappointed expression.

Data 7: Angry

Scene: Sofi complains to Romi after meeting Guntur

*Romi: **Beside, why are you so foolish?** You can be deceived by a man like that? Can you be fooled by a man like that? Oh no. Don't say it's because of love, okay?*

In that dialog, it falls into the emotion of anger, as evidenced by "Then why are you so stupid?" Romi scolds Sofi for crossing the boundaries of dating, which led to pregnancy. The expression "bloon," which means stupid, is usually used to mock someone. In this case, Romi is upset because Sofi couldn't think clearly before taking further actions that led to an out-of-wedlock pregnancy.

Data 8: Jealousy

Scene: After Sofi leaves the abortion clinic, she then tells Aqsa about her wedding plans with Guntur.

*Sofi: I'm just confused, I'm tired of a long-distance relationship, Aqsa; **are you moving to Bandung later?***

Sofi: maybe

Aqsa: that's quite far, so how are we going to hang out later? It might be possible to go back and forth to Bandung, but isn't it strange to hang out when you're already married?

In the dialog above, it falls under the form of jealousy, as evidenced by the interaction between Aqsa and Sofi: "Are you going to move to Bandung later?" Aqsa feels jealous because Sofi will definitely move to Bandung after getting married and will surely spend much more time with her husband once they are married. "That's quite far, so how are we going to hang out later?" "Sure, I could go back and forth to Bandung, but it would be strange to hang out when you're already married." According to (Nabila, 2024), individuals can feel jealous when someone else is about to ruin a relationship they consider important. In Aqsa's case, she feels reluctant because she will be far from Sofi. Aqsa feels that when Sofi eventually marries someone else, it could potentially ruin their friendship.

Data 9: Anxiety

Scene: Sofi is holding an abortion pill and feeling the effects after taking it.

*Hamidah: **Why, sis?***

Sofi: Ah, it hurts, I'm about to get my period, ma'am. (Sofi's alibi) Then Sofi endured the pain from the abortion pill's reaction.

This falls into the category of golden emotions, as evidenced when Hamidah faced her child who kept moaning in pain while holding her stomach, "**Why, sis?**" Because in that dialog, Hamidah asked with a tone full of anxiety, Hamidah asked why as a response that triggered concern. However, Sofi lied by saying that the pain in her stomach was due to menstrual cramps.

Data 10: Sad

Scene: after the doctor said that Sofi is pregnant, Hamidah meets Sofi

*Sofi: **forgive me, Mom**, but Guntur wants to take responsibility. Dad has already met him.*

Hamidah: Does father already know? Sofi: Yes.

The dialog falls into the category of sad emotions, as evidenced when Hamidah finds out that her daughter is pregnant out of wedlock. Sofi apologizes to Hamidah for disappointing her mother. "Forgive me, Mom," Sofi asks for forgiveness because she has caused disappointment, and Sofi also feels desperate about the situation.

Data 11: Love

Scene: Hamidah says this to her children at night

Hamidah: Mother prays that you all become successful and beneficial to many people, and most importantly, my message is not to go astray.

In that dialog, it falls under the form of love emotion, because of a mother's love for her children. "I pray that you become successful and beneficial people." In that dialog, Hamidah always prays for her children's success. Additionally, Hamidah prays that her children always become beneficial people and always choose the right path.

Data 12: Angry

Scene: Hamidah had a bad feeling when Sofi said she was going to the filming location, so she immediately followed Sofi and found out that Sofi went to an abortion clinic.

Hamidah: Stop! Astagfirullahaladzim, Brother. Doctor: Take this woman outside.

Hamidah: I am her mother. We're going home. Doctor: Ma'am, can you calm down a bit?

Hamidah: If the doctor keeps doing this, I'll report it to the police! Come on, Sis. Let's go home.

In that dialog, it falls into the category of anger. It is evident when Hamidah is very angry with the doctor who is going to perform an abortion on Sofi's pregnancy, "if the doctor continues to do this, I will report you to the police." The woman firmly states that she will report the doctor who has opened an abortion practice, which can be inferred from the tone of Hamidah's voice that implies anger.

Data 13: Anxiety

Scene: Hamidah argues with the doctor at the abortion clinic

Doctor: Sofi came here herself and she has already signed.

Hamidah: I have rights. The doctor has no rights at all. Sister, be careful, okay? You can walk, right?

In that dialog, it is an expression of anxiety, from Hamidah's dialog who feels anxious because her child wants to have an abortion, "I have the right. The doctor has no right at all." Sister, be careful, okay? Can you do it? "The feeling of anxiety was clearly visible when Hamidah told Sofi to be careful while walking. Hamidah was worried that her first child would do something to herself because this incident could happen."

Data 14: Disgust

Scene: Sofi cries after being prevented from terminating her pregnancy Sofi: Disgust. No way.

Hamidah: There's a mother. The important thing now is you and your health. Now let's go home. Come on, let's go home now. Let's go home, okay?

In that dialog, it falls into the form of disgust. This can be proven by the dialog "Sofi is disgusted. No way." That tone was spoken by Sofi while crying, being pregnant out of wedlock, Sofi feels disgusted with herself because this incident happened.

Data 15: Annoyed

Scene: Aqsa visits Sofi's house because her friend didn't show up on the day of the commercial shoot.

Sofi: Your feeling is right.

Aqsa: That's not important. It's in the past. The important thing now is how you're feeling?

Sofi: Me? I'm upset (while crying) Aqsa: It's okay to be upset. It's good to be upset, but this. You weren't wrong for being a simp yesterday. But next time, be a simp for the right person. Yeah, Sof?

In that dialog, it contains anger, as evidenced when Sofi expressed her annoyance toward Guntur who wouldn't take responsibility, "**Me? I'm upset.**" After saying she was upset, Sofi broke down in tears in Aqsa's arms. Sofi feels disappointed because she could be blinded by love to the point of sacrificing her future.

Data 16: Sad

Scene: Sofi and Aqsa arrive at Aqsa's coffee shop after a nite walk to cheer up Sofi, who is having problems. *Sofi: But you really are suited to be a trader. Aqsa: Yeah, I wanted to be an artist manager. But my first job got blacklisted. Sofi: Sorry about that.*

Aqsa: No need to apologize. That's your dream. I'm just going along with it.

In the dialog, it shows a form of sad emotion, because it was proven when Aqsa joked with Sofi that Aqsa would become the manager of the actress, Sofi, but the plan failed because Sofi "wants to be an artist manager, but the first job is already blacklisted." Then Sofi's response, feeling sad and apologizing to Aqsa, proves the presence of sad emotion, "Sorry." This shows that Sofi is disappointed in herself for failing to become an artist.

Data 17: Happy

Scene: Sofi applies for a job at Mirna's boutique

Mirna: Sofi? Sofi, I'm Mirna. Sofi: Yes, yes. Mrs. Mirna: Do you know her?

Mirna: Yeah, I met her during that casting. Yeah, I replaced her.

Mrs. Mirna: Well, it's no wonder she won. She is prettier than you. Sofi just smiled.

In that dialog, it shows a sense of embarrassment. The feeling of embarrassment usually arises because someone feels unworthy or undeserving of praise. In this case, Sofi feels embarrassed because she received praise from Mrs. Mirna. "Yeah, no wonder she won. She's prettier than you." Sofi felt uncomfortable because Mrs. Mirna praised Sofi and compared her to her daughter.

Data 18: Happy

Scene: Sofi is accepted to work at Mirna's boutique Mrs.

Mirna: Yes, because this is a request from my favorite child. So, Sofi, welcome aboard.

Sofi: Oh my gosh, thank you so much, Auntie. You're welcome.

Entering into a state of happiness. Sofi feels happy because she can work at Mirna's boutique. "Sofie, welcome aboard." The word "welcome" is an expression of happiness, "Oh my God, thank you, Auntie." From that dialog, it conveys that Mirna's mother agrees to Sofi joining and working at her boutique, which brings happiness to Sofi.

Data 19: Happy

Scene: Sofi shares the happy news that she got the job

Sofi: Aqsa! I got the job! Aqsa: Accepted for what?

Sofi: Guess what? Aqsa: A job. Sofi: Yes. Now I'm no longer unemployed.

Aqsa: Really? Sofi: Really.

Aqsa: Wow, congratulations! Aqsa: What's this?

Sofi: Celebrating that I got a job and am no longer unemployed.

In the dialog, it falls into the category of happy emotions. It is evident that Sofi is happy because she got a job at a boutique. "Yes. Now I'm no longer unemployed." From the dialog, Sofi's tone shows that she is cheerful because she now has a new job. "I'm celebrating because I got a job and I'm no longer unemployed." The celebration is a form of gratitude from Sofi for getting the job.

Data 20: Happy

Scene: when the boutique's sales increase

Mirna: Sof, look at all the orders we have. Mom must be really happy.

Mrs. Mirna: Masya Allah. Is this for real? Our order is this much now? Scary, scary, scary. This might be a sign that we can open a second branch.

In that dialog, it falls into the category of happy emotions, as evidenced by the line "Sof, look at how many orders we have." "Mom must be really happy." Sofi and Mirna feel joyful because the boutique's sales have increased, and the word "happy" is evidence that Sofi and Mirna are experiencing happiness.

Data 21: Happy

Scene: Sofi gives gifts to her younger siblings

Sofi's first younger sibling: Is this right? You didn't make a mistake buying it, right? Sofi's second younger sibling: Yes, the clothes are really cute.

Both of Sofi's younger siblings: Thank you, Sis Sofi. Sofi: You're welcome.

In that dialog, it falls into the emotion of happiness, as Sofi's younger siblings feel happy because Sofi

bought something for them. "The clothes are so cute, thank you, Sofi." This expression of gratitude is a sign of appreciation for the kindness of others. Sofi is also happy because she can buy some things her younger siblings want with her salary.

Data 22: Anxiety

Scene: The neighborhood mothers praise Sofi who is wearing a hijab.

Neighborhood mothers: Masya Allah, Sofi is beautiful, right? Mrs. Hamidah is lucky to have children like Sofi. May you remain steadfast, Sofi. Sofi looks so beautiful now that she wears a hijab. Yes, not like my child. It's really hard to make him laugh at Bahar's jokes. Sofi could only laugh because she was embarrassed to be praised in front of many people.

Data 23: Happy

Scene: Aqsa picks up Sofi at the boutique

Aqsa: Why are you still wearing a hijab?

Mirna: Oh, Aqsa doesn't know yet. Sofi is really wearing a hijab now.

Aqsa: Will it be like this from now on?

Mirna: Just pray for me to stay steadfast. Right, Sof? How about we just celebrate? How about a meal or something?

Aqsa: Sure. How about my stall?

In that dialog, it falls into the category of happy emotions. It was proven when Aqsa, who couldn't believe that Sofi was already wearing a hijab, expressed happiness in her words. "Is it going to be like this from now on?" Because of the happiness from Sofi wearing a hijab, they celebrated it. "How about we just celebrate it?" "How about we celebrate with a meal?" which was agreed upon by Aqsa. The celebration became an expression of joy because Sofi was wearing the hijab.

Data 24: Shy

Scene: Aqsa praises Sofi

Sofi: Yes, why? Aqsa: It's nothing.

Sofi: It looks like that. Aqsa: Beautiful.

Sofi: What are you talking about? I just did ablution, I just prayed. Aqsa: Keep doing ablution often.

In that dialog, it falls into the form of a shy emotion because Sofi feels embarrassed by Aqsa's compliment since the man always looks at her. "Is that how you look?" Aqsa's response, giving the compliment "beautiful" to Sofi, evokes a feeling of shyness after hearing the compliment from Aqsa.

Data 25: Embarrassment

Scene: The arrival of the boutique supplier, Bahar

Bahar: But this is Sofi, if it's live shopping, she definitely doesn't need additional lighting, right, Sofi?

Mrs. Mirna: Why is that, sir?

Bahar: Because her face is radiant.

Mrs. Mirna: Oh, come on.

In that dialog, it falls into the form of an embarrassed emotion because Sofi feels shy when praised by Bahar. "Because her face is glowing." In that dialog, Bahar says that Sofi's face is glowing, which makes everyone laugh at Bahar's joke. Sofi can only laugh because she is embarrassed to be praised in front of many people.

Data 26: Embarrassment

Scene: Bahar asks Sofi to demonstrate when Sofi goes live on social media

Bahar: Sofi, I really enjoy watching you do live shopping, Sof. Can you do it? Show a little here, Sof. Sofi: No, I'm embarrassed, sir. Bahar: It's okay. Just a little.

Sofi: Embarrassed, ugh.

Bahar: It's okay. Come on.

In the dialog, it falls into the category of the need for embarrassment. In this case, it is evident that Sofi feels embarrassed due to the discomfort she experiences. When Bahar asks her to demonstrate live shopping, "Sof. Can you? "Show us a little here, Sof." Sofi immediately expressed her rejection by saying, "No, I'm embarrassed, sir." This shows that Sofi feels uncomfortable and awkward. Sofi's embarrassment became more apparent when she repeatedly rejected Bahar's request, then praised him.

Data 27: Brave

Scene: Sofi chases Guntur when she sees him with another woman

Sofi: Hey, coward. Guntur's girlfriend: Who is it, babe?

Guntur: You just wait in the car, okay, Darling? Then Guntur pulled Sofi. Guntur: What else do you want?

Sofi remained silent, holding back her anger.

Included in the form of brave emotions, as proven when Sofi courageously chased Guntur after seeing him with another woman, which depicted deep pain. "Heh, coward." By calling Guntur a "coward," Sofi shows the courage to face a difficult emotional situation and express her feelings directly, even tho it is painful. This action shows that Sofi is not afraid to speak by expressing her pain, which is a form of courage. Thus, this dialog illustrates Sofi's courage in seeking clarity in her relationship with Guntur, who does not want to take responsibility.

Data 28: Jealousy

Scene: Sofi and Aqsa are arguing because Sofi is going to marry Bahar, Aqsa knows that Sofi is pregnant and Sofi almost had an abortion.

Sofi: You never make mistakes.

Aqsa: Who said that? Aqsa: I have many sins, Sof.

Sofi: Have you ever killed someone? Aqsa: Have you ever?

Sofi: Almost!

Aqsa: Sof, calm down for a moment.

Sofi: How about this? Do you see all this? You see. You've already managed to get what you wanted. Me? No.

In that dialog, it falls into the form of envy. It is evident in the scene where Sofi feels trapped in a difficult and helpless situation, when Sofi mentions that Aqsa has never sinned, there is a sense of envy in Sofi's heart, "You never commit sins." Sofi's expression reflects the conflict she is experiencing, "Look at all this? Do you see it?" You see, you've managed to get what you wanted. Me? "No." Sofi's statement reflects jealousy, as she compares her life with Aqsa's. Sofi feels that Aqsa has achieved success or happiness, while Sofi is trapped in an undesirable situation. This comparison creates a deep sense of envy.

Data 29: Sad

Scene: Sofi failed to marry Bahar and is accused of being a homewrecker.

Sofi: I should just die. Just die. I'm ashamed. I'm ashamed. I should have just died from the beginning.

Hamidah: You shouldn't say that, sis.

Sofi: Don't look at me. I have been fine from the beginning, while making sure Sofi is okay, on the other hand, Sofi's younger siblings are showing joy.

Data 30: Anxiety

Scene: Sofi experiences bleeding and miscarriage

Nurse: Ma'am, this is the induction medication. For 4 hours, your contractions need to be monitored.

However, if the contractions are insufficient, we will consider a cesarean section. Eh, oh right. Before taking action, we need approval from the family.

Sofi: Family?

In that scene, it falls into the category of anxious emotions. It was evident when Sofi showed signs of anxiety upon hearing about the induction procedure, "this is the induction medication, right?" For 4 hours, your contractions must be monitored. However, if the contractions are insufficient, we will consider a cesarean section." Sofi also feels stressed due to the medical procedure she will undergo. This anxiety may stem from her health condition and the fact that her baby had already died in the womb. Thus, Sofi is experiencing a form of anxiety.

Data 31: Anxiety

Scene: *Sofi feels pain in her stomach, Sofi moans in pain.*

Aqsa: Sof, what's wrong?

Sofi: It hurts, Sa.

Aqsa: Did you take the medicine? Sofi: Not yet, here is the medicine.

Aqsa: I'll call the nurse.

In this scene, it falls under the form of anxious emotion, proven when Aqsa shows concern when Sofi moans in pain, "Sof, what's wrong?" Aqsa takes the initiative to call the nurse, "I'll call the nurse." This illustrates Aqsa's worried and caring emotions toward Sofi, showing that Aqsa cares and wants to help her friend.

Data 32: Happy

Scene: The nurse attaches a device to listen to the baby's heartbeat, and it turns out the baby's heartbeat is present and audible.

Nurse: Masya Allah, masya Allah, the heartbeat is back.

Aqsa: I'll call Mrs. Hamidah.

When the nurse heard the heartbeat of the baby inside Sofi's womb and announced it with great joy, the mood in the room changed drastically. This feeling of joy arises from the positive news that the baby, who was previously thought to be dead, is actually still alive. The nurse's reaction, saying "masya Allah, his heartbeat is back," reflects the joyful atmosphere over the good news.

Data 33: envy

Scene: Aqsa and Sofi take a break for lunch, Sofi sees that Aqsa's food looks better

Aqsa: eat first, work has been really tiring, come on, eat a bit first

Sofi: let's swap food, this one doesn't taste good Aqsa: it's healthy, it's good for you. Try it first, try it first.

Sofi: I've already eaten half.

In that scene, it falls under the feeling of jealousy, because Sofi shows dissatisfaction when she gets the food she has by saying, "Let's swap the food, this one doesn't taste good." This illustrates her dissatisfaction with the food because Sofi has to keep the food for her baby's condition. Sofi feels jealous when Aqsa's food is more delicious and appealing. This feeling of jealousy arises from the comparison of each other's food.

Data 34: Anxiety

Scene: Sofi feels pain and contractions. Aqsa, who was serving a customer, also panicked.

Sofi: It's time, I think.

Aqsa: What do you mean? Eh, it's only been seven months.

In that scene, it falls under the emotion of anxiety, proven when Sofi moans during childbirth,

expressing her anxiety by saying, "It's time." This indicates that the birthing process is due. The pain from the contractions increases the level of anxiety.

Data 35: Happy

Scene: *Sofi gives birth to a baby, Hamidah is happy that Sofi has come to terms with the situation*

Hamidah: Sofi's mother... congratulations, dear

Sofi's younger sibling: What is the name?

Aqsa: Sela, here, you want to meet your grandmother. Your grandmother.

In the scene, it falls into the category of happy emotions, as the atmosphere of joy radiates from Hamidah's interaction, as a grandmother who congratulates Sofi, saying "Congratulations, dear," while ensuring Sofi is in good condition. On the other hand, Sofi's younger siblings show their excitement.

CONCLUSION AND SUGGESTION

The emotional journey of the character Sofi in facing trials, which includes emotions of anger 4 data, anxiety 6 data, fear 2 data, happiness 9 data, sadness 3 data, disgust 1 data, jealousy 1 data, envy 2 data, bravery 1 data, love 2 data, and shame 4 data. However, the form of happiness is the most dominant emotion in Sofi's life journey. The reason is that support from close people, such as a mother and friends, plays an important role in helping Sofi face major challenges, especially the issue of an out-of-wedlock pregnancy. This illustrates how important support is in reducing the emotional burden experienced by Sofi. Although Hamidah is angry and disappointed with Sofi for crossing the boundaries of dating, if these feelings of anger and disappointment continue, they will have a negative impact on Sofi, potentially leading her to frustration and even considering ending her life.

REFERENCES

- A'idah, S.T., Vardani, E.N.A., & D. (2024). Analysis of the Main Character's Psychology in the Novel Haru No Sora by Laili Muttamimah with a Literary Psychology Approach as an Effort to Shape Students' Character. Education, Enggang Journal, 5.
<https://doi.org/https://doi.org/10.37304/enggang.v5i1.18120>
- Alimin, A.A., & Sulastri, S. (2018). The Value of Bravery in the Novel "Negeri di Ujung Tanduk" by Tere Liye. JP-BSI (Journal of Indonesian Language and Literature Education), 3(1), 1.
<https://doi.org/10.26737/jp-bsi.v3i1.447>
- Amalia Ulfa. (2024). The Inner Conflict of the Main Character in the Play "Milaadu Bathal" by Taufiq Al-Hakim (A Literary Psychology Study). KNM BSA (National Conference of Arabic Language and Literature Students), 1(1), 728–745.

- Anggraini, A. J. H. S. N. (2021). SHADOWS AS AN EXPLORATION OF INNER CONFLICT IN THE VISUALIZATION OF POETRY IN THE VIDEO ART "KINAN." 4(2).
- Apriyana, F., Salamah, & I. (2022). Analysis of Intrinsic and Extrinsic Elements in the 2015 Anti-Corruption Festival Film Titled "Tinuk." *Lingua Rima: Journal of Indonesian Language and Literature Education*, 11(1), 76. <https://doi.org/10.31000/lgrm.v11i1.5787>
- Apriyatin, A.N., & Dewi, T. U. (2022). The Image of Women in the Novel Tanah Tabu by Anindita S.Thayf and Kim Ji-Yeong Born in 1982 by Cho Nam Joo (Comparative Literature Study). *Lingua Rima: Journal of Indonesian Language and Literature Education*, 11(2), 35. <https://doi.org/10.31000/lgrm.v11i2.6621>
- Ardanela & Hayati, Y. (2024). THE IMAGE OF WOMEN IN THE IMPERFECT MEMOIR BY MEIRA ANASTASIA. *PERSONA: Language and Literary Studies*, Vol. 3 No.(1), 322–332. <https://doi.org/https://doi.org/10.24036/jpers.v3i3.250>
- Arenelita Vani, S. & S. A. (2025). The Inner Conflict of the Main Character in the Novel Kotak Waktu by Pudjangga Lama. *Jurnal Onoma: Pendidikan, Bahasa Dan Sastra*, 11(1), 366–375. <https://doi.org/https://doi.org/10.30605/onoma.v11i1.5052>
- Ashlah, L.N. & Karman, A. (2024). Psychological Analysis of Characters in the Novel The World of Anna by Jostein Gaarder (A Sigmund Freud Literary Psychology Study). *PHATIC: Journal of Language and Literature Education* Vol. 1 No. 1, June 2024; Page 45—52 Analysis, 1(1), 45–52.
- Darmawan, I., Wahab, A.Z., and Hikam, A. (2023). The Inner Conflict of the Main Character in the Novel Shaf by Ima Madani: Maslow's Hierarchy of Needs Theory. *Jurnal Bindo Sastra*, 7(1), 17–26. <https://doi.org/10.32502/jbs.v7i1.5658>
- Devrayno, & Yanatar. (2022). The Right to Employment and Legal Protection for Workers with Disabilities. *Tambun Bungai Law Journal*, 7(2), 138–155. <https://doi.org/10.61394/jihtb.v7i2.228>
- Dikhorir, A. (2019). The Role of Village Public Relations as Information Managers in the Era of Public Information Openness. *Jurnal Soshum Insentif*, 153–163. <https://doi.org/10.36787/jsi.v2i2.135>
- Endang, H. K. (2020). The Inner Conflict of the Main Character in the Novel Wadu Ntanda Rahi by Alan Malingi: A Study of Abraham Maslow's Humanistic Psychology. *BASTRINDO Journal: Studies in Indonesian Language and Literature Education*, 161.
- Ginanti Nabila. (2020). Semiotic Analysis of Moral Messages in the Film "Dua Garis Biru." *EPrints UNSIKA: Repository Universitas Islam Kalimantan*, 6.
- Gulo, P.J, Nduru, M., Waruwu, L., & Harefa, N. A. (2025). Analysis of Moral Values in the Novel "Lembaran Terbaikan" by Noiibe Halawa. *Jurnal Kata: Bahasa, Sastra, Dan Pembelajarannya*, 13(1), 23–35. <https://doi.org/http://dx.doi.org/10.23960/Kata>
- Hamas, A.R., Yasin, M., & Syahrudin, M. (2024). Analysis of Da'wah Messages in the Animated Film Upin and Ipin Episode Ragam Ramadhan on YouTube. *Journal of International Multidisciplinary Research Analysis*, 2, 401–410.
- Handayani, P.D., Aryaneta, Y., & Aidina, D. (2024). Midwifery Care for Mother in Labor Ny S Accompanied by Husband to Reduce Anxiety Facing the Labor Process at Puskesmas Tanjung Balai Karimun. *Zona Kebidanan: Midwifery Study Program, Universitas Batam*, 14(2), 84–93. <https://doi.org/10.37776/zkeb.v14i2.1373>

- Hasibuan, P. . S. M. and H. N. (2023). Inner Conflict in the Lyrics of the Song "Jiwa yang bersedih" by G Indrawari: A Study of Literary Psychology. *Jurnal Pendidikan Tambusai*, 7(1), 26917–26924.
- Hudhana, W.D., Guci, A.F., & Fitriani, H. S. . (2024). Social Criticism in the Poem "The Unknown Citizen" by W. H. Auden. *Journal of Literature and Education*, Volume 2 N, 39–50.
[https://doi.org/DOL: https://doi.org/10.69815/jle.v2i1.31](https://doi.org/DOL:https://doi.org/10.69815/jle.v2i1.31) H
- Husna, J., Kasnadi & Ismail, A. N. (2025). The Inner Conflict of the Main Character in the Novel "Namaku Alam" by Leila S. Chudori. *Jurnal LEKSIS*, 5(April), 26–34.
<https://doi.org/https://doi.org/10.60155/leksis.v5i1.529>
- Idham & Haromaini, H. . (2024). Analysis of Intrinsic Elements in the Novel London Love Story by Tisa Ts. *LESTARI: JURNAL PENDIDIKAN, BAHASA DAN SASTRA*, 02(1), 1–10.
- Irawan, A., Fatmasari, R.K., & Yuliati, A. (2021). Analysis of Plot Structure, Characterization, and Setting in the Novel *Cinta Itu Luka* by Revina VT. *Indonesian Language and Literature Education*, 1–8.
- Istikawati, Pertiwi, R.A. Saputri, P.Y & Nugroho, A. (2024). Inner Conflict in the Film *Ngenest* by Ernest Prakasa: A Sigmund Freud Psychoanalytic Study. *Lingua Rima: Journal of Indonesian Language and Literature Education*, 13(1), 55. <https://doi.org/10.31000/lgrm.v13i1.11035>
- Kurrotuain, A., Raharjo, R.P., & Ahmadi, A., & Ahmadi, A. (2024). The Study of Abraham Maslow's Humanistic Psychology on Characters in the Novel "Garis Waktu" by Fiersa Besari. *Diksatrasia: Journal of Scientific Education in Indonesian Language and Literature*, 8(1),
<https://doi.org/10.25157/diksatrasia.v8i1.12212>
- Legiawati, N., Afivah, I., Zahra, F.M., & Putra, A. . (2024). Analysis of the Play Script "Lawan Catur" by Kenneth Arthur Using a Pragmatic Approach. *Scientific Journal of Indonesian Language and Literature Education STKIP Subang*, Volume 05. <https://doi.org/10.1016/j.mssp.2024.108566>
- Maslow, A. H. (1993). *Motivation and Personality* (second edition). PT Midas Surya Grafindo.
- Minderop, A. (2011). *Literary Psychology: Literary Works, Theory, and Case Studies*. Yayasan Pustaka Obor Indonesia.
- Miqdad, M., & Purnomo, A. R. P. (2023). The Inner Conflict of the Main Character in the Short Story "Sumidagawa" by Nagai Kafu (A Kurt Lewin Literary Psychology Study). *AYUMI: Journal of Culture, Language, and Literature*, 10(1). [https://doi.org/DOL: https://doi.org/10.25139/ayumi.v10i1.5499](https://doi.org/DOL:https://doi.org/10.25139/ayumi.v10i1.5499)
- Nabila, R. P. (2024). The Influence of Jealousy on Satisfaction in Romantic Relationships. *Indonesian Journal of Business Innovation*, 1(1), 394–402.
- Noviyanti, P. B., & Dermawan, R. N. (2018). The Inner Conflict of the Main Character in the Novel "Lelaki Harimau" by Eka Kurniawan: A Literary Psychology Approach. *Caraka: Journal of Linguistics, Literature, and Its Teaching*, 5(1), 174–196.
<https://doi.org/10.30738/caraka.v5i1.4013>
- Nurfajriani, W.V., Ilhami, M.W., Mahendra, A., Sirodj, R.A., & Afgani, M. W. (2024). Data Triangulation in Qualitative Data Analysis. *Wahana Pendidikan Scientific Journal*, 10(September), 826–833.
<https://doi.org/https://doi.org/10.5281/zenodo.13929272>

- Oktaviani, A., Sutri, & Muhtarom, I. (2022). Analysis of the Main Character Atlanta's Conflict in the Novel Pantomime by Sayyidatul Imamah and Its Utilization as Teaching Material in High Schools. *Edukatif: Jurnal Ilmu Pendidikan*, 4(3), 3447–3457. <https://doi.org/10.31004/edukatif.v4i3.2529>
- Panjaitan, I.L., & Suhendi, A. (2020). Negative Embodiment of the Protagonist's Internal Conflict in Nang Syamsudin's Novel Mengurai Rindu. *Journal of Language*, 2(1), 17–27. <https://doi.org/10.30743/jol.v2i1.2478>
- Putri, A. T. (2022). Inner Conflict in the Character Awan in the Film Nanti Kita Cerita Tentang Hari Ini by Marchella F.P (A Literary Psychology Study). *Research, Education, and Learning*, 17(6).
- Putri, K., & Warniti, A. (2024). The Influence of Reading the Novel "Guru Aini" on Readers' Cognitive Schemas About Education. *PEDALITRA IV: National Seminar on Language, Literature, and Its Teaching*, 4(1), 262–267.
- Rara Hafidha Sari, M. H. (n.d.). *Psychological Approaches to Literature in the Analysis of Fictional Prose* (Rusli (ed.); 1st ed.). Publisher: Perkumpulan Rumah Cemerlang Indonesia.
- Rindawati, T., Thamrin, L., & L. (2022). The Use of Audio-Visual Media in the Form of Cartoon Films in Teaching Mandarin Vocabulary to SD LKIA Students. *Tunas Bangsa Journal*, <https://doi.org/10.46244/tunasbangsa.v9i1.1722>
- Ristiana, K. R., & Adeani, I. S. (2017). The Inner Conflict of the Main Character in the Novel "Surga Yang Tak Dirindukan 2" by Asma. *Jurnal Literasi*, 1(2), 49–56.
- Riyadi Sugeng. (2014). THE USE OF ADAPTATION FILMS AS A MEDIUM FOR TEACHING LITERATURE. *Language & Literature*, October 2014, 14(2), 241–251.
- Salsabila, D.I. & Falah, F. (2024). Analysis of the Depiction of Magical Elements in the Animated Films Cinderella and Frozen (Comparative Literature Study). *Sabda: Journal of Cultural Studies*, 19, 37–54. <https://ejournal.undip.ac.id/index.php/sabda>
- Santika, L., Friantary, H., & Andra, V. (2022). Analysis of the Inner Conflict of the Main Character in the Novel Trauma by Boy Candra. *Pustaka Indonesia*, 4(3), 3. <https://doi.org/https://doi.org/10.62159/jpi.v2i3.414>
- Saputri Ria and Muslim Pahrul. (2024). HIERARCHY OF NEEDS OF THE CHARACTER IN THE NOVEL PESANTREN IMPIAN BY ASMA NADIA. *Jurnalistrendi: JOURNAL OF LINGUISTICS, LITERATURE, AND EDUCATION*, 9(4), 459–470. <https://doi.org/DOL:https://doi.org/10.51673/jurnalistrendi.v9i2.2314>
- Saragih, A.K., Manik, N.S., Samosir, R. R. Y. . (2021). The Relationship Between Imagination and Literary Works in Novels. *Asas: Jurnal Sastra*, 2(3), 100. <https://doi.org/10.24114/ajs.v10i2.26274>
- Setia, A.R.S., & Hidayati, D. . (2022). Analysis of the Use of Social Media as a Learning Medium for Uhamka Fisip Students. *Intelligence: Journal of Educational Science*, 5(1), 23–31. <https://doi.org/10.33366/ilg.v5i1.3111>
- Setiawan, A.G., & Puspita, D. (2022). Trauma pada Karakter Utama dalam Film Get Out oleh Jordan Peele: Pendekatan Psikologis. *Jurnal Linguistik dan Sastra*, 3(1), 67–7. <https://doi.org/DOL:https://doi.org/10.33365/llj.v3i1.1629>

- Sihotang, R.J., Purba, P.J., & Al Adiyat, M. (2024). Analysis of Language Style in Short Story Literary Works. *Jurnal Intelek Dan Cendekiawan Nusantara*, Vol: 1(3), 3407–3419.
- Sugiyono. (2016). *Educational Research Methods: Qualitative and Quantitative Approaches*. Alfabeta.
- Surastina. (2018). *Introduction to Literary Theory (First Edition)*. Publisher Elmatara.
- Syaefudin Mohamad. (2020). *Literature of Happiness*. House of Knowledge.
- Syamsuar, A., Ratri, D., & Assilimia, F. (2022). Comparison of Zombie Representation in the American-British Film *Pride and Prejudice and Zombies* (2016) and the Korean Film *Kingdom: Ashin of the North* (2021). *VISWA DESIGN: Journal of Design*, 2(1), 46–59.
<https://doi.org/10.59997/vide.v2i1.1588>
- Ulfah, N. (2025). Objective Approach: The Literary Work of the Poem "Mata Hitam" by W.S. Rendra. *EDUKREATIF: JOURNAL OF CREATIVITY IN EDUCATION*, 6(1), 1–23.