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Analysis of Internal Conflict in the Novel Suraya by Nafi'ah Al Ma'rab

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Abstrct

This study explores the internal conflicts experienced by the central characters in Nafi'ah Al-Ma'rab's novel, Suraya. By positioning the novel as a literary representation of human life and imagination, the research aims to analyze the protagonist's struggle with self-understanding, identity, and interpersonal relationships, specifically focusing on the psychological dynamics of coping with emotional pressure. A qualitative approach with a descriptive-analytic method was employed. The study utilizes literary psychology as the primary lens, specifically applying Albertine Minderop's theory on emotion classification to categorize and interpret the characters' internal struggles. The analysis reveals that the internal conflicts in Suraya are manifested through five distinct emotional dimensions: (1) profound guilt, (2) self-punishment as a coping mechanism, (3) paralyzing shame, (4) deep-seated sadness, and (5) the complexities of love. These emotions drive the narrative tension and dictate the characters' psychological evolution throughout the story. The study concludes that the internal conflicts in the novel serve as a critical vehicle for understanding human resilience. By mapping these emotional states, the research demonstrates how literary works provide profound insights into the universal human experience of navigating internal turmoil and emotional adversity.

Key Words: *Internal* Conflict*, Literary Psychology, Suraya Novel, Emotional Classification, Nafi'ah Al-Ma'rab.*

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INTRODUCTION

The novel serves as a profound literary reflection of the human condition, synthesized through the author's creative imagination and articulated in narrative form. In the broader landscape of Western literary traditions particularly within British and American contexts prose fiction encompasses a spectrum of forms ranging from the short story to the novel. While the terms novella and novelle are etymologically and conceptually synonymous with the Indonesian 'novellet,' the novel remains the preeminent form in contemporary literature. Its enduring popularity stems from its capacity to harmonize intricate imaginative constructs with profound thematic values, thereby providing readers with both aesthetic gratification and a sophisticated exploration of human morality [1][2]. According to the Kamus Besar Bahasa Indonesia (KBBI, 2016)[3] a novel is defined as a sustained prose narrative that chronicles a sequence of life events involving a protagonist and their social milieu, with a particular emphasis on the distinct characterization and psychological traits of each figure. Consequently, the novel functions as an aesthetic literary medium through which authors articulate the complexities of human existence. By utilizing evocative language, writers weave together narratives of joy, tragedy, and multifaceted conflict, transforming lived experiences or imagined realities into profound thematic explorations.

A novel encapsulates various internal conflicts curated by the author, culminating in resolutions that oscillate between tragic and fortuitous outcomes. Fundamentally, conflict is a ubiquitous social phenomenon arising from the divergent goals and interests inherent in human interaction [4][5] . While these tensions exist in reality, the novel articulates them with greater depth and nuance, serving as the vital pulse that animates the narrative. The conflicts embedded within the text ranging from interpersonal disputes to deep-seated antagonisms function as a literary mirror reflecting the complexities of the social fabric [6][7]. Furthermore, conflict serves as a primary catalyst for character development; it is through these trials that a protagonist's evolution in attitude, cognition, and personality is most vividly rendered.

[1] Sudirman Shomary, Roziah, and Rika Rema Susanti, 'Analisis Nilai Moral Dalamnovel Ibuku Perempuan Berwajah Surga Karya Novanka Raja', *Perspektif Pendidikan Dan Keguruan*, V.10 (2014), pp. 1–16.

[2] Shomary, S., Roziah, & Susanti, R. R. (2014). Analisis Nilai Moral dalam Novel Ibuku Perempuan Berwajah Surga Karya Novanka Raja. *Perspektif Pendidikan Dan Keguruan*, *V*(10), 1–16.

[3] Badan Pengembangan dan Pembinaan Bahasa. (2016). *Kamus Besar Bahasa Indonesia* (Edisi V). Jakarta: Kementerian Pendidikan dan Kebudayaan.

[4] Iva Febbiyen Fitri and Noni Andriyani, 'Konflik Tokoh Dan Perwatakan Dalam Novel Rapijali 2 Menjadi Karya Dee Lestari', *LINGUISTIK : Jurnal Bahasa Dan Sastra*, 8.1 (2023), p. 83, doi:10.31604/linguistik.v8i1.83-94.

[5] Fitri, I. F., & Andriyani, N. (2023). Konflik Tokoh Dan Perwatakan Dalam Novel Rapijali 2 Menjadi Karya Dee Lestari. *LINGUISTIK : Jurnal Bahasa Dan Sastra*, *8*(1), 83. https://doi.org/10.31604/linguistik.v8i1.83-94

[6] Azizah Wa Ode, Samiman Udu, and Tike La, 'Jurnal BASTRA (Bahasa Dan Sastra) : Http://Ojs.Uho.Ac.Id/Index.Php/BASTRA', *Jurnal Bastra*, 10.2 (2025), pp. 508–17.

[7] Jayanti, N.T. (2024). *Konflik tokoh dalam novel Bumi Cinta*. Universitas Negeri Yogyakarta Repository.

Ultimately, the authorial representation of conflict provides a sophisticated bridge between fictional constructs and the lived psychological realities of society.

According to Nurgiyantoro (2013)[8] , narrative conflict is broadly categorized into two distinct dimensions: external and internal. External conflict arises from the friction between a character and forces outside the self, typically manifesting as tensions with other individuals or the broader societal structure (Stanton, as cited in Sunaryanti, 2025)[9]. Conversely, internal conflict or psychological conflict pertains to the struggles occurring within the character's own psyche. As Suhendi (in Chintya, 2023)[10] posits, this form of conflict represents an autonomous internal struggle, emerging independently of the direct influence or presence of external agents. These internal dissonances serve as the primary focus for psychological literary analysis, as they reveal the protagonist's private moral and emotional dilemmas.

Internal conflict is fundamentally defined as a psychological struggle occurring within the individual's private consciousness. According to Stanton, this internal dissonance is inherently psychological, representing the friction between competing desires, duties, or beliefs. By incorporating internal conflict, a writer imbues characters with a sense of realism and multidimensionality, allowing readers to witness the authentic evolution of the protagonist's psyche and the narrative arc. These psychological tensions often manifest as emotional turbulence, including grief, indecision, and cognitive dissonance. Specifically, Minderop (2010)[11] provides a robust framework for classifying these emotional states, categorizing them into dimensions such as: (1) the concept of guilt, (2) self-punishment, (3) repressed guilt, (4) sadness, (5) shame, (6) hatred, and (7) love. Through this theoretical lens, the internal life of a character becomes a measurable site of literary analysis.

Literary psychology is fundamentally constructed upon various genetic assumptions, implying that a literary work is analyzed through the prism of the author’s psychological disposition. Atkinson et al. (2000)[12] define psychology as an autonomous discipline dedicated to the study of the psyche; yet, while it maintains its independence, it should not be viewed as entirely sequestered from other scientific fields. In the context of literary criticism, Endraswara (2008)[13] posits that literary psychology treats a work of art as a manifestation of psychological activity. Engaging with this field is akin to exploring the

[8] Nurgiyantoro, B. (2013). *Teori Pengkajian Fiksi*. Gadjah Mada Univercity Press.
[9] Sunaryanti, S. (2025). Analisis Konflik Tokoh Utama dalam Novel “ Catatan Tentang Hujan ” Karya Anindya Frista. *Jurnal Ilmiah Nusantara (JINU)*, *2*(4), 859–866.
[10] Chintya, C. (2023). Analisis Konflik Tokoh Utama Dalam Novel Keluarga Cemara 2 Karya Arswendo Atmowiloto (Psikologi Sastra). *IKIP PGRI Pontianak*.
[11] Minderop, A. (2010). *Psikologi Sastra Karya Sastra, Metode, Teori, dan Contoh Kasus*. Yayasan Pustaka Obor.
[12] Atkinson, R. L., Atkinson, R. C., Smith, E. E., & Bem, D. J. (2000). *Pengantar psikologi* (Edisi terjemahan). Jakarta: Erlangga.
[13] Endraswara, S. (2008). Psikologi sastra: Teori, metode, dan aplikasi. Yogyakarta: CAPS (Center for Academic Publishing Service).

internal landscape of the human experience. Consequently, a literary work is not a product of mere coincidence but rather the culmination of the author's deliberate mental and emotional processes. Through this lens, literature serves as a documented outcome of the complex interplay between human cognition and creative expression.

Nafi'ah Al Ma'rab's novel, Suraya, offers a compelling narrative centered on the intricate interplay between internal conflict and social disparity as experienced by the protagonists, Suraya and Awang. These internal dissonances serve as the analytical focal point of this study, examined through the specialized lens of literary psychology. The protagonists' struggles characterized by a profound quest for identity and the negotiation of their relationship amidst social pressures provide a rich semiotic field for investigating psychological dynamics. Specifically, the novel portrays a vivid spectrum of emotional classifications, including guilt, sorrow, shame, love, and the impulse toward self-punishment. The visceral realism with which these emotional states are depicted necessitates a scholarly inquiry into how such internal conflicts are constructed and resolved within the narrative. Consequently, this research seeks to bridge the gap between literary representation and psychological reality by analyzing the emotional complexities embedded in Al Ma'rab's work.

Set against the historical backdrop of the Malacca Sultanate, Nafi'ah Al Ma'rab's Suraya explores the intersection of romantic devotion and rigid socio-political hierarchies. The narrative follows Suraya, a noblewoman characterized by her intellectual depth and resolute character, and the daughter of Menteri Nazrey a high-ranking official within the kingdom. Her clandestine relationship with Awang, a courageous and loyal youth from the Orang Laut (Sea People) community, serves as the primary catalyst for the story's tension. Their union is fundamentally challenged by the stark socio-economic stratification that separates the aristocratic elite from the common populace.

To establish a theoretical and empirical foundation for this study, the author conducted a comprehensive review of extant literature. This research builds upon the scholarly trajectory of internal conflict analysis in contemporary prose. Specifically, Agustina (2015)[14] xamined the psychological dissonance of protagonists in Firdya Taufiqurrahman's Catatan Malam Terakhir. While that study shares a methodological affinity with the current research employing a descriptive-analytic approach and Minderop's psychological framework it differs significantly in its primary object of study. Similarly, Zakaria et al. (2024)[15] explored internal conflicts within Tere Liye's Rasa, focusing on the protagonist's emotional landscape. Although their research aligns with this study through the application of Minderop's taxonomy of emotions and qualitative descriptive methods, the narrative context remains distinct. The current research addresses a unique gap by applying

[14] Agustina, R. (2015). Konflik batin tokoh utama dalam novel Catatan Malam Terakhir karya Firdya Taufiqurrahman. Jurnal Pendidikan Bahasa, 4(2), 253–263.

[15] Zakaria, J., Kania Atmaja, L., & Ariyanti, T. D. (2024). Konflik internal tokoh utama dalam novel Rasa karya Tere Liye. *Lateralisasi, 12(2).* https://doi.org/10.36085/lateralisasi.v13i02.7456

these established psychological theories to Nafi'ah Al Ma'rab's Suraya. By shifting the focus to Al Ma'rab's work, this study provides new insights into how historical and social disparities in the Malacca Sultanate period shape the specific emotional manifestations of guilt and self-punishment.

Building upon the aforementioned background and literature review, the central research question of this study is formulated as follows:

How are the various forms of internal conflict manifested in Nafi'ah Al Ma'rab's Suraya when examined through Minderop's psychological framework?

Investigating these internal conflicts is of paramount importance, as they represent the fundamental processes of self-maturation, emotional regulation, and the acquisition of prudent decision-making skills. By analyzing the protagonist's inner turmoil, this study aims to provide readers with emotional insights and practical wisdom for navigating real-life adversities. Suraya serves as an ideal material object for this research due to its nuanced and visceral depiction of psychological dissonance. The character of Suraya is portrayed through a complex emotional spectrum encompassing cognitive dissonance, the profound grief of unfulfilled expectations, and the persistent tension between romantic devotion and external obstacles. These elements mirror the universal human condition, offering a rich terrain for exploring the psychological complexities of the human experience.

RESEARCH METHODS

To address the research objectives, this study employs a qualitative approach with a descriptive-analytical method. Descriptive research, as defined by Moleong (2018)[16] , focuses on collecting and presenting data in the form of words and images rather than numerical statistics, ensuring that the findings reflect the empirical reality of the text. Consequently, the results are articulated through textual evidence and narrative excerpts derived directly from Nafi'ah Al Ma'rab's Suraya. The theoretical framework utilized for this analysis is Minderop's (2010) [17] psychology of literature. The data for this study consist of specific words, phrases, and sentences that manifest internal conflict, while the entire text of the novel Suraya serves as the primary data corpus. Data collection was conducted using the hermeneutic technique. As elucidated by Hamidy and Yusrianto (2003) [18] , this technique involves a rigorous process of reading, recording, and synthesizing where the researcher acts as an interpretive instrument to decode the deep-seated psychological meanings embedded within the narrative.

[16] Moleong. (2018). *Metodologi Penelitian Kualitatif*. PT Remaja Rosdakarya Offset.

[17] Minderop, A. (2010). *Psikologi Sastra Karya Sastra, Metode, Teori, dan Contoh Kasus*. Yayasan Pustaka Obor.

[18] Hamidy, U. U., & Yusrianto, E. (2003). *Metodologi penelitian: Disiplin ilmu-ilmu sosial dan budaya*. Pekanbaru: Bilik Kreatif Press.

The data analysis in this study is conducted using the content analysis technique. As defined by Moleong (2018), content analysis is a research methodology that employs a systematic set of procedures to derive valid and replicable inferences from texts, documents, or literary works. This approach allows for a structured interpretation of the psychological nuances embedded within the narrative. To ensure data trustworthiness and validity, the researcher employs the triangulation technique. According to Moleong (2018), triangulation serves as a rigorous data-validation method that utilizes external perspectives, theories, or alternative data sources as a baseline for cross-verification. In this context, the technique is applied to corroborate the textual evidence with established psychological theories, thereby enhancing the objectivity and reliability of the analytical findings.

RESULT AND DISCUSSION

Table 1. The Results of Internal Conflict in the Novel

No	Classification of Emotions	Novel Page	Amount of Data
1	The Concept of Guilt	111, 112, 138, 152, 171	5
2	Punishing Yourself	75, 90	2
3	Shyness	44, 55, 56	3
4	Sadness	62, 66, 90, 92, 112, 154, 166, 169, 190	9
5	Tape	11, 24-25	2
	Total		21

The table above is the result of a research analysis of internal conflicts in the novel *Suraya* by Nafi'ah Al Ma'rab. In Minderop's theory, there are five forms of emotional conflict in the novel, namely the concepts of guilt, self-punishment, sadness, shame, and love. Each form of emotion in internal conflict has a different amount of data according to what is in the novel. The concept of guilt has a data number of 5, self-punishment 2, shame 3, sadness 9, love 2. The characters of Suraya and Awang are portrayed most prominently by the author with the various internal conflicts they experience.

The Concept of Guilt

Based on the data findings in the novel *Suraya* by Nafi'ah Al Ma'rab, the concept of guilt is found in the characters of Suraya and Awang. Guilt can be caused by a conflict between impulse expression and moral standards *(impulse expression versus moral standards).* Guilt and shame are not the same, even though they are interrelated. Feelings of guilt can arise from the perception of a person's behavioral actions that are contrary to various kinds of moral and ethical values that are necessary in a Krech condition (in Minderop, 2010).
Dates (1)

*"**I'm sorry,** Zay, don't force me to smile."That is why*
"Until when do I wait?"

"I don't even know." (Suraya, 2018:111).

In data (1) above, it shows internal conflicts in the emotional classification of the concept of guilt felt by Suraya's character. The internal conflict in the emotional classification of the concept of guilt can be seen in the quote "I'm sorry, Zay". The phrase "forgive me" shows an expression of apology that shows Suraya Zay's inner and moral awareness because he could not smile even on their wedding day at that time. This guilt creates psychological pressure that affects the emotional state of the character. This is in line with the concept of guilt in Minderop's theory (2010), the concept of guilt arises due to a person's behavioral actions that are contrary to the moral or ethical values needed in a condition.

Data (2)

"Sleep in this room."
"Up here?"
"No, down there."
*"**How despicable I am as a husband**, Already, Suraya, you just rest. I'll see you tomorrow. Tonight I will be with my mother and father. Zay stepped out of the room. Suraya wiped away her tears. **Of course, it is unpleasant**. What will his father and mother say? (Suraya, 2018:112)*[19].

In data (2) above, it shows internal conflicts in the classification of emotions and the concept of guilt felt by Suraya characters. The internal conflict in the emotional classification of the concept of guilt can be seen from the quote of Zay's statement "how despicable I am as a husband" becomes Suraya's internal conflict of guilt, because she feels that her attitude has degraded her husband's dignity. Suraya felt guilty for telling Zay to sleep down there and Zay refused to sleep downstairs. Zay left the room, and slept with his family, which made Suraya feel more guilty about his mother and father because Zay slept with them. This is in line with the concept of guilt in Minderop's theory (2010), the concept of guilt arises due to a person's behavioral actions that are contrary to the moral or ethical values needed in a condition.

Data (3)

"Then what are you here for? Do you want to hurt yourself again?"
*"**Suraya, I apologise again** for what happened. I have also been rewarded for my behavior. I almost died that night. Only Allah will save me and help me." (Suraya, 2018:138).*

In data (3) above, it shows internal conflicts in the classification of emotions and the concept of guilt felt by Awang's character. The internal conflict in the classification of emotions of the concept of guilt can be seen from the quote "Suraya I apologize once again". The phrase "sorry" represents Awang's remorse and awareness for the mistakes that have been made, and the phrase "once again" means that the mistake he made is not the first time which means that he made a repeat mistake, the apology reflects guilt that keeps repeating and unresolved. This is in line with the concept of guilt in Minderop's theory (2010), the

[19] Al Ma'rab, N. (2018). Suraya. Jakarta: Bhuana Ilmu Popular

concept of guilt arises due to a person's behavioral actions that are contrary to the moral or ethical values needed in a condition.

Data (4)

*"**Forgive me, Putri, forgive me, Masida.** I just make poems from my heart."*
"Don't you understand what your task is? You are writing poetry to comfort the princess, not to make you sad." (Suraya, 2018:152).

In data (4) above, it shows an internal conflict in the emotional classification of the concept of guilt felt by the character Awang. The internal conflict in the emotional classification of the concept of guilt can be seen from the quote "Forgive me, Princess, forgive me, Masida". The repeated phrase "forgive me" indicates a strong sense of guilt and an emotional drive to make amends, while the mention of the names "Putri" and "Masida" shows that Awang's guilt is specific and directed at those who he feels have been hurt. Overall, this speech interprets that Awang is experiencing an internal conflict in the form of guilt, which prompts him to repeat the apology as a form of moral responsibility and an effort to ease the emotional burden in him. This is in line with the concept of guilt in Minderop's theory (2010), the concept of guilt arises due to a person's behavioral actions that are contrary to the moral or ethical values needed in a condition.

Data (5)

"Please answer me, Suraya, so that it is clear to me what I am doing for you. Help me Suraya. This is the ninth month I've been waiting for you. I hope I will get a good answer from you."
*"**I'm sorry, Zay, I still love Awang**." (Suraya, 2018:171).*

In data (5) above, it shows internal conflicts in the classification of emotions and the concept of guilt felt by Suraya characters. The internal conflict in the emotional classification of the concept of guilt can be seen from the quote "Forgive me, Zay". The phrase "forgive me" is a form of the concept of guilt expressed by Suraya. Suraya apologized to Zay for not being able to return Zay's love, even though they had been married for nine months. This is in line with the concept of guilt in Minderop's theory (2010), the concept of guilt arises due to a person's behavioral actions that are contrary to the moral or ethical values needed in a condition.

Punishing Yourself

Based on the findings of data in the novel *Suraya* by Nafi'ah Al Ma'rab, the concept of guilt is found in the character of Suraya. Self-punishment arises because a person does not know the solution to the problem so he punishes himself. Punishing oneself is the same as hurting oneself, this action is very detrimental to oneself Minderop (2010).

Data (6)

*"In the land of exile, Suraya really harbored wounds that had not been healed. It was hard for him to forget everything. Even to **eat a mouthful of rice seems not to be necessary**. Deep sadness for Suraya's heart, for some reason. He even seems to still not be able to accept fate.*

On a stage by the beach, the beautiful woman often spent her days with heartbroken poems. " (Suraya, 2018:75).

In the data (6) above, it shows internal conflicts in the classification of self-punishing emotions carried out by Suraya characters. The internal conflict in the classification of self-punishing emotions can be seen from the quote *"eating even a mouthful of rice as if you shouldn't".* The sentence of eating a mouthful of rice is not meant to be a form of punishing oneself. Suraya can't forget Awang and always thinks about him, it makes Suraya not want to eat rice even if it's just a mouthful. This is in line with punishing oneself in the theory of Minderop (2010), internal conflicts in the classification of self-punishing emotions arise because a person does not know the solution to the problem so he punishes himself. Punishing oneself is the same as hurting oneself, this action is very detrimental to oneself.

Data (7)

*"For many years I cried in Bintan, **I didn't eat lunch and night to remember you**. I cried for my beloved whom I loved so much. But I never thought that the man I loved was making love with another woman. If I am hurt because of love, I may still be able to bear. But I was very hurt when I found out that my loved ones were followers of those who killed the kingdom of the Sultan whom I respected." (Suraya, 2018:90).*

In data (7) above, it shows internal conflicts in the classification of self-punishing emotions carried out by Suraya characters. The internal conflict in the classification of self-punishing emotions can be seen from the quote "I don't eat lunch and dinner to remember you" which is a form of self-punishment because in memory of Awang, he did not eat lunch and dinner. This is in line with punishing oneself in the theory of Minderop (2010), internal conflicts in the classification of self-punishing emotions arise because a person does not know the solution to the problem so he punishes himself. Punishing oneself is the same as hurting oneself, this action is very detrimental to oneself.

Shyness

Based on the findings of data in the novel *Suraya* by Nafi'ah Al Ma'rab, the concept of shame is found in the character of Suraya. Shame is a feeling that arises because of emotions that arise when a person feels uncomfortable with the environment, or with the people around him. This shame is uncomfortable because he has failed at something he expects, whether it is from himself or others, Minderop (2010).

Data (8)

"The royal army has given the news."

*"We will fight again." Awang muttered softly. He ended his conversation with Suraya in the middle of the market. He said goodbye. Suraya's hand was eager to grab the young man's arm. But as fast as lightning the young man dodged. He just smiled. Suraya seemed to blush his face. **She was embarrassed**, but she was also happy with the man who guarded her honor. (Suraya, 2018:44)*

In data (8) above, it shows internal conflicts in the classification of emotions of shame carried out by Suraya characters. The internal conflict in the classification of the emotion of shame can be seen from the quote "he is ashamed". The phrase "he is ashamed" is a form of internal conflict in the classification of the emotion of shame. Suraya felt embarrassed because of the action he took to grab Awang's hand, but Awang dodged. Suraya looked red which meant she felt ashamed. This is in line with shame in Minderop's (2010) theory, shame is a feeling that arises due to emotions that arise when a person feels uncomfortable with the environment, or with the people around him. This shame is uncomfortable because he has failed at something he expects from himself or others.

Data (9)

"Veil? You gave me a veil?"

"That's right, Suraya, I want you to wear the veil. From now until we get married, I want Suraya to wear a veil. I think you'll be even more beautiful with a veil." ***Suraya bowed in embarrassment****. Indeed, so far he rarely wears a veil. (Suraya, 2018:55).*

In data (9) above, it shows internal conflicts in the classification of emotions of shame carried out by Suraya characters. The internal conflict in the emotional classification of the concept of shame can be seen from the quote "Suraya bowed to shame". The phrase "bowed down in shame" is a form of internal conflict in the emotional classification of the concept of shame. Suraya who bowed down was embarrassed because of the praise given by Awang. This is in line with shame in Minderop's (2010) theory, shame is a feeling that arises due to emotions that arise when a person feels uncomfortable with the environment, or with the people around him. This shame is uncomfortable because he has failed at something he expects from himself or others.

Data (10)

"You are right, tomorrow after the assembly, the government will hold a thanksgiving for this victory. You and Suraya can also honeymoon after that." ***Suraya blushed****. The meeting of three people in the middle of the market is a spectacle for many people (Suraya, 2018:56).*

In the data (10) above, it shows internal conflicts in the classification of embarrassment emotions carried out by Suraya characters. The phrase "Suraya blushed" is a form of internal conflict of shame. Suraya felt ashamed of her father's words. It can be seen that Minister Nazrey said they could have a honeymoon after the assembly was over, because of Minister Nazrey's words, Suraya felt blushing which meant that she felt ashamed of her father's words. This is in line with shame in Minderop's (2010) theory, shame is a feeling that arises due to emotions that arise when a person feels uncomfortable with the environment, or with the people around him.

Sadness

Based on the findings of data in the novel *Suraya* by Nafi'ah Al Ma'rab, that sadness is found in the character of Suraya. Grief is grief related to the loss of something important,

valuable and valuable. The intensity of grief depends on the value, usually the protracted grief of losing a loved one Minderop (2010).

Data (11)

"But what about Awang, Abah?"

"You don't need to think about that sea youth. We have to save ourselves first. Later, if you have a soul mate, you will definitely meet him too." ***Suraya cried*** *sadly. But he had no choice. They ran after Minister Nazrey who was fighting hard towards the palace while avoiding gunfire here and there" (Suraya, 2018:62).*

In the data (11) above, it shows internal conflicts in the classification of emotions and sadness carried out by Suraya characters. The quote "Suraya cries sadly" is a form of internal conflict of the classification of sadness emotions. Internal conflicts in the classification of sadness emotions can be seen from Suraya crying sadly having to leave Awang and go with her father to hide. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Data (12)

*"****Awang screamed hysterically****. When he saw the person he loved the most, his body had blustered and floated. His father was badly shot. No sound came out of his mouth. Awang hugged his father tightly. He whispered the words of God in his Father's ear." (Suraya, 2018:66).*

In the data (12) above, it shows internal conflicts in the classification of emotions and sadness carried out by the character Awang. In the quote "Awang screams hysterically" is a form of internal conflict classification of sadness. The internal conflict in the classification of sadness emotions can be seen from Awang who screamed hysterically because he saw his father's body was red and floating in the water. That caused Awang to feel sad about losing the person he loved the most. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Data (13)

*"****Suraya cried a lot****. His shoulders were shaken. Awang looked at him with tears in his eyes. He didn't know what to say."*

"For many years ***I cried*** *in Bintan, I didn't eat lunch and night to remember you.* ***I cried for*** *the lover I loved so much. But I never thought that the man I loved was making love with another woman." (Suraya, 2018:90).*

In the data (13) above, it shows internal conflicts in the classification of emotions of sadness carried out by Suraya characters. The internal conflict in the classification of sadness emotions can be seen from the quote "Suraya cried greatly". The sentence "Suraya cries greatly" is a form of sadness that Suraya feels because she sees with her own eyes that the man she is waiting for, who she always cries every night, kisses a Portuguese girl. With what

Suraya saw, it caused sadness and disappointment for her mind. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Data (14)

"Hurry up, hug me." Rafaela repeated her order again. The tip of the rifle was getting closer to Awang's neck. For a few seconds, Awang was silent. Until finally he preferred to fulfill the girl's request. For the umpteenth time, Suraya has confirmed that her love has been completely destroyed and gone. ***Tears welled up in Suraya****'s eyes and walked away from Rafaela who laughed happily to see Suraya pass by while crying." (Suraya, (2018:92).*

In data (14) above, it shows internal conflicts in classification. the emotions of sadness found in the character of Suraya. The internal conflict in the classification of sadness emotions can be seen from the quote "Tears unravel". The sentence "Tears Break" is a form of sadness that Suraya feels because Awang chose the woman's order and he feels that his love has been destroyed and gone. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Data (15)

"Minister Nazrey has a lot of stories."

*"****I'm very sad****, I'm very hurt. I can't finish all this yet."*

"Don't you want me to be the cure for awa's sadness?"

"I don't believe men can cure the pain caused by men." (Suraya, 2018:112).

In data (15) above, it shows internal conflicts in the classification of emotions of sadness contained in the character of Suraya. The internal conflict in the classification of sadness emotions can be seen from the quote "I am very sad". The sentence "I am very sad" is a form of internal conflict classification of sadness emotions because Suraya still feels the sadness and hurt she is experiencing and still cannot solve all the problems or forget all the problems. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Dates (16)

"Zay, I hope you can understand me. I beg you, Zay."

"Until when?"

"I don't even know." ***Suraya also sobbed****. His white face looks wet and red (Suraya, 2018:154).*

In the data (16) above, it shows internal conflicts in the classification of emotions of sadness carried out by Suraya characters. The internal conflict in the classification of sadness emotions can be seen in the quote "Suraya also scavengs for snoring". The sentence "Suraya cries tears" is a form of internal conflict of the classification of sadness emotions because Suraya feels deep sadness and disappointment, she is reminded of her past, namely Awang and Awang herself who are her poetry teachers. This is in line with sadness in Minderop's

(2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Dates (17)

"Don't lie to me, Awang. Wait a few more days. I will punish adulterers like you."
"Astaghfirullah, Mr. Zay, we have done nothing."
"Zay, listen to me, I'll explain everything." Suraya interrupted with ***a sob-held voice*** *(Suraya, 2018:166).*

In the data (17) above, it shows internal conflicts in the classification of emotions and sadness that occur by Suraya's character. The internal conflict in the classification of sadness emotions can be seen from the phrase "sobbing" which shows that Suraya is actually in a very sad emotional state, but is trying to suppress and control her feelings. Suraya felt sad because Zay didn't want to listen to his explanation. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Data (18)

*"**Suraya cries** every day in the room. He had seen his father's presence in the house. But **he was sad** when his father didn't even look at him at all. He could only call from afar. **Suraya is very sad**." (Suraya, 2018:169).*

In the data (18) above, it shows internal conflicts in the classification of emotions of sadness that occur by Suraya characters. The internal conflict in the classification of sadness emotions can be seen from the phrase "crying every day" indicating the presence of recurring emotions, indicating that the sadness has taken over Suraya's psychological condition. When Suraya called her father who was at the house but her father did not turn his head, this made Suraya feel disappointed and also sad. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Data (19)

"Today we don't recite."
""Why? People simultaneously asked the woman.
*"**I'm sad**. I remember all the people I loved were gone. So when I was sad I read the Qur'an. You people, read the Qur'an. Your hearts will be shaded by mere verse." (Suraya, 2018:190).*

In the data (19) above, it shows internal conflicts in the classification of emotions of sadness that occur by Suraya characters. The internal conflict in the classification of sadness emotions can be seen from the quote "I am sad" directly marking Suraya's emotional state, while the phrase "remembering all my loved ones are gone" indicates the internal conflict of sadness, which is the sense of loss of those closest to us who leave something empty in the mind. This is in line with sadness in Minderop's (2010) theory: Sadness is an emotion experienced when a person feels loss and disappointment because of something valuable.

Ribbon

Based on the findings of data in the novel *Suraya* by Nafi'ah Al Ma'rab, that sadness is found in the character of Suraya. Love is the feeling of being attracted to the other party with the expectation of the opposite. Love is followed by feelings of loyalty and affection. Love is not selfish, if it is not so, it is not true love Minderop (2010).

Data (20)

"It's true that he is now starting to be hit by inappropriate romance. Shouldn't we long for those who are willing, to appeal to those who love? But Awang was unable to dismiss all the feelings that pervaded his soul. He really remembered Suraya day and night, every movement of the girl, every twinkle in her eyes that could only be seen from afar. The woman has been ***incarnated in his soul,*** *until now he has completely abandoned the logic ordered by his parents." (Suraya, 2018:11).*

In the data (20) above, it shows the internal conflict in the classification of love emotions contained in the character of Awang. The internal conflict in the classification of love emotions can be seen from the quote "incarnate in him". The sentence "incarnate in him" is a form of internal conflict of love because Awang always thinks of Suraya at all times and his love grows in him to write a love letter on a leaf that expresses Suraya's feelings for Awang. This is in line with love in Minderop's (2010) theory: Love is the feeling of attraction to the other party with the opposite expectation. Love is followed by feelings of loyalty and affection.

Dates (21)

"I just wanted to give this to you." Suraya held out a leaf with the black ink of charcoal that he had made under the nyiur earlier. He stretched out timidly. Then he took a few steps back. Smiling, he walked backwards and finally left Awang. Awang was silent. Her face was rosy pink. He smiled at the leaf in his hand. He didn't know what the reading was written on the leaf. But he knows, ***Suraya has a heart in him*** *(Suraya, 2018:24-25).*

In the data (21) above, it shows internal conflicts in the classification of love emotions contained in the character of Suraya. The internal conflict in the classification of love emotions can be seen from the quote "Suraya has a heart in her". The sentence "Suraya has a heart for her" is a form of internal conflict of love because Suraya wrote a love letter on a leaf that expresses Suraya's feelings for Awang. This is in line with love in Minderop's (2010) theory: Love is the feeling of attraction to the other party with the opposite expectation. Love is followed by feelings of loyalty and affection.

CONCLUSION

One of the literary works that is a picture of human life expressed in the form of writing by the author with his imagination is a novel. Novels are a form of literary work that contains stories in beautiful language as well as about the life experienced by the writer and in a novel the writer can tell about the life experienced with sad, happy stories and various conflicts that occur. Novels generally describe a series of life events that relate to the people

around them, such as family, friends, society, or the broader social environment. The life it is told can be real, imaginative, or a combination of both, but still feel logical and reasonable to the reader. Internal conflict is a conflict that humans experience with themselves. The conflict is more of an *internal* problem of a human being.

This study explains that forms of internal conflict in the classification of emotions include the concepts of guilt, self-punishment, shame, sadness, and love. The existence of internal conflicts that the author describes in the novel adds insight for the reader that the internal conflict is included in the study of literary psychology. Literary psychology discusses problems in the soul of a character in a novel outlined by the author.

The novel *Suraya* by Nafi'ah Al Ma'rab tells about the internal conflicts and social gaps in the characters of Suraya and Awang. The internal conflicts experienced by the characters as the center of research to be analyzed from the perspective of literary psychology. Suraya and Awang's struggle in dealing with conflicts in relation to them creates an idea for researchers to examine internal conflicts in the study of literary psychology, especially in understanding internal conflicts in the classification of emotions that are described as very real. The internal conflicts experienced by the characters Suraya and Awang appear in the form of indecision, sadness, guilt, and the inability to make decisions freely. The conflict shows that there is a conflict in the character between the inner impulse and the external norms that must be obeyed. This causes psychological pressure that affects attitudes, behaviors, and the way the characters interpret their lives. Thus, internal conflict not only serves as a driver of the storyline, but also as a means of revealing the psychological condition of the characters in depth.

Through the internal conflicts experienced by the characters Suraya and Awang, the author succeeds in portraying the psychological real life of the characters who live in a demanding social environment. This novel shows that internal conflict is an integral part of human life, especially in the process of maturation and personality formation. The presentation of internal conflicts in *Suraya's novel* provides an understanding that resolving internal conflicts requires self-awareness, and acceptance of the situation,

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