

Escapism Towards The Surreal Arena in Negeri Senja: A Literary Psychology Approach

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ABSTRACT

“Negeri Senja” tells the story of a country that never has morning, noon, or night because there is only dusk every day. The surreal arena built into the story brings anxiety during the reading process even to the end of the open ending. The problems in this novel are framed textually. This research aims to express these concerns based on textual analysis of the novel “Negeri Senja” by Seno Gumira Ajidarma. The research method used is literary psychology, specifically Carl Gustav Jung’s psychoanalysis of consciousness and unconsciousness. Content and discussion are presented in the form of qualitative descriptive analysis. The results of the textual study show that the main character in the story is undergoing a process of escapism or attitude that avoids reality and avoids all difficulties. The surreal arena in the form of “Negeri Senja” is interpreted as the center of the main character’s escapism so that all reading concerns can be explained.

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1. Introduction

The phenomenon of literary works, especially the prose genre in recent years, has always offered a varied concoction. This concoction can be anything depending on the creativity of the author. Story conflict is often a land of expression that is used by the author to convey meaning or purpose explicitly or implicitly. This is because conflicts in the story can be concocted by utilizing other fields. This is following the interdisciplinary nature of literary works. Conflict becomes an important key in a prose story. Stories are always built on the foundations of the chosen conflict. This area is then explorative, how the author can knit the creativity into a whole form so that it can also be identified what expression to convey. The fantastical story genre becomes a great option when reality feels drab. Fantastic stories offer 'otherworldly' ideas and their absurd conflicts.

In Indonesian literature in the last 10 years, many popular prose works have raised conflicts or stories that do not make sense. Novel *Gentayangan* (2017) by Intan Paramaditha tells about an adventure set in fairy tales from all corners of the world. Readers are also freed to choose their journey. Then the novel *Basirah* (2018) by Yetti A.KA tells the story of women in an imaginary city called Basirah who experience unreasonable conflicts such as reincarnation and supernatural interactions with the spirits of the dead. Fantastic stories are also an idea in the novel *Negeri Senja* by Seno Gumira Ajidarma which is the object of discussion in this article.

Negeri Senja was first published in 2003 by *Kepustakaan Populer Gramedia*. The novel went on to win the “Kusala Sastra Khatulistiwa” award for fiction in 2004. This also shows that the idea of fantastic stories has begun to be popular in Indonesia even almost two decades ago. This novel tells about *aku* (the narrator) who travels to *Negeri Senja*. This country has never had morning, noon, and night, but only dusk all day for centuries. In addition to being set in a fictional state that only occurs at dusk every day, this novel also has a floating impression. The reading experience presented by this novel has been hampered in advance due to the surreal setting in the story, which is the twilight (*senja*) that continues to be repeated. This arena supports the genius of the characters present in the story, such as the narrator who seems to be hiding something, thus adding to the complexity of the anxiety experienced by the reader. *Aku* is a free character, he travels all over the country and is dedicated to not settling down. But when he arrived at *Negeri Senja*, everything mysterious made him feel at home to stay there for a long time.

Swaratyagita (2015) and Dwi (2017) have analyzed *Negeri Senja* novel in the form of thesis scientific works. They both found a power relationship in the novel through a character named Puan Tirana. The analysis was carried out with the help of literary sociology, and the result was the hegemony of power in the novel *Negeri Senja*. Unlike previous research, this article will center on the character of *Aku* and discuss his psychological condition with the help of psychoanalysis Carl Gustav Jung as well as a little about the fantastic story of Tzvetan Todorov as an auxiliary science. This article will aim to identify psychological situations that will then be useful to interpret the meaning of this novel.

Carl Gustav Jung's psychoanalyst theory emphasizes the purpose of behavior (teleology), while Freud more emphasized the causality factor as a determinant of behavior. Jung also emphasized the racial and phylogenetic underpinnings of personality and attached great importance to the meaning of sexual urges in personality development. Jung developed a very influential concept of psychology to date, the most controversial of which is psychoanalysis. Psychoanalysis is a theory that asserts that all aspects of an individual's personality undergo holistic development. Simply put, everyone's personality undergoes an evolutionary process.

Jung based his theory on the idea that there are two levels in the psyche: consciousness and unconsciousness. Consciousness is a personal experience while unconsciousness is related to the existence of the past. At this point, Jung concluded that psyches form and change personality and personality created through a complex and mutual process of psyche evolution. Therefore, in the process of psyche evolution there are several levels:

- a) Consciousness is a process that involves the ego. The scope of the ego is reason, logic, feelings, and memory. The ego is the individual's awareness of oneself and the ego controls the daily normality of the individual. The ego works in measurable ways in consciousness that are manifested through the excesses of stimuli. Jung further categorized the ego into two types of attitudes, namely introverts and extroverts that influence each other and shape the personality of the individual. Introverts culminate in their thoughts and feelings, whereas extroverts engage the outside world and others. Each individual tends both attitudes, but there is still a visible dominance through the excesses of each other's stimuli.
- b) Personal unconsciousness is a process that involves experience. Consists of all forgotten experiences, which lose their intentions due to several factors, mainly unpleasant things. Jung referred to Complex as a collection of experiences (emotional, perpetual, sensual) stored in the unconscious and have a great influence on the ego to form a pattern of spontaneous behavior.
- c) The collective unconscious is the opposite of the personal unconscious whose emphasis is on individual experience. The scope of this collective unconscious is the pent-up memory of the individual and his ancestors in the form of archetypes and instincts to control behavior patterns. Such coverage develops and actively affects the thoughts, emotions, and actions of individuals. It is this collective unconscious that also governs the thoughts, emotions, and actions of individuals towards religious beliefs, myths, and legends. Within the collective unconscious, there are also personas, shadows, anima and animus, and self which are archetypes that form individual behavior patterns in society.

The approach of literary psychology considers that literary works contain events of human life played by imaginary figures in them (Sangidu, 2005: 30), so it requires exploration into the work to find out the intricacies of human life. Therefore, this approach will be used as a scalpel of analysis to understand the meaning presented through the certainty of the novel story (Semi, 1993: 76). *Negeri Senja* and centered on the psychological realm of the main character, *Aku*.

2. Methodology

Research methods serve as references and a systematic frame of mind. This study uses qualitative research methods that emphasize aspects to analyze literary works. Qualitative research is research that tends to use descriptive analysis. In addition, by utilizing qualitative research, empirical research is needed to understand, explore, and live the interaction between concepts that are being studied.

The results of the analysis will be presented descriptively through the interpretation of the text of *Negeri Senja* by Seno Gumira Ajidarma by utilizing literary psychology research methods. First of all the researcher will string together textual data from situations that concern the psychological figure of the narrator. Then from these results, the research will focus on the interpretation of the psychological figures in the text towards meaning.

The object of research is a literary work that is chosen as the center of symptoms and problems in this study. The objector literary work chosen, presents as a dynamic symptom, meaning that it is the literary work that determines the

theory, not the theory that determines the literary work. The literary work that became a dynamic object in this research is the novel *Negeri Senja* by Seno Gumira Ajidarma. This literary work has not been studied through the problematic aspects of literary psychology. So is the interpretation of its meaning.

Negeri Senja was published by *Kepustakaan Populer Gramedia* in 2003. This roman by Seno Gumira Ajidarma won the *Kusala Sastra Khatulistiwa* Award for fiction in 2004. Works with ISBN 978-979-90-2396-4 have a thickness of 250 pages. The front cover of the page is full of dark orange with the visual of a man with a head like a monk, who is riding a donkey in a hilly desert. Behind it, it appears that the sun that looks only half is at the limit of the horizon and land. The title of the book is written in a similar font to continuous Arabic calligraphy. There is the inscription *Kusala Khatulistiwa Sastra 2004* also on the front cover.

In the process of collecting the necessary data, three stages are carried out as follows:

- a) Read comprehensively the research objects used, namely *Negeri Senja* by Seno Gumira Ajidarma. Then rereading is done to strengthen again. During this rereading, pages recounting important events in the story are marked.
- b) Conduct research on research methods used to study literary works. Books on the study of literary psychology became the main focus. Once you get the theory and methods accordingly, the thoughts are recorded and arranged into the framework of the theory and then presented in writing with a complete quotation form with the source on the bibliography.
- c) By the framework of the theory that has been determined, the collected data is arranged to then be poured into systematic descriptive writing.

With the basis of qualitative research methods, data, documents, interpretation results, results of understanding meaning, and thought results will be poured in the form of descriptive analysis. Furthermore, the analysis of the object of research is examined through the methods of literary psychology. The first step will be to identify textual situations about the psychology of the character I in the novel, then from the results of the identification, will be interpreted the meaning contained in it.

3. Result and Discussion

Negeri Senja's set in an imaginary city, so the story in this novel can be categorized as a fantastic story, as stated by Jackson in Priati (2018: 12) all imaginary activities, including all literary works, are fantasy.

3.1 Surreal World in *Negeri Senja*

Negeri Senja tells about Me (*Aku*) who also acts as the narrator through the first person's point of view, traveling to a city called *Negeri Senja*. I am a traveler who dedicates his life to continuing to explore every corner of the world without returning to one more place. Until then he came to a strange place that only happened at dusk all day. The country has no morning, no afternoon, nor night. The sun seemed to get stuck on the horizon and never set. The sky has always been reddish-orange, so the situation in the country has always been tense. Dusk has always been synonymous with beauty, splendor, and a warm romantic atmosphere. Yet Seno's imagination has succeeded in reducing the beauty of twilight and even infusing the impression of horror with the idea: what if dusk lasts eternally?

This idea then built an imaginary space of the *Negeri Senja*, a land with a twilight sun that would never sink. This story is classified as pure fantasy, meaning that the whole story presents illogical things and there is no rational explanation. Unlike the *uncanny* subgenre which describes an illogical event due to events in the past, and *marvellous* that presents logical events at the beginning and irrational at the end.

Negeri Senja that presents eternal twilight, makes the narrator unable to recognize time. When is morning, noon, and night, when is it time to sleep, wake up, and work. Realist decor comes in the form of markets, lodging, food stalls, and brothels. The ornaments present a realistic situation according to a city. The existence of a river to the southwest of the city also makes the presence of *Negeri Senja* as a populated city reasonable, because the main condition of establishing the city is a source of water, although the real situation and condition of the city are far from reasonable. The situation of the city located in the desert also adds a mysterious impression of *Negeri Senja*. Sandstorms often rage, so the residents of *Negeri Senja* always wear clothes that are covered to cover their faces. Face veils are also worn by residents for another reason, namely fear that their minds can be read by Puan Tirana the Ruler who can read minds through light. Veils and head coverings can cover the face until the vision is quite limited due to the twilight atmosphere, the more blurry and dark. It is this darkness that can protect the population from the power of Puan Tirana.

Puan Tirana was the leader of *Negeri Senja* for 200 years. She remained young and strong after leading for so long. This is what makes *Negeri Senja* more fantastic because time seems to be not moving, including age. The location of *Negeri Senja* is not listed on the map, the language used is also the language of *Negeri Senja*. According to the narrator, only the wanderer knows the way to the *Negeri Senja*, but not many people are interested in leaving because of the strange situation there.

The surreal world present in *Negeri Senja* presents horror and anxiety to the reader. The situation of the *Negeri Senja* which only occurs twilight all day and other irrational things, even makes me the narrator stay long enough there, which is about three months. The narrator has explored various places in the world, he even left Alina and Maneka, his lovers, and only sent postcards to them. He find it difficult to adjust the language, rules, food, and crime that occurs in the *Negeri Senja*, but the narrator does not understand the reason why it makes him stay there for a long time.

Biasanya aku tidak tahan tinggal terlalu lama di suatu tempat, karena kau tidak pernah merasa berumah di mana pun. Aku selalu tidak betah, ingin segera pergi menuju tempat-tempat baru. Namun setelah sebulan, ternyata aku masih berada di Negeri Senja. Hal semacam ini belum pernah kulakukan. (Ajidarma, 2003: 21).

(Usually, I can't bear to stay too long somewhere, because you never feel at home anywhere. I always don't feel at home, wanting to go to new places immediately. But after a month, it turned out that I was still in Twilight Country. This kind of thing I've never done.) (Ajidarma, 2003: 21).

Aku tak tahu pasti apa yang menahanku. Di sini waktu seolah-olah tidak bergerak, selalu berada dalam keadaan senja. Matahari tertahan terus di cakrawala dan langit bergetar-getar seperti kemah sutra berwarna jingga. Apakah senja itu yang membuat aku betah? (Ajidarma, 2003: 21).

(I don't know for sure what's holding me back. Here time seems to be motionless, always in a state of twilight. The sun held continuously on the horizon and the sky trembled like an orange silk camp. Is that twilight that makes me feel at home?) (Ajidarma, 2003: 21).

3.2 *Aku's* Escapism Towards the Surreal Arena of "*Negeri Senja*"

Aku, the narrator has wandered through every corner of the world. He always wanted to go to a new place, never had a home to live in. When he explored the *Negeri Senja*, he seemed to be stuck in the country for months, even though the irregularities and criminality there were very high due to the leadership of Puan Tirana. This shows the existence of the subconscious interest of the narrator towards *Negeri Senja*.

Under Jung's opinion of personal unconsciousness, personal unconsciousness is a process that involves experience. Consists of all forgotten experiences, which lose their intentions due to several factors, mainly unpleasant things. Jung referred to Complex as a collection of experiences (emotional, perpetual, sensual) stored in the unconscious and have a great influence on the ego to form a pattern of spontaneous behavior. The wanderings that the narrator is done spontaneously and impulsively. This is evident in the following text excerpt.

Seorang pengembara yang tidak mempunyai ikatan kepada apapun seperti aku hampir selalu menurutkan kata hati. Ia bisa bangun pada suatu pagi dan begitu saja berangkat untuk tidak pernah kembali, atau ia tetap tinggal di suatu tempat dan tidak pernah pergi lagi, meski tidak mempunyai rencana yang pasti. (Ajidarma, 2003: 26).

(A traveler who has no bond to anything like me almost always obeys the heart. He could wake up one morning and just set out to never come back, or he stayed somewhere and never left again, despite not having a definite plan.) (Ajidarma, 2003: 26).

The narrator's journey has been on for many years. *Aku* doesn't even feel like he's old enough to be able to travel around the world until there's not a single place he hasn't been. The behavior of his character shows the existence of this spontaneous and impulsive pattern, motivated by the feelings of sadness, loneliness, and solitude he experienced. Not known what conflict the narrator has felt, because it was never mentioned in the text, but this has something to do with his hometown, as in the following quote.

Hidupku penuh dengan kesedihan—karena itu aku selalu mengembara. Aku selalu berangkat, selalu pergi, selalu berada dalam perjalanan, menuju ke suatu tempat entah di mana, namun kesedihanku tidak pernah hilang. (Ajidarma, 2003: 3).

(My life was full of sadness—that's why I was always wandering. I always set off, always go, always on my way, to a place somewhere out of nowhere, but my sadness never goes away.) (Ajidarma, 2003: 3).

Kesedihan, ternyata, memang bukan sesuatu yang bisa ditinggalkan, karena kesedihan berada di dalam diri kita. Aku selalu mengira kalau melakukan perjalanan jauh maka kesedihan itu akan bisa hilang karena tertinggal jauh di belakang, tapi itu tidak pernah terjadi. Ada segaris luka dalam hatiku yang telah mendorong aku pergi jauh dari kampung halamanku dan sampai sekarang belum pernah kembali. (Ajidarma, 2003: 3).

(Sadness, it turns out, is indeed not something that can be left behind, because sadness is within us. I always thought that if I traveled a long way then the sadness would go away because it was left far behind, but it never happened. There was a deep wound in my heart that had pushed me away from my hometown and until now had never returned.) (Ajidarma, 2003: 3).

The sadness experienced by the narrator becomes a reason that can explain his impulsive behavior patterns. The narrator wants to continue wandering to relieve the sadness he feels, but he realizes that as long as he still regards it as sadness, then the sadness will continue to carry him even though he has wandered everywhere. This begins to show personal awareness (ego) in the form of experiences of the narrator's feeling, as stated by Jung, ego is reason, logic, feelings, and memory. The ego is the individual's awareness of oneself and the ego controls the daily normality of the individual. The ego works in measurable ways in consciousness that are manifested through the excesses of stimuli. Ego stimulates the narrator manifested in impulsive wandering behavior. This at the same time shows the orientation of the dominant narrator towards the outside world and other people or extroverts.

The narrator's wandering thing when he finally reached the *Negeri Senja*, is momentary escapism because he managed to see a land whose sunset never sank. The narrator likes the beauty of the twilight that he always hunts every wandering. The beautiful twilights that he had gone through always then sank and the day turned into night. But when he is in the *Negeri Senja*, the twilight with a golden color will never sink. His unconscious has made the narrator stay for a long time in the land, as in the following quotation.

Tidak ada sesuatu yang bisa dikatakan sebagai keindahan yang menetap, karena keindahan memang ada di mana-mana, bagi mereka yang bisa melihatnya. Aku telah mengembara ke seluruh penjuru bumi untuk menemukan keindahan tapi keindahan hanya bisa dilihat timbul-tenggelam di antara keburukan (Ajidarma, 2003: 41).

(There is nothing to say as a settled beauty, because beauty is indeed everywhere, for those who can see it. I have traveled all over the earth to find beauty but beauty can only be seen embossed among ugliness.) (Ajidarma, 2003: 41).

Apakah aku harus segera pergi lagi? Aku telah mendapatkan keindahan yang selalu kuinginkan, yakni senja abadi yang tidak akan pernah ada di bagian bumi manapun. Apakah aku harus tetap tinggal? Aku tak tahu. (Ajidarma, 2003: 26).

(Do I have to go again soon? I have obtained the beauty I have always desired, the eternal twilight that will never exist in any part of the earth. Do I have to stay? I don't know.) (Ajidarma, 2003: 26).

3.3 Interpretation of Meaning in the Twilight World

The next thing that the narrator does after arriving in the *Negeri Senja* is to stay longer. He rented a room in an inn, dressed like a resident of *Negeri Senja*, and learned the language of *Negeri Senja*. He ate daily in the food stall, then walked on his donkey to the market. Although there is a lot of criminality in the city, he is even more curious to know more about *Negeri Senja*. Over time, he began to get used to it, and because of his wandering status, he was not so noticed by the leaders and residents of the *Negeri Senja*.

Since seeing the twilight that never sets, the narrator begins to show the psychological situations in him. First, the narrator is an unhappy person, therefore, he always wanders to leave his sorrows behind. As mentioned in the subchapter before, the narrator goes wandering impulsively because he feels sad and lonely. He had a hometown but decided never to go back there.

Selalu ada cakrawala baru yang ingin kurengkuh, dari ujung dunia yang satu ke ujung dunia yang lain. Barangkali rumahku adalah perjalanan itu sendiri. (Ajidarma, 2003: 4).

(There is always a new horizon that I want to embrace, from one end of the world to the other. Maybe my home is the journey itself.) (Ajidarma, 2003: 4).

Mungkin aku tidak akan pernah kembali meskipun kesedihanku suatu hari akan hilang. Aku sudah terlanjur tidak pernah merasa punya rumah, dan tidak pernah merasa harus pulang ke mana pun dan aku menyukainya. (Ajidarma, 2003: 3).

(Maybe I will never come back even though my sadness will one day disappear. I've never felt like I had a home, and never felt like I had to go anywhere and I loved it.) (Ajidarma, 2003: 3).

Never mentioned in the text about the narrator's family. He is only told to have two lovers, namely Alina and Maneka. Despite the status of lovers, the narrator does not find the peace of home between the two of them, that is to say, Alina and Maneka are not potentially as the narrator's life partners. It is written in Part 5 with a special subtitle for the two of them entitled "*Antara Alina dan Maneka*" ("Between Alina and Maneka")

Dalam percintaan, aku mewajibkan diriku untuk setia kepada dua perempuan; bersama Alina aku berada dalam hubungan cinta abadi di mana bisa diharapkan jiwa dalam ketenangan, bersama Maneka aku berada dalam hubungan cinta menggelisahkan di mana kehilangan selalu merupakan ancaman—kepada keduanya kulimpahkan cinta, namun ternyata kepada keduanya tidak bisa kuberikan apa-apa. (Ajidarma, 2003: 175).

(In love, I oblige myself to be faithful to two women; with Alina, I was in an eternal love relationship where the soul could be expected in tranquility, with Maneka I was in a disquieting love relationship where the loss was always a threat—to both of them I bestowed love, but it turned out that to both I could not give anything.) (Ajidarma, 2003: 175).

In Part 1, there is the subtitle "*Rumah Bordil di Padang Pasir*" ("Brothel in the Desert"), which tells about the narrator visiting a brothel in a corner side of *Negeri Senja*. At first, he just wanted to see someone's face clearly, because while in *Negeri Senja*, the faces of the residents were always covered. But what he hoped was not fully fulfilled because the faces of the women who served him in the brothel were also not visible. He can only see a pair of eye-catching eyes and red lips.

The relationship between the narrator and the women of *Negeri Senja* is infinite only when the events are in the brothel. Part 4 specifically tells about the women he dated, except for the first subtitle that tells about the love story of Puan Tirana with Guru Besar. In total three women are told by their respective subtitles, namely, "*Perempuan dengan Anting-anting di Puting Kiri*" ("Woman with Earrings on the Left Nipple"), "*Perempuan dengan Rajah Ular yang Membelit Tubuhnya*" ("Woman with Snake Tattoo All Over Her Bodies"), and "*Perempuan di Bawah Menara*" ("Woman Under the Tower"). If the women of the brothel are also counted, then four women are in special contact with the narrator.

The four women did have sexual relations with him, but all of them did not want to be related inwardly, meaning that there was no relationship involving feelings even though the narrator had felt in love with those women. All his relationships in *Negeri Senja* are classified as a *one-night stand*, related, and then forgotten. There is an explicit passage that states that the relationship is nothing more than momentary love, which is the following quote.

Tapi di atas sampan ini, sebelum dan sesudah permainan cinta, tak ada yang kami perbincangkan tentang diri kami. Ketika ia mau mengenakan busananya kembali, baru aku sadari keberadaan anting-anting di putingnya yang kiri.

"Ke manakah Sahib kiranya akan kembali?"

"Ke sebuah penginapan di dalam kota, apakah kiranya Puan akan ikut ke sana?"

"Tidak Sahib, aku akan kembali, dan jika Sahib datang lagi, janganlah aku dicari-cari." (Ajidarma, 2003: 159).

(But on this canoe, before and after the love play, there was nothing we talked about ourselves. When she wanted to put her clothes back on, I realized the presence of earrings on her left nipple.

"Where does Sahib come back?"

"To an inn in the city, would you like to go there?"

"No Sahib, I will come back, and if Sahib comes again, let me not be searched." (Ajidarma, 2003: 159).

Maka aku pun bisa bercerita kepadamu tentang menara itu, Alina—tapi jangan sampaikan kepada Maneka betapa aku telah jatuh cinta dengan seketika. —Maafkan aku Alina, dan juga maafkan aku Maneka—meski dikau tidak, dan tidak akan pernah, mengetahuinya. (Ajidarman, 2003: 174).

(Then I can tell you about the tower, Alina—but don't tell Maneka how much I fell in love instantly. —I'm sorry Alina, and I'm sorry Maneka—though you don't, and never will know it.) (Ajidarma, 2003: 174).

Just like his family background and hometown, the narrator who was never mentioned in the text, the background of romance is also not found. The entire novel is a travel record of the narrator which he wrote for Alina, with inserts acknowledging feelings such as sadness and loneliness found at the beginning of the story. There is also no mention of background that he can know and decide to have romantic relations with the two of them, except for one quote that mentions love flowers from his past.

Seluruh tubuhnya beraroma melati dan tidak ada yang akan lebih menyentuh hatiku selain harum melati—bunga cinta dari masa lalu. (Ajidarma, 2003: 174).

(Her whole body was scented with jasmine and nothing would touch my heart more than the fragrance of jasmine—a love flower from my past.) (Ajidarma, 2003: 174).

Based on the textual data mentioned earlier, it can be concluded that the narrator always undergoes an empty romantic relationship. A serious relationship for a man will at least certainly make the man dedicate his time, affection, and himself to the woman. But the narrator still insists on wandering for his ego and leaving two women who are considered to be his lovers, he even has sex with other women during the adventure even though it never involves feelings. He then did fall in love with the woman he met in the tower, but if the woman also wants a serious relationship with the narrator, does he end up having three lovers? It is this tendency that indicates the existence of a psychological situation in the narrator. Why does he need to make the girls as his lovers, is it not enough if only choosing one and the other is abandoned.

There is a collective unconscious triggered by the psychological condition of the narrator who feels sadness in his hometown. This collective unconscious is the instinct of sexuality of the narrator who constantly searches for the beauty he likes in a woman. When he finds a woman whom he considers beautiful, then he will try to have her first without making her happy later. Like the beautiful Alina and the vivacious Maneka, these two women were 'kept' by him and he felt they had to be loyal to both of them, but in fact, they were far apart from each other. When he met the woman with earrings on her left chest, he found that she was a very beautiful dream woman, as well as the woman from the tower whom she considered intelligent. He doesn't have a view to living with someone yet, before finally meeting the jasmine-scented tower woman, as in the following quote.

Untuk pertama kalinya dalam pengembaraanku aku berpikir bahwa aku bisa menetap di suatu tempat, mencari nafkah, dan barangkali berkeluarga. Pengalamanku dengan urusan cinta yang selalu gagal membuat aku tidak membuat keputusan apapun. Namun setelah lama hidup dalam suasana tertekan, perempuan di bawah menara yang tiba-tiba muncul di kamar penginapanku itu bagai menjelmakan segala sesuatu yang dimiliki Alina maupun Maneka dalam diri satu orang saja—apakah aku masih mempunyai pilihan? (Ajidarma, 2003: 180).

(For the first time in my odyssey, I thought that I could settle somewhere, make a living, and maybe have a family. My experience with love affairs that always fail makes me not make any decisions. But after living in a depressed atmosphere for a long time, the woman under the tower who suddenly appeared in my inn room was like incarnating everything that Alina and Maneka had in one person alone—did I still have a choice?) (Ajidarma, 2003: 180).

If it is drawn to the beginning, then there will be one quote related to the character of the narrator.

Aku sudah lama menerima kenyataan bahwa senja yang menggetarkan memang dihadirkan untuk segera lenyap kembali. Kebahagiaan adalah saat-saat sesaat yang hanya terjamin abadi dalam kenangan, sehingga hanya mereka yang mampu menghidupkan kenangan bisa mempertahankan kenangan itu. (Ajidarma, 2003: 22).

(I have long accepted the fact that the electrifying twilight is indeed presented to disappear again soon. Happiness is momentary moments that are only guaranteed to be eternal in memories so that only those who can bring memories to life can retain those memories.) (Ajidarma, 2003: 22).

This then becomes an interpretation of the meaning of the surreal *Negeri Senja* as an achievement or self-actualization of the narrator. The whole story of this novel gives a floating impression, especially plus the ending that the narrator who just released *Negeri Senja*'s charm which has been fought desperately by *Kaum Pemberontak* (the Insurgent) easily. This implies that this story is not about the twilight country, but rather about the narrator himself. In addition to that, it also can be created by contradiction by the usage of irony, antithesis, or paradox (Wijianto, 2020). *Negeri Senja* is an allegory that signifies an achievement point, a turning point that determines the future. This country is where the narrator can determine whether his sad past, whether as beautiful as it is, can turn into happiness.

Twilight is a symbol of the narrator's happiness, as in the quote above. He considers that the twilight that can thrill feelings is presented to immediately disappear again. This implies that all human beings will definitely feel happiness and sadness in turn, after happiness there is sadness, after difficulties there is ease, and it is indeed natural.

He feels confused and unhappy because he feels unable to bring to life the good memories, which are symbolized as twilight. But when he reaches *Negeri Senja*, the twilight there will never sink. It was a joy for him after he can finally see an eternal twilight that will not be replaced by the darkness of the night. But behind the beauty of eternal twilight, *Negeri Senja* is not prosperous and happy, but a poor and terrible country because there is a lot of bloodshed. Living there always feels anxious, worried, supervised, and there is never privacy because the leader can read everyone's mind. This implies that the narrator then realizes that happiness always comes with sadness. In addition, the narrator also began to realize his tendency to want beautiful women that will never be endless, because something beautiful is diverse in shape.

4. Conclusion

Negeri Senja tells about a country that has eternal twilight in it. The story of *Negeri Senja* gives a floating impression because of the authenticity of the story, the surreal world, and the stagnant story. But when the novel was dissected with an analysis of literary psychology, some data was found. First, there is a psychological situation in the form of ego, unconsciousness, and collective unconsciousness of the narrator's character which then leads to a pattern of behavior. Second, the meaning of *Negeri Senja* is actually a symbol of the turning point of the narrator's character in the face of his sadness and ambition.

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