

A Psychoanalysis on Internal Conflict of Bruce Wayne as Seen in Matt Reeves' *The Batman* (2022) Movie

**Muhammad Afra Masyhur¹, Muhammad Fithratullah²,
E. Ngestirosa Endang Woro Kasih³**

mhmmdmsyhr144@gmail.com¹, fithratullah@teknokrat.ac.id²,
ngestirosa@teknokrat.ac.id³

Universitas Teknokrat Indonesia

Abstract

People need to learn about the causes of internal conflict; people need to be aware of experiencing it. Unresolved inner conflict is a major cause of aggression, anger, apathy, and passivity. Emotional discomfort and self-sabotage are specifically related to internal conflict. This research aims to figure out the representation of internal conflict and the causes of internal conflict in Bruce Wayne's character in *The Batman* (2022) movie. This study applied a psychological approach from Sigmund Freud. The representation theory by Stuart Hall was applied to reveal the representation of internal conflict in the Bruce Wayne character. It was also supported by personality theory by Barbara Engler to determine the type of internal conflict and the theory of internal conflict by Peter Michaelson to determine the causes of internal conflict. This study applied a descriptive qualitative method. The data were a picture, dialogue, and narration, and the data source was from *The Batman* (2022) movie. The result reveals avoidance-avoidance conflict caused by Bruce's inability choosing to keep being Batman. He destroys himself or stops and leaves Gotham in ruin. Double approach-avoidance is caused by Bruce's inability to choose whether Riddler's method is right or wrong. The revelation from The Riddler causes approach avoidance. Bruce has two choices: not being Batman or continuing to be Batman to make his father proud.

Keywords: Avoidance approach, conflict, Freudian psychoanalysis, internal conflict

Introduction

Literature and film are admirable but equally beautiful art forms. Literature was and is well known in the 19th century at the same time that cinema began to gain recognition at some stage in the 20th century and developed into film throughout the 21st century. Both have their characteristics and individual variations. Still, they are the percentage of similarity, which is the potential to convey the individual who watches or reads the work into a wondrous world (Rokhmansyah, 2014). Film and literature have many functions in human life. Literature has various roles, along with leisure, education, pomp, morals, and faith. A language or tradition and human traditions are represented through literary works. However, literature is far more extraordinary than actually being a cultural or ancient heritage (Purnomo, 2010). The literature contains moral values. It is not only entertaining but also benefits the reader. This work is now entertaining the readers or target market and educating them through the extrinsic values it contains. In films, fairy tales can be explained more quickly than other literary works such as novels, prose, and many others (Ally & Kasih, 2021). Literature shows some meaning or idea through content, message, and purpose within its text (Afrianto, 2018)

In a film, there must be a story. The struggle in the narrative takes the form of a confrontation or struggle that results from two opposing forces (Prasetyo, 2015). The duality between the protagonist and the antagonist creates the clash we know as a conflict in the story is a classic form of struggle. Without conflict, it would not be a great story, and the plot could not progress. For example, without the galleries and bad guys of Batman, he would not serve a motive, and he is just a fit guy wearing a bat-themed suit with nothing to do. Conflict is an argument between two or more people or businesses in which one aspect seeks to enhance its point of view or goals at the opposite cost (Prasetyo, 2015).

In many stories, the protagonist is a good guy with something to achieve, whereas the antagonist is a bad guy and will try to make the protagonist fail. In positive memory, the roles of the protagonist and antagonist are reversed, with the antagonist trying something and preventing it. (Porteous & Lindsay, 2019). There may be many protagonists and villains in different stories, each with its own goals and reasons. For example, Riddler has the same goals and reasons as Batman, which is revenge for crime and corruption in the city, but Riddler is way more brutal and not bound through a series of policies or moral codes like Batman. This creates difficulties and internal conflicts. in Batman. Batman's plot is defined by using its antagonists. They act as literary foils for Batman in many ways. They represent the persona that Bruce Wayne dreads.

In comparison, Batman plays Bruce Wayne's escape from the shattered world before him in the person he aspires to be. The Batman-Joker literary foil is the most contentious in the entire series. Joker is a maniac who went crazy from an early age. He is rude, reckless, and reckless to counter such forces. Batman served justice that night. He is a creature of the night which makes everything better. The Dark Knight is brilliant, righteous, and just. We must understand the conflict in the story, especially the internal conflict. We will only see the external conflict in the film by looking at the temporary conflict and the antagonist about the reasons, ideology, goals, etc. However, it is also essential to understand roughly the internal conflict between each character because it involves their psychology. At the same time, when conflict occurs when a person experiences differences with others in cause or purpose that causes frustration and difficulty (Campbell, 2010), inner conflict is more of "man vs. self" internal conflict is also often referred to as a moral problem or internal conflict that everyone experiences over goals, choices, and ideals. This problem arises when a person is forced to choose between two or more commitments or goals but can only do one (Kvalnes, 2019).

Most people or even society need to be more educated about the causes of internal conflict; even humans are unaware of experiencing it. Unresolved inner conflict is a major cause of aggression, anger, apathy, and passivity. Emotional discomfort and self-sabotage are specifically related to internal conflict. While this inner battle goes undetected, it makes us unsuspecting of the self-saboteurs that blindly cultivate personal grief and stunt human growth (Michaelson, 2020)

This research will discuss the inner conflict within Bruce Wayne's character in *The Batman* (2022) film. The Riddler is the villain of the story. He delivers justice and vengeance just like Batman, but more ruthless and includes killing. Meanwhile, Batman does not kill because of his moral code, and he is not sure whether he has an effect on Gotham. It is interesting to understand the internal conflict inside Batman. He tries to stop Riddler from killing the corrupt politician while doubting everything he stands for while resolving his inner conflict and how it affects his character development by using Freudian id, ego, and superego theory.

Theory and Method

This study uses psychoanalysis of the internal conflict of Bruce Wayne by using Freudian psychoanalytic theory and representation theory by Stuart Hall and also based on problem identification. Psychological criticism in literature refers to the way a selected creator's work is analyzed via a psychological lens. Psychology is multifaceted and consists of many sub-fields of observation, such as human development, sports, health, clinical, social conduct, and cognitive processes. This technique psychologically analyzes the writer of the work or a man or woman in his story. It allows the readers to recognize the motivations of the author in addition to the characters. In different words, this criticism enables us to recognize why the author writes the way he does, how his biographical instances affect his writing and why characters with inside the tale behave in a selected manner (Wellek & Warren, 2016).

For example, assume the protagonist with inside the tale is a murderer; comparing the mental state of the man or woman would possibly assist the reader in recognizing why he has become a murderer. This criticism method can discover the author's motivations in deciding on this issue and how his beyond has encouraged his choice. For instance, being conscious that the author becomes a sufferer of a violent crime might also make the reader interpret the tale very differently (Wellek & Warren, 2016). This psychological approach, which displays the impact of psychology on each literature and literary criticism, became specially promoted through the work of Sigmund Freud and Carl Jung. Sigmund Freud recommended the concept that literary texts are a manifestation deep within subconscious dreams and anxieties of the author. Thus, comparing the conduct of an individual will assist the reader in hinting at childhood, the circle of relative's life, fixations, traumas, and conflicts. However, those statistics are not at once expressed within the paintings; they are regularly expressed in a roundabout way within the shape of dreams, symbols, and images. Therefore, this criticism can occasionally offer the readers clues to recognize the symbols, actions, and settings that are tough to recognize. Psychological criticism is not always involved with the intentions of the author. Instead, it is far greater involvement with what the creator by no means intended, i.e., what the author has unconsciously covered inside the story.

Psychoanalysis is a form of therapy that aims to launch pent-up or repressed feelings and reminiscences in or to guide the customer to catharsis or healing (McLeod, 2014). In different words, the purpose of psychoanalysis is to deliver what exists on the subconscious or unconscious stage as much as consciousness. The distinctiveness of Freud's research resides in his belief that the unconscious significantly influences people's lives. Traumatic events, feelings, repressed libidinal impulses, unsolved conflicts, unadmitted wants, phobias, etc. are all stored in the unconscious. This unconscious is formed at a young age due to the repression, or removal from consciousness, of these painful psychological occurrences. The unconscious ability to function depends on repression. The unconscious, the idea and consequences of repression, and discussions of sexuality have frequently been related in studies of modern literature (Freud, 1923).

Freud's version of the model of the human mind divides the thoughts into three layers, or regions: Conscious is in which our present-day thoughts, feelings, and recognition live; Preconscious (occasionally known as the subconscious) is the house of the whole thing we will consider or retrieve from our memory; At the private degree of our minds is Unconscious is living a repository of the tactics that force our behavior, such as primitive and instinctual desires. Later, Freud (1923) created an extra-established version of the thoughts that could coexist with his authentic thoughts, approximately focus, and

unconsciousness. In this version, there are three symbolic elements to the thoughts: The *Id* operates subconsciously and focuses totally on instinctual drives and desires. Two organic instincts make up the *id*, in line with Freud. *Eros* or intuition continues to drive us to interact in life-maintaining activities. *Thanatos*, or losing life intuition, drives destructive, aggressive, and violent behavior. *The ego* acts as each a conduit for and a test of the *id*, running to fulfill the *id*'s desires in a socially suitable way. It is the maximum tied to truth and starts off evolving to broaden in infancy; The superego is the part of the thoughts wherein morality and better standards reside, encouraging us to behave in socially and morally suited ways.

The main character's issues are divided into three categories in psychoanalysis: *id*, *ego*, and *superego*. Because there is such a close correlation between psychological aspects and problems, it has had a considerable influence, especially regarding resolving conflict judgments. The primary protagonist's problems are then addressed utilizing the Freudian psychoanalytic approach (1923). People, he claims, contain three psychological aspects that he calls tripartite. The *id*, *ego*, and *superego* are their names. Each of these emerges at various moments in a given situation, influencing the psyche and producing human psychological acts (Freud, 1923).

Language is the medium most commonly applied to carry out processes of production and meaning exchange between individuals or groups of people. Language plays a significant part in producing specific meaning until it becomes represented in this process. Language also requires people and culture to deliver a message, which it cannot provide. There is no objective way to quantify the ideological framework that individuals and cultures in this situation have. The ideological context, in this case, actually depends on the circumstances and surroundings in which people and cultures live. Therefore, language must be adjusted to the context to obtain particular meaning and representation, as representation is crucial in creating a culture (Hall, 2003).



The idea of culture is quite broad and refers to 'shared experiences.' If two individuals have the same experience, cultural ethic, language, and notions, they may be seen as belonging to the same culture. It is believed that representation itself is a byproduct of representation. In addition to how a text presents (or, to be more accurate, constructs) an ethnic heritage, representation also refers to how that identity is created during production and how that identity is interpreted by the society that consumes cultural values. A similar idea that connects people's minds to their own cultures is known as representation. This link requires a vocabulary that can explain many things, including people, incidents, and other things, whether actual or imagined. That capacity will allow language to transmit an ideological thought from one group of individuals to another. To establish representation, language, people, and culture cannot be separated. In the representation notion, language can employ signs to indicate objects. Representation always requires some medium to express thoughts, ideas, or information. Hall (2003) also divides representation into three types; reflective, intensive, and constructionist. A reflective representation is a language or many symbols that reflect that meaning. Intensive representation is how language or symbols cover the speaker's personal goals. At the same time, the constructionist representation is how the means are reconstructed 'in' and 'through' language.

Findings and Discussion

In this part, the writer explains the results based on the data analysis that have been found in *The Batman* (2022) movie. The writer used representation theory by Stuart Hall to find the representation of signs and causes of internal conflict in Bruce Wayne character and the writer also used Freudian psychoanalytic theory to analyze the representation of internal conflict in Bruce Wayne character. Internal conflict is a conflict that occurs within the person, whereas external conflict is a “man vs man”, internal conflict is considered as “man vs self”, according to Michaelson (2020) internal conflict occurs when someone is having difficulty choosing between two or more choices of feel good about oneself (id) and compulsion powered by inner critic (superego). Internal conflict itself can be classified, according to Engler (2014) these types consist of Avoidance-Avoidance, Double Approach-Avoidance, Approach-Avoidance and Approach-Approach.

Avoidance-Avoidance Conflict



The first type of conflict is avoidance-avoidance conflict. According to Engler (2014), this conflict occurs when someone is having difficulty choosing between 2 negative outcomes, for example: someone wants to leave their uncomfortable job but doing so will make themselves jobless. In this part the writer used representation theory by Stuart Hall with the constructionist approach to determine if the conflict was avoidance-avoidance conflict also used id, ego and superego to find the causes, sign and resolution of the internal conflict in the character the writer analysis also supported by picture and dialogue found in the film. According to Hall (2003) objects themselves including words and images can function to be a signifier of meaning.

Scene 1 (0:18:06)	
	
This scene is about Bruce Wayne who expresses his regret after being unable to prevent Mayor Mitchell's murder.	
Bruce Wayne: I wish I could say I'm making a difference, but I don't know. Bruce Wayne: Murder. Robbery. Assault. Two years later they're all up. And Now this. The city's eating itself. Bruce Wayne : Maybe it's beyond saving. Bruce Wayne : But I have to try.	

At 18:06 minutes, Bruce is called by Jim Gordon to help with the ongoing investigation. Bruce is narrated doubt regarding his effect on Gotham city even in his two years of becoming Batman. In the picture, Bruce expresses his regret for not being able to prevent the murder. *"I wish I could say I'm making a difference but I don't know"*. It expresses self-doubt and low self-esteem within Bruce Wayne. He is curious to know if he makes any

difference in Gotham with his time as Batman. However, he tries to make a difference in Gotham as The Batman persona, from the word "Maybe it's beyond saving." It is strongly indicated that Bruce considered stopping being The Batman. Based on this, it can be seen that Bruce 's first choice was he considered to stop being Batman.

According to Freud (1923), low self-esteem happens when someone experiences uncertainty and starts feeling incapable of doing things because they wish to perform well but worry they may fail. This can be seen happen in Bruce's narration. He expresses his doubt because he feels that he is not sure about his effect on Gotham. This statement is also supported in the following table. Because crime is still happening in Gotham, this causes Bruce's self-doubt about his effect on Gotham.

Scene 2 (0:22:04)	
	
Alfred told Bruce about his opinion on Bruce's decision to become The Batman. Bruce explains to Alfred that being The Batman is Wayne's family legacy and does not care about his responsibility as a Wayne and himself if he does not have effect on Gotham.	
Alfred: "It's getting serious, Bruce. If this continues it won't be long before you've nothing left." Bruce: "I don't care about that. Any of that." Alfred: "You don't care about your family's legacy?" Bruce: "What I'm doing is my family's legacy. If I can't change things here, if I can't have an effect, then I don't care what happens to me."	

From this dialogue in 22:04, after losing his parents to a criminal, he proclaims The Batman is his family's legacy. The trauma he gets after losing his parents affects his later life by creating an ego in the form of a persona called *The Batman*. He is an obsessive creature of the night who watches and acts as a guardian of Gotham from criminals. From the dialogue, "If I can't change things here, if I can't have an effect, then I don't care what happens to me." Bruce even tells Alfred that if he does not affect the criminals thus, he does not care about himself. According to Hall (2003), meaning is not inherently in the object itself but rather from the one who used a representation system to construct its meaning. Using this can help the writer explain the picture's meaning. Based on the picture, it can be seen that Alfred expresses his concern for Bruce's well-being.

This conflict is an avoidance-avoidance one as Bruce continues being The Batman while neglecting his responsibility as a Wayne. The dialogue shows, "It's getting serious, Bruce. If this continues it won't be long before you've nothing left." This causes an effect. In Michaelson (2022), when someone 's internal conflict is unresolved, it creates the need of value to cover one's unconscious self-rejection. Bruce's statement "... If I can't change things here, if I can't have an effect, then I don't care what happens to me." This statement supported the idea of Bruce having a conflict within himself. The reason is that he will lose everything. If he did stop being The Batman, Gotham would be in ruin as criminals would

take over the city, as stated in the previous narration by Bruce, "*The city is eating itself.*" Batman himself is created from id. It is a form of vengeance and the superego. His intention not to kill and rule creates an ego taking the form of The Batman. In other words, inner conflict is described as "*incompatibility between certain mental content, which are desire, wishes and the ego.*" The individual is described to be "*suffering in conflict between desire and the reaction to that desire.*" (Breuer and Freud, 1893–1895).

Scene 3 (02:39:49)



Bruce (as Batman) helping people evacuate from city hall while narrating about his effect.

Bruce Wayne (Narration):

I'm starting to see now. I have had an effect here... but not the one I intended. Vengeance won't change the past, mine or anyone else's. I have to become more. People need hope. To know someone's out there for them. The city's angry, scarred, like me. Our scars can destroy us. Even after the physical wounds have healed. But if we survive them, they can transform us, they can give us power to endure and the strength to fight.

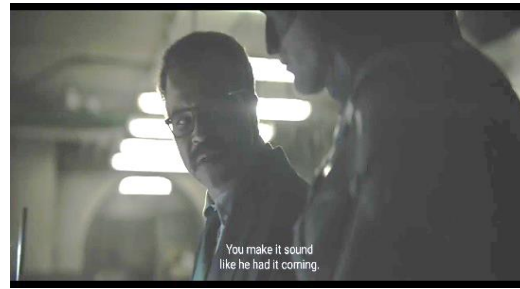
This scene shows the flood aftermath with the narration from Bruce Wayne. From the picture, Bruce helps people after The Riddler's followers' attack. It shows the internal conflict "*I'm starting to see now. I have had an effect here... but not the one I intended.*" Bruce finally realizes that he has an effect in Gotham, but not the one he wants to be. Everyone is afraid of Batman, even the citizens he saves. The Riddler is also inspired by him, which is ironic and far from what Bruce intends to be.

At minute 2:39:49, Bruce also realizes that Vengeance will not change the past. He needs to inspire hope, not Vengeance. Breuer & Freud (1893–1895) stated that inner conflict could be resolved through action. According to Michaelson (2022), indecision is one of the roots of internal conflict. By knowing the root and cause of the conflict where Bruce doubts what the effect will be, in this case, Bruce learns the effect because Vengeance himself inspires people like The Riddler and his followers.

Double Approach-Avoidance Conflict

The second type of conflict is a double approach-avoidance conflict. According to Engler (2014), this conflict occurs when someone has difficulty choosing between positive and negative outcomes. This conflict is more complicated than any conflict mentioned above, for example: choosing between a new comfortable car (approach) but too expensive (avoidance) or a cheaper old car (approach) but uncomfortable (avoidance). In this part, the writer used a constructionist approach in representation theory to determine the type of conflict and to find causes, signs and resolution of the character's internal conflict using id, ego, and superego, supported by the picture and dialogue from the film.

Scene 4 (00:42:49)



Bruce (as Batman) and James Gordon discussing why Pete Savage was involved with a drug deal while solving The Riddler's clue. Gordon shocked after hearing Batman's opinion

Gordon: "I don't get it, why would Pete get involved in something like this?"

Batman: "looks like he got greedy."

Gordon: "Are you kidding me? After everything we did to take down the Maronis? We busted their entire operation and then he caves to some lowlife dealer?"

Batman: "Maybe he's not who you thought."

Gordon: "You make it sound like he had it coming"

Batman: "He was a cop... that crossed the line."

After Pete Savage's death, Batman and Gordon investigate the riddle given by The Riddler in a maze. Once again, The Riddler gives a clue to The Batman in the form of symbols and riddles for solving his following cypher. The Riddler also gave a picture of Savage dealing drugs with a dealer.

The picture shows Bruce and Gordon discussing why Savage is involved in the criminal world and is supported by the dialogue above. Moreover, from the dialogue between The Batman and Gordon that Bruce (in Batman persona) indicates that Bruce unconsciously agrees that Riddler killed him by saying "*Maybe he's not who you thought.*" and not denying Gordon when he accused Batman, agreeing that Savage "*had it coming*". The picture shows that Gordon is surprised by Batman's statement, which signifies that Bruce is experiencing internal conflict. According to (Michaelson (2022), due to internal conflicts, someone also perceives others as superior or inferior. It can make us judge, curse, envy, and manipulate others. Batman is created from the id, in the form of his vengeance and the superego, in the form of his no-killing rule. When Bruce learns The Riddler's method of "vengeance", it creates an internal conflict for him. It directly conflicts with his superego, and the effect is the ego's inability to make decisions.

Also, Bruce is not seen in a hysterical state, but the repression of the conflict within Bruce can be seen. Although hysterical symptoms can be considered caused by inner conflict, it is not sufficient. Repression must also be present (Breuer & Freud, 1893–1895). This result of inner conflict can be described as "*the splitting of ego as a response to defense.*" (Freud, 1940).

Scene 5 (02:19:32)



Bruce (as Batman) denies Nashton's statement about him working together with The Batman.

Nashton: "I told you, we've been doing this together. You're part of this."

Batman: "We didn't do anything together."

Nashton: "We did, what we just do? I asked you to bring him into the light, and you did, we're such a good team."

Batman: "We're not a team."

Nashton: "I never could have gotten him out of there. I'm not physical. My strength is up here. I mean, I had all the pieces, I had the answers. But I didn't know to make them listen. You gave me that."

Batman: "I gave you nothing."

Nashton: "You showed me what was possible. You showed me all it takes is fear and a little focused violence. You inspired me."

Batman: "You're out of your goddamn mind."

Nashton: "What?"

Batman: "This is all in your head. You're sick, twisted."

Nashton: "How can you say that?"

Batman: "You think you'll be remembered? You're a pathetic psychopath, begging for attention."

Nashton: "No. No, no!"

Batman: "You're gonna die alone in Arkham. A nobody!"

This dialogue cements the idea of how Nashton views Batman as a team. Nashton views Batman as helping him since the beginning of his murder spree by mentioning the proof that Batman is the one who brings Falcone "into the light," which Batman denies if he is teaming up with Nashton. Based on this dialogue, it cemented the idea of how Nashton was inspired to become The Riddler from The Batman himself. In this dialogue, Nashton still thinks that he and The Batman are a team. He told Batman that by him being The Batman, he inspired him by showing him what was possible by requiring fear and a little focused violence. Bruce claimed he gave Nashton nothing as he does not know the impact of being The Batman.

Based on representation theory and the dialogue, it can be seen that Bruce is angry with him and rejects the idea that The Batman is the same as The Riddler. In 2:19:32 by saying, "we didn't do anything together; we're not a team; I gave you nothing." This indicates a vital sign that Bruce's ego is affected by The Riddler's statement by showing denial. Breuer & Freud (1893–1895) stated that the sufferer of inner conflict could use repression to prevent confronting and resolving their inner conflict.



When we encounter internal conflict, it at first looks like it harms our egoism and destroys our sense of self: "How could I be so stupid not to realize this!" We use a variety of psychological barriers to overcome actual reality to avoid this "humiliation," including

blaming others and claiming to be victims (Michaelson, 2022). This correlates with Bruce using denial as his defense mechanism when he realized Batman inspired the Riddler by showing how angry he was when Nashton told him he felt inspired by The Batman to be The Riddler. Also, he realized how twisted The Riddler was by starting insulting him, "you're out of your goddamn mind." and "you're sick, twisted."

This conflict can be considered double approach-avoidance as Bruce unconsciously agrees with The Riddler's method (approach), but doing so will result in him abandoning his one rule (avoidance). However, if Bruce keeps his one rule (approach), he is wondering if he is having an effect or not (avoidance).

Approach-Avoidance Conflict

The third type of conflict is approach-avoidance conflict. According to Engler (2014), this type of conflict occurs when someone chooses between one positive outcome and one negative outcome, for example: when someone wants to buy a portion of food, but the food is too expensive. The writer also used the constructionist approach from representation theory to find the type of internal conflict and Freud's id, ego, and superego supported by picture and dialogue found in the film to determine the causes, signs and resolution of internal conflict portrayed in Bruce Wayne's character.



Scene 6 (01:41:03 & 01:42:07)	
	
Time: 1:41:03 & 1:42:07	
Bruce watching The Riddler reveal Wayne and Arkham family's secret in the news, revealing the secret within Bruce's family of how his father asked Carmine Falcone for help against a reporter.	
The Riddler: "The Waynes and the Arkhams: Gotham's founding families. But what is their real legacy? Twenty years ago, one reporter set out to uncover the dark truth – he found shocking family secrets. How, when Marthan just a child, her mother brutally murdered her father, then committed suicide, and how the Arkhams used their power and money to cover it up. How Martha herself was in and out of institutions for years, and they didn't want anyone to know! Thomas Wayne tried to force this crusading reporter into a hush money agreement to save his mayoral campaign, but when the reporter refused?! Wayne turned to long-time secret associate Carmine Falcone and had him murdered! The Waynes and The Arkhams! Gotham's longtime legacy of lies and murder! I hope you're listening, Bruce Wayne, this is your legacy, too. And Gotham needs you to answer for the sins of your father... goodbye."	

Bruce fails to stop The Riddler from sending a package containing a bomb addressed to Bruce. The Riddler does not know that *The Batman* and Bruce Wayne are the same people. Therefore, Bruce proceeds to investigate the renewal fund created by Thomas Wayne because The Riddler said in writing on the wall that renewal is a lie. In the Batcave, Bruce

sees the video broadcasted by the news from The Riddler containing information about Wayne and Arkham's family's legacy.

At minute 1:41:03, The Riddler leaks the information that Bruce's mother, Martha, has been in and out of the asylum for years and does not want anyone to know. A reporter later got information about Martha and proceeded to leak the information to the public. Thomas Wayne tried to give the reporter 'hush' money in hopes the reporter would change his mind, but later the reporter refused. Thomas Wayne desperately contacted Carmine Falcone for help; later, Falcone murdered this reporter.

After this revelation, based on representation theory and supported by the narration from The Riddler in 1:42:07, it can be seen in the picture that Bruce is shocked. Bruce thought his father was a good person, which is why he became *The Batman*. The writer finds this as cause for Bruce's approach-avoidance. Bruce expects his father to be a good guy when disappointment creates an internal conflict that causes Bruce to question his decision as *The Batman*. This caused hysterical symptoms, which Breuer and Freud (1893–1895) stated can be caused when someone is experiencing incompatibility within themselves.

Scene 7 (01:44:32)	
	
Bruce asking Falcone the truth about his father, Falcone confirmed what The Riddler said on the news.	
Bruce: "Did you kill him? For my father?" Falcone: "Look, your father was in trouble. This reporter has some dirt, some very personal stuff about your mother, her family history. Everybody's got their dirty laundry, that's just how it is. But he didn't want none of it coming out, not right before the election." Falcone: "Your father wanted me to handle it, so I did. I'll handle it."	

Later in the story, Bruce asks Falcone about the information, which Falcone confirms, as can be seen in the dialogue above. According to Michaelson (2022), when one's self is experiencing inner conflict, it is easy for one's self to be triggered by perceptions. It also creates a feeling of helplessness, resentment and disappointment. Bruce's expression in the picture shows that Bruce is experiencing internal conflict. Bruce is conflicted by Falcone's confirmation about his father's dark past, feeling betrayed by his father. Bruce confronts Alfred in the hospital.

Scene 8 (01:47:36 & 01:52:05)



Bruce confronts Alfred after talking with Carmine Falcone about his father. Alfred reveals the truth about his father and tells Bruce about Falcone's lies.

Bruce: "You lied to me, my whole life, I spoke to Carmine Falcone. He told me what he did to my father. About Salvatore Maroni,"

Alfred: "He told you Salvatore Maroni..."

Bruce: "Had my father killed. Why didn't you tell me all of this? All the years I spend fighting for him, believing he was a good man."

Alfred: "He was a good man. Listen to me, your father was a good man, he made a mistake."

Bruce: "A "Mistake." He had a man killed, why? To protect his family image? His political ambitions?"

Alfred: "It wasn't to protect the family image, and he didn't have anyone killed. He was protecting your mother. He didn't care about his image or the campaign, any of that. He cared about her and you, and in a moment of weakness, he turned to Falcone. But he never thought Falcone would kill that man. He never thought that Falcone would do anything to finally have something on him that he could use. That's who Falcone is. And that was your father's mistake. But when Falcone told him what he'd done, your father was distraught. He told Falcone he was going to the police, and he would confess everything. And that night, your father and your mother were killed."

Bruce confronts Alfred about the information he got from Falcone, and Alfred later confirms that his father made a *mistake*. Based on the representation theory and from this dialogue, it can be seen that Bruce's internal conflict was at its peak. Because since the beginning of his Batman persona, Bruce believed his father was a good man and tried to honor his memory by becoming the guardian of Gotham City. He was shocked when he learned his father had a man killed by Falcone.

Based on the picture, Bruce's sadness can be seen, and from the dialogue at 1:47:36, we can hear Bruce's disappointment and distraught in his voice by saying, "You lied to me.". He told Alfred that he spent years becoming *The Batman* because believing himself as a good man. This indicates Bruce wants to stop being *The Batman* because he is disappointed and feels betrayed by his father, but doing so will make *The Batman* stop protecting Gotham. This conflict is considered approach-avoidance. This is because Bruce is conflicted by two possible choices. This is to stop because he felt betrayed by his father (approach), and if he stops, Gotham will be ruined by the criminal (avoidance).

Alfred later clarifies that his father made a mistake but did not have anyone killed. Alfred revealed the truth about the manipulative nature of Falcone and how Falcone killed the reporter because he would do anything to have something on him that he could use, and that was Bruce's father's mistake, believing Carmine Falcone. After this revelation by Alfred,

Alfred said sorry to Bruce because he only had him when his parents died and what Bruce needs is a father. Bruce believed him and said, "don't *be sorry*" to Alfred.

Breuer and Freud (1893–1895) stated that inner conflict has a pathogenic effect but can be resolved through action. At minute 1:52:05, Bruce and Alfred hold each other's hands. It symbolizes Bruce's trust in Alfred and his father's legacy. Hand in hand effectively ends one of his conflicts.

Conclusion

This study can be concluded that throughout the film, the writer finds three types of internal conflict: avoidance-avoidance, double approach-avoidance and approach-avoidance. Some causes of avoidance-avoidance and double approach conflict are correlated. However, the causes of approach-avoidance conflict are not.

The film shows that doubt was caused by low self-esteem in one conflict, and doubt is the cause of internal conflict in two types. They are avoidance-avoidance and double approach-avoidance. However, Bruce Wayne's reaction in responding to the conflict differs. In avoidance-avoidance, Bruce shows doubt caused by low self-esteem, which later he responds by neglecting himself to resolve his issue. In double approach-avoidance, Bruce also offers doubt and also has a contributing factor. Later he responds by using denial when the truth confronts him. Batman's "Vengeance inspires the Riddler". Bruce denies Unknown Prisoner's statement that he is unsure whether he agrees with The Riddler's method. Bruce also denies when Nashton claims The Riddler and Batman are a team. However, in approach-avoidance, the cause of this conflict is betrayal caused by Bruce himself by portraying his father as a saint-like person. The Riddler shows the truth of Thomas Wayne's past. It causes hysterical symptoms in Bruce.

Of the three conflicts in the film, only two show the resolution of the conflict. In avoidance-avoidance, Bruce doubts his effect, which is later resolved when The Riddler directs him that Batman inspired the Riddler himself. Later, he learns he is indeed having an impact in Gotham, but not the one he intended. In approach avoidance, Batman feels his father betrayed him upon learning the truth about Thomas Wayne. Later Bruce resolves the conflict by talking to Alfred. He is told the absolute truth and the whole story of Thomas Wayne. However, we cannot see Bruce's conflict resolution in double approach-avoidance when Bruce meets The Riddler, revealed as Nashton. Bruce expresses denial when Nashton tells him he and Batman are a team.

References

- Ally, R. R., & Kasih, E. N. E. W. (2021). Class Struggle in Detroit (2017) Film. *Linguistics and Literature Journal*, 2(2), 108-114.
- Adelina, C., & Suprayogi, S. (2020). Contrastive Analysis of English and Indonesian Idioms of Human Body. *Linguistics and Literature Journal*, 1(1), 20-27.
- Afif, R. S., & Amelia, D. (2021). Humanistic Hierarchy of Needs on Auggie's Personality in Wonder Movie. *Linguistics and Literature Journal*, 2(2), 69-74.
- Afrianto, (2018). Poem from Linguistic Point of View. *Linguistics, Literature, Language Teaching Series: An Overview of Current Issues in Literature, Linguistics, and Language Teaching*. Universitas Teknokrat Indonesia.
- Amelia, D., & Daud, J. (2020). Freudian Tripartite on Detective Fiction: The Tokyo Zodiac Murders. *Language Literacy Journal of Linguistics Literature and Language Teaching*, 4(2), 299-305.

- Amelia, D., & Dintasi, F. D. (2019). Ephebophilia suffered by the main character. *Teknosastik: Jurnal Bahasa dan Sastra*, 15(2), 81-86.
- Ayurisma, Nieza. The intrapersonal conflicts of the main character, Kimberly Chang, as revealed in Jean Kwok's girl in translation. Diss. *Sanata Dharma University*, 2012.
- Engler, B. (2014). *Personality Theories: An Introduction*, 9th Edition.
- Farras, P., & Nurmaily, E. (2020). A Semiotic Analysis on Eldorado Poem by Edgar Allan Poem. *Linguistics and Literature Journal*, 1(2), 78-84.
- Fithratullah, M. (2021). Representation of Korean Values Sustainability in American Remake Movies. *Teknosastik: Jurnal Bahasa dan Sastra*, 19(1), 60-73.
- Freud, S. (1923). The ego and the id (J. Strachey, Trans.). The standard edition of the complete psychological works of Sigmund Freud, 19, 12-66.
- Freud, S. (1940). *Splitting of the ego in the process of defense*. In J. Strachey (Ed.), *The standard edition of the complete psychological works of Sigmund Freud*, Vol. 23. London: Hogarth, 271-278.
- Gulö, I., & Rahmawelly, T. V. (2019). An analysis of omission in students' English writings. *Teknosastik: Jurnal Bahasa dan Sastra*, 16(2), 55-59.
- Hall, S. (2003). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications Ltd.
- Hall, S., Evans, J., & Nixon, S. (2013). *Representation: Cultural Representation and Signifying Practices Second Edition*. Sage.
- Herawati, E., & Fithratullah, M. (2022). Delineating American Values through the See You in The Cosmos Novel By Jack Cheng. *Linguistics and Literature Journal*, 3(1), 11-17.
- Hoeken, H., Kolthoff, M., & Sanders, J. (2016). Story Perspective and Character Similarity as Drivers of Identification and Narrative Persuasion. *Human Communication Research*, 42(2), 292-311.
- Kasih, E. N. E. W., Amelia, D., and Fithratullah, M. (2021). Unraveling Students' Attitude of Using Blog for Online Learning in Literature Class. *Universitas Riau International Conference on Education Technology (URICET)*, 2021, 419-424.
- Kasih, E.N., Adi, R, Nursaktiningrum. (2019). Border as Post Space in Reyna Grande's The Distance Between Us. *Proceedings of the 3rd English Language and Literature International Conference (ELLIC)*, 2(2), 261-169.
- Kasih, E.N. & Strid, J.E. (2020). Reconstructing the Border: Social Integration in Reyna Grande's The Distance Between Us. *International Journal of Innovation, Creativity and Change*, 14(9), 702-715.
- Kasih, E.N.E.W. & Fithratullah, M. (2018). Minority Voices in Power Ranger Movie: A Study of Popular Literature, *NOBEL: Journal of Literature and Language Teaching*. 9(1), 9-17.
- Kuswoyo, H., Sujatna, E. T.S., Indrayani, L.M., & Rido, A. (2020). Cohesive Conjunctions and and so as Discourse Strategies in English Native and Non-Native Engineering Lecturers: A Corpus-Based Study. *International Journal of Advanced Science and Technology*, 29(7), 2322-2335.

- Kvalnes. (2019) Moral Dilemmas. In: *Moral Reasoning at Work*. Palgrave Pivot, Cham. https://doi.org/10.1007/978-3-030-15191-1_2
- Mayura, I. Gusti Agung Ayu Ningrat, I. Gusti Agung Istri Aryani, and Ni Ketut Widhiarcani Matradewi. "The Psychoanalysis of the Main Character in Handling Conflicts in Chernobyl TV Series." *Humanitatis: Journal of Language and Literature*, 8(1), 13-22.
- Maulana, B., Kasih, E.N.E.W., Suprayogi. (2022). Genetic Structuralism Analysis on 'The Color Out of Space' By H.P. Lovecraft. *IDEAS Journal of Language Teaching and Learning, Linguistics and Literature*, 10(1), 648-656.
- Michaelson, P. (2020). Basic principle. WhyWeSuffer.com. Retrieved October 25, 2022, from <https://whywesuffer.com/inner-conflict-prime-instigator-of-our-dysfunction/>
- Michaelson, P. 2021. The Sad Sordidness of Inner Conflict. WhyWeSuffer.com. <https://whywesuffer.com/the-sad-sordidness-of-inner-conflict/>
- Porteous, J., & Lindsay, A. (2019). Protagonist vs antagonist provant: Narrative generation as counter planning. *Proceedings of the 18th International Conference on Autonomous Agents and MultiAgent Systems*, 1069-1077.
- PRASETYO, W. B. (2015). Peran Konflik Terhadap Penokohan Dalam Kumulan Cerpen Orang Mlam Karya Soni Farid Maulana (Doctoral dissertation, Universitas Airlangga).
- Pratama, P. G., & Samanik, S. (2018). Transgender Personality Reflected in Buffalo Bill's Character as Seen in Harris' The Silence of The Lambs. *English Language and Literature International Conference (ELLIC) Proceedings*, 2, 417-423.
- Pranoto, B.E. and Suprayogi. (2020). A Need Analysis of Esp For Physical Education Students in Indonesia. *Premise: Journal of English Education and Applied Linguistics*, 9(1), 94-110.
- Purnomo, M. H. (2010). Menguak Budaya dalam Karya Sastra: Antara Kajian Sastra dan Budaya. *Endogami: Jurnal Ilmiah Kajian Antropologi*, 1(1), 75-82.
- Rido, A., Kuswoyo, H., Nuansa, S. (2021). Questioning Strategies in English Literature Lectures in an Indonesian University. *Lingua Cultura*, 14(2), 241-253.
- Rokhmansyah, A. (2014). *Studi dan pengkajian sastra: Perkenalan Awal terhadap Ilmu Sastra*. Graha Ilmu.
- Wellek, Rene & Warren, Austin. (2016). *Teori Kesusastraan*. Jakarta: Gramedia
- Wirawan, A. N., & Samanik, S. (2018). Sociopathic Personality Disorder in Humbert Humbert's Character of Nabokov's Lolita. *English Language and Literature International Conference (ELLiC) Proceedings*, 2, 432-439.