

CHAPTER I

INTRODUCTION

1.1 Background

A literary work emerges to the surface owing to the existence of conflict. According to Cooper (2003: 1), conflict is a collision of opposing interests. The collision may be relatively mild in nature as when two vehicles travelling in the same direction veer into each other's paths, striking only a glancing blow as each tries to recover, independently, and return appropriately to unoccupied space. Or the collision may be exceedingly violent as in the case of two speeding vehicles proceeding from opposite directions meeting each other unrestrained head on. Horton and Chester (1976: 3) state that conflict is a fundamental dynamic of human experience and interaction. It is the necessary struggle to balance concern for self with connections to others. It is because pain, suffering and stress are deeply associated with our perception of conflict. As we know, the conflict happens from an event of a character. Thus, the character which has conflict is caused by any dissatisfaction of what to be hoped. In other words, there is a wish which is not fulfilled. For example, if protagonist is a poor girl, one conflict that may arise will be with nature, the poor itself. The division about the conflict experienced by the characters in the story can be grouped into two categories. According to Robert Stanton (in Nurgiyantoro, 2007: 124) the conflicts are divided into two types: External and Internal conflict. External conflict is a conflict or dispute that occurs between a character and something that exists outside himself. Whereas internal conflict is conflict or dispute that occurs in the heart or soul of a character.

Conflict in literature refers to the different drives of the characters or forces involved. Conflict may be internal or external, it may occur within a character's mind or between a character and exterior forces. Conflict is most visible between two or more characters, usually a protagonist and an antagonist/ enemy/ villain, but can occur in many different forms. A character may as easily find himself or herself in conflict with a natural force, such as an animal or a weather event, like a hurricane. The literary purpose of conflict is to create tension in the story, making readers more interested by leaving them uncertain which of the characters or forces will prevail (Robert, 1986: 103). In line with this, it is clear that through the medium of literature, people can learn more about life with all its dimensions and this is in line with the statements given by Purwarno (2019) that literature reflects the trends of the times in which it is produced and there is always a towering literary artist who becomes the mouth piece of his age and gives expression to its hopes and aspirations, its fads and fetishes, its fears and doubts, its prosperity or poverty and its enterprise in his works.

This research is concerned with external and internal conflicts experienced by the main character in Hamka's novel *Tenggelamnya Kapal Van Der Wijck* focused on the causing factors of conflict such as rejection, disappointment, love betrayal, love struggle, local norm, self doubt, love and self crisis and the negative impacts such as anxiety, fear, and depression over loss. In completing this research, the researcher applies the method which is called literary descriptive approach. Punch (1988: 1993) says that qualitative research methods are complex, changing and contested field site of multiple methodologies and research practices. In addition, the researcher also analyzes the characteristics of available conflict in it. It is to clarify each several kinds of conflict

found in the novel. Thus, the clarification of conflict can be analyzed properly in terms of literary analysis. The data are analyzed qualitatively. The data are connected with some events in the novel. The data constitute a tool of information which is taken from data source. Therefore, the data in this thesis are dialogues of the main character and narrations derived from the novel.

The novel *Tenggelamnya Kapal Van Der Wijck* by Hamka has firstly been published in 1938, and filmed under the same title and has been printed until now. The background of this novel is Hamka's opinion on the strictness of customs, and social relations that hinder the love relationship of a couple. Hamka feels that these customary regulations are not in accordance with the teachings of the religion in the area, namely Islam. It certainly causes a conflict. In line with this, this thesis concerns with the conflict classified into internal and external conflict to the main character named Zainudin in this novel. Zainudin is an orphan who wanders into the land of his father's birth, Padang. He falls in love with a beautiful and original child of Minangkabau namely Hayati. Hayati is also an orphan who lives with her uncle, a customary leader in her village. In the novel, Hamka describes a young man named Zainudin who is forged with a life full of simplicity and is considered to be someone who is not of customary descent. He loves a girl named Hayati who is raised by a family and society that maintains strong cultural tradition. However, their love affair faces many obstacles because Hayati's family members do not like Zainudin because his origin is not traditional according to the local community (Hamka, 1984: 1).

The reasons for choosing this topic are firstly, the researcher is curious to know

more about the conflicts emerging in the novel. Secondly, the topic discussed often occurs in real life today so that it can be a moral lesson which should be noticed by the researcher and the readers. In line with this, thus, this novel is taken to analyze is because firstly, this novel is written by one of the figures in Indonesian literature namely Prof. Dr. H. Abdul Malik Karim Amrullah (1908 – 1981) or known as HAMKA who is a very famous figure in Indonesian society. Secondly, this novel is more unique and interesting than others because the writer of this novel has a good intention to criticize some traditions that have been done by society at the time, especially about “forced marriage”. Thirdly, since this novel is published, it has continued to experience reprinting until now and has become mandatory reading material for school students in Indonesia and Malaysia. Fourthly, this novel also reflects the person’s real life and this is really happening since then until now. Fifthly, by analyzing this novel, there are several important moral values in the novel and it is relevant with the character how to be a strong person in solving a conflict in a real life in this era. In addition, the novel *Tenggelamnya Kapal Van Der Wijck* by Hamka becomes an unusual work because he rarely writes literary works with the theme of romance. Hamka is known as a writer, humanist, scientist, leader, cleric, preacher, politician, educator, as well as an expert in Islamic religious sciences. As a writer, Hamka has produced some works of romance literature which are quite reckoned with in the Indonesian literary scene. Among his romances are *Di Bawah Lindungan Ka’bah* (1937), *Tenggelamnya Kapal Van Der Wijck* (1938) and *Merantau Ke Deli* (1939). He has also produced hundreds of titles and written works which include novels, sufism, philosophy and interpretations which are still being read by people. He writes the book *Sejarah Kerajaan- Kerajaan Islam*

Nusantara. In the field of religious sciences, he writes a book of commentaries that we then know as *Tafsir Al- Azhar*, something that seems rarely by scholar moslems in Indonesia. He also writes various Islamic works in the various fields, namely *Pelajaran Agama Islam, Falsafah Hidup, Lembaga Budi, and Lembaga Hidup*. Hamka has also been the rector of the Islamic University of Jakarta and Prof. Mustopo University of Jakarta. Hamka has received several awards at the national and international levels such as Doctor Honorary Award, al-Azhar University, 1958; Doctorate of Honoris Causa, University of Malaysia, 1974; and the title of Datuk Indono and Prince Wiroguno from the Indonesian government. This research will be analyzed by using psychology of literature through psychological approach in literature. The theory is used because there is a relationship between conflict and psychology.

One of the romance novels of Hamka *Tenggelamnya Kapal Van Der Wijck* set in a thick Minangkabau custome is presented in a story that is full of Islamic civilization values, reflected in the personalities and worldviews of the characters. In addition, Hamka implicitly conveys criticism of the Minangkabau custom which is the setting of the story, because it is not in accordance with the values of Islamic civilization.

Based on the above description, the research problems of this thesis are formulated below. The method used to analyze the research is descriptive qualitative method stating that collecting data is in the form of text. It is done in order to clarify each several kinds of conflict found in the novel. There are two kinds of conflict discussed namely external conflict focused on character vs. character and character vs. society and internal conflicts focused on character vs. self conflict and character vs. existential conflict.

1.2 Problem Identification

Problem identification is the main factor in organizing the limit of the scope and objectives of this research. Based on the background of this research revealing that the conflict classified into external conflicts focusing on character vs. character and character vs. society and internal conflicts focusing on character vs. self conflict and character vs. existential conflict, thus, there are two questions formulated as follows:

- a. How do the causing factors of conflict emerge in the novel *Tenggelamnya Kapal Van Der Wijck*?
- b. How are the negative impacts revealed in the novel *Tenggelamnya Kapal Van Der Wijck*?

1.3 Objective

The research objective aims to answer the problems formulated above as follows:

- a. To analyze the causing factors of the conflict to the main character in the novel *Tenggelamnya Kapal Van Der Wijck*.
- b. To analyze the negative impacts of the conflict to the main character in the novel *Tenggelamnya Kapal Van Der Wijck*.

1.4 Scope

Based on the theory proposed by Robert Stanton stating that there are two kinds of conflict, namely external conflict focused on character vs. character and character vs. society and internal conflict focused on character vs. self conflict and character vs.

existential conflict, thus, this research is focused on the causing factors of the conflict such as rejection, mockery, love betrayal, love struggle, local norm, self doubt, love, and self crisis and the negative impacts revealed such as fear, anxiety and depression over loss in the novel *Tenggelamnya Kapal Van Der Wijck* by Hamka. Other subject matters portrayed in this novel are not included in this research. Meanwhile the method used in this research is descriptive qualitative method proposed by Creswell (1994: 18).

1.5 Significance

This research conducted by the theory of Robert Stanton stating that there are two kinds of conflict namely external conflict and internal conflict is expected to contribute a beneficial significance in a literary work not only to the researcher but also to the readers as well. The contributions will deliver to theoretical and practical significances as follows:

1. Theoretically, this research will be significant and useful for the readers who want to know more deeply about the conflicts in the novel *Tenggelamnya Kapal Van Der Wijck* by Hamka. Moreover, it is expected that this research will give more information to the readers to apply the moral values depicted in the novel.

In line with this, there are some points that can be delivered. Firstly, the researcher gets knowledge and meaningful experience from this research. This research also encourages the researcher to be more creative in developing idea in literary studies. Secondly, the readers get information to analyze novel as a literary work and get better understanding about the content of the story. The readers also get the message which the author wants to deliver from the novel. Thirdly, the university gets contribution from

this research in Self Access Center by keeping this research as a model. So, the students can read this research as a reference and get more information about a literary work.

2. Practically, the researcher and the readers get knowledge about moral values that can be applied from this research and it is very relevant with the character how to be a strong person in solving a conflict in a real life in this era.

CHAPTER II

LITERATURE REVIEW

2.1 Related Theory

2.1.1 Psychology of Literature

Many kinds of approach can be used in studying a literary work. One of them is psychology of literature approach. The meaning of psychology in literature is explained by Wellek and Warren as follows; “By psychology of literature, we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology)” (Wellek and Warren, 1977: 81). According to Endaswara (2003: 39) states that psychology of literature is a study considering a literary work as a psychological activity in which the author does not only use thought, sense, and creative process to produce his work but also their own psychology.

Based on Batman in Endaswara point of view (2003: 97), literacy work and psychology have close relationship indirectly and functionally. Indirect relationship comes from similarity of object to be analyzed, which is the human life. Meanwhile, the functional relationship comes up because both psychology and literature attempt to understand the other psychological condition. The difference is that the symptom in psychology is real, while symptom in literature is imaginative.

Psychology of literature is a discipline of science that shows the state of human psychic which reflects in such kind of literary works. This discipline considers the

literature as an individual's special transcription as a personal awareness (Ratna, 2003: 13). It simply shows that literary work is an exact instrument in picturing the reality due to the psychological state of human being that is never the same for everyone based on the personality, family problem, society and event in surrounding.

Psychology of literature can be described as the way to analyze literature based on psychology view and the assumption that literature always discusses about the sequence event of human which as the reflection of human's life and understanding it in giving the response toward life. It definitely shows that literary works as a definite mean in denoting human's psychic never be separated from the reality (Hardjana, 1991: 60).

Psychological approach reflects the effect that modern psychology has had upon both literature and literary criticism. Fundamental figures in psychological criticism include Sigmund Freud, who thought that psychoanalytic theories change our notions of human behavior by exploring new or controversial areas like wish- fulfillment, sexuality, unconsciousness, and repression as well as expanding our understanding of how language and symbols operate by demonstrating their ability to reflect unconscious fears or desires. Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches. They are:

1. An investigation of the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?
2. The psychological study of a particular artist, usually noting how an author's biographical circumstances affect or influence their motivations and/or behavior.
3. The analysis of fictional characters using the language and methods of psychology.

Wellek and Warren also state that the term of psychology of literature has four possibilities in meaning. They are:

1. A study to an author's psychology as an individual
2. A study of creative process
3. A study of types and the theories of psychology
4. A study of the impact of literature on the readers

In this research, the researcher discusses about conflict based on the psychology of literature. There are two kinds of conflict to be discussed in this research. They are external conflict such as rejection, love betrayal and local norm and internal conflict such as self awareness, love and self crisis.

2.1.2 The Relation between Literature and Psychology

Literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two sciences studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition.

A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus, there exists a two-way relationship based

on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work. In line with this, Psychological content appears in a wide range of literary forms, from poetry to short stories, plays and novels. However, the most explicit reference to the human mind is to be found in psychological novels which deal with individuals' inner experiences, thoughts, feelings, emotions and introspections. Centuries ago, Aristotle fashion a term that brings literature and psychology face to face: catharsis (psychological or mental purification of the feelings). From that time onwards, literature and human psyche have been correlated either by various writers, philosophers, critics, or by means of several techniques or movements. Not only is it tragedy that combines the elements of psychology with literary production, but it is also novel, poetry, short story and even some psychoanalytical theories that bring psyche and literature together.

Academic Ismet Emre (2006: 3) gives the following explanation of the relationship between the two disciplines: Besides literature and psychology, there is no other branch of science which is engaged so much in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys: at the same time, the two branches have been struggling in their existence between arts and science for about a century. Although approaching literary works with the scientific data of psychology is the result of the 19th century positivism, the relationship between the two mentioned disciplines goes back to the Ancient Greeks.

And we can safely affirm that Freud is the most obvious example of the connection between literature and psychology. For not only did he quote literature in his hypotheses (we know that Oedipus complex is named after a character from a work by famous ancient Greek writer Sophocles), but even now - many years after he died – many writers and poets are still inspired by his ideas. (Psikoloji Edebiyatırd and Edebiyatta Psikoloji, 2014).

Psychology and literature have deep connection in human life. Both deals with the human behavior, expression, thought, and motivation. Kartono describes psychology as the science of human behavior (Kartono, 1980: 94). Psychology, broadly defined, is the scientific study of behavior, both external observable action and internal thought (Wortman, et.al., 1999: 4). Psychology can be used to explore and explain things and phenomena of human life by applying the principle of psychology in the literary work. For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fall into hitherto undiscovered patterns. However, in itself, psychology is only preparatory to the act of creation, and in the work itself, psychological truth is an artistic value only if it enhances coherence complexity, in short; it is art (Wellek & Warren, 1977: 92-93).

Literature art can be defined by knowing the psychological background of an expression of the writer. The expression is influenced by the feeling of the writer when he is writing it. This feeling is formed by the situation around the writer and the writer's individual experience. Psychology always connects with the human life. People cannot separate psychology from their life. Psychology explains and describes the basic thing that moves human to the next life that is motivation. Motivation is the most important thing in achieving and continuing the life that people expect. All things that people have already achieved and will achieve are derived from motivation (Guerin, 1979: 12).

Whether realized or not, our everyday life is very complex but it is explainable. Man can understand the problem that they face and solve the problem by using psychological theory. By using theory of psychology, the complexity of problems can be made simpler. Psychology can shape people's mind to recognize the problem as a challenge not as a destiny. All things human face are not as complicated as they imagine. People can solve all the problems if they see them from the positive way. In this case, psychology has an important role to create a positive way of thinking.

Like psychology, literature especially novel also has a relationship with human life. Novels are works of art that contain value in life. This is the feeling of encouragement and expression of the author. Novels have a real life relationship. Typically, authors take events in real life as a basic idea to express their feelings in a novel. The novel is a representation or mirror of life, then psychology has a deep connection with the novel. Psychology can be used to understand more deeply about message, characterization and other elements of the novel. Psychology can help to reveal the reasons for character behavior. It reveals the basis of human behavior and motivation (Guerin, 1979: 1).

There is a close relationship between literature and psychology. Cohen (1971: 348) thinks that psychology helps to clarify some literary problems, and literature presents insights to psychology. To gain deeper understanding, literature can be studied by various approaches include psychological approach. Conversely, Cohen (1971: 351) assumes that the psychologist's manner of conceiving and representing the personality is supported by the intuitive representations made by novelists, dramatists, and other creative writers. It can be seen that there is mutual relationship between literature and

psychology.

The aims of psychological study fold in three natures. Foremost, the objective of understanding behavior, that is by defining factors that combine the development and expression of behavior. Secondly, the psychologist strives to develop procedure for the accurate prediction of behavior. Thirdly, psychology aims at developing techniques that will permit the control of behavior. Those are the ways of shaping psychological development through manipulating those basic factors to the growth and the expression of behavior.

The psychological approach leads most directly to the substantial amplification of the meaning of literary works. Discussing psychology and its place in literary works is studying the author's imagination. Since all literary works are based on some kinds of experience, and since all writers are human, we need to be caught up in a wide spectrum of emotional problems (caused by experience). Not all psychological paths in the analysis of literary works are done to arrive at the understanding of literary works, to some extents.

Literature contains several phenomena related to the human soul. The author reflects the phenomenon through characters in literary works. It makes literature can be analyzed using psychological theories that also find the human soul in real life. Literary psychology is described as a discipline that views literary works that contain some events of human life played by imaginary characters or even factual characters (as quoted in Sangidu, 2004: 30). Wellek and Warren (1977: 81), in *Theory of Literature*, explain that there are several definitions of literary psychology based on the subject of research, they are:

1. Psychology of literature that studies the psychology of the author as an individual. It means that a writer is a human being who cannot be separated from the nature that has the desire and emotion. Based on his passion and emotional background, he can create a literary works.
2. Psychology of literature that studies the creative process. It means that this study looks at how the process of a work can be made into a whole literary work.
3. Psychology of literature that studies the types and principles of psychology applied to literary works. It means that this study looks at how topics and cases in psychology are applied in the character of literary works.
4. Psychology of literature that studies the influence of literary works on the reader. It means that this study sees the influence of literary work on the reader, whether it affects the way of thinking and the way of life of the reader or not.

2.2 Conflict in Psychology

As early as in the 19th century, Marx and Engels write the history of all hitherto existing society is the history of class struggles. This thesis introduces an idea of conflict which, on the one hand, emphasizing the existence of social classes and the processes of oppression relating to this, but which at the same time sees in the conflict between the classes and the engine of social development. More contemporary sociological theoreticians, such as Bourdieu, do not completely dismiss the Marxist hypotheses but rather expand on them by introducing other, not purely economic, conflicts of interest which determine social developments, that is the modern class struggles. Today, people in factories and enterprises have to cooperate, and they need

technical and social abilities in order to keep a complex technology, or a widely dispersed production process, both geographically and in terms of time zones, operating. Socially, this leads to a highly differentiated and global division of labor with complex, and sometimes contradictory, cultural and political implications. Pierre Bourdieu describes the constitution of classes in the social space. The social space is designed in such a way that the distribution of the actors or groups in it corresponds to the position that results from their statistical distribution according to two distinct principles, namely economic capital and cultural capital. He thus expands the economic concept of capital with social, cultural and symbolic forms of capital in which new fields of conflicts of interest emerge that are, however, not negative per se, but are always part of every social development process. Although psychological theories focus initially on quite different issues, they also start from the position that conflicts are not just there to be overcome and solved, but that they are a normal and necessary part of daily life, and of every psychological development:

“Psycho-analysis speaks of conflict when contradictory internal requirements are opposed to each other in the subject. The conflict may be manifest between a wish and a moral imperative, for example, or between two contradictory emotions – or it may be latent, in which event it is liable to be expressed in a distorted fashion in the manifest conflict, emerging especially in the formation of symptoms, behavioral troubles, character disturbances, etc. Psycho-analysis considers that conflict is a constitutive part of the human being, and this remains true when it is viewed in various perspectives: conflict between desire and defense, between the different systems or agencies, between instincts, and, lastly, the Oedipal conflict, in which there is not only a confrontation between contrary wishes but also one between these wishes and the prohibition imposed upon them”.

Despite placing the emphasis very differently, we can see that in all these spheres and relationships, conflicts are a necessary part of human reality. So the key issue is less

their existence than the way in which they are dealt with. Therefore, the purpose of the project work is not to prevent or resolve conflicts, but rather to either prevent or to end a destructive way of handling a conflict. Thus, the aim is always to achieve as successful a conflict transformation as possible, to build or restore the capacity to handle and develop conflicts in a productive way. Conflict transformation is to envision and respond to the ebb and flow of social conflict as life giving opportunities for creating constructive change processes that reduce violence, increase justice in direct interaction and social structures, and respond to real life problems in human relationships.

In literature, a conflict is a literary device characterized by a struggle between two opposing forces. Conflict provides crucial tension in any story and is used to drive the narrative forward. It is often used to reveal a deeper meaning in a narrative while highlighting characters motivations, values, and weaknesses.

According to Fincham in Dewantoro (2016: 20), psychology sees conflict as the result of perception, interpretation, and psychological and mental conditions are behind the individual. The definition of the conflict of psychology disciplines is actually more related to the psychological conditions that are behind the individual, because basically all the actions we do relate to psychological conditions.

Poor psychological conditions can result in poor actions and behavior. The situation can be understood as a form of encouragement from within the individual to the world. In general, conflicts as a form of interpersonal rejection are caused by other individuals. Many opinions of experts define conflict as a negative aspect. Meanwhile, Daniel Webster defines conflict as:

1. Competition or conflict between parties that are not compatible with each other.
2. Contradictory circumstances or behavior.

2.3 Kinds of Conflict

Conflict is one of the intrinsic elements that play an important role in the story because it makes the story exciting. Conflict is the energy of the story. There are two types of conflicts, one is internal conflict and the other is external conflict. Inner conflict is the conflict manifested in the character's heart. At the same time, external conflicts are conflicts manifested through the characters of other people or other lives. Conflict is useful to build the story because that triggers the emotions of literary connoisseurs. We can say that conflict is the heart of the story that is usually related to the main character. Conflict cannot stand alone because it can't deliver without characters. Conflict is also essential to building a character's personality. The type of conflict that has a significant impact on building the character's personality is psychological conflict. Psychological conflict is a conflict between a person who struggles with themselves, their conscience, their feelings, or their guilt, or is just trying to decide what to do (Jones in Damayanti, 2016).

From the explanation above, it can be concluded that conflict is a struggle that can occur to someone that consists of external and internal factors. External conflict occurs between a character with something outside of himself either with the natural environment or with the human environment. External conflict is a type of conflict that places characters at odds with forces outside themselves. These external forces stand in the way of a character's motivations and create tension as the character tries to reach

their goals.

2.3.1 External Conflict

External conflict deals with the problems of the world. The story's characters will struggle against the circumstances of external conflict, they may even suffer internal conflict resulting from the issues of external conflict, but this is not as simple as internal conflict. External conflict occurs when characters are involved in the world's woes, such issues as community, nature, government and other characters are all examples of external conflict. There are several types of external conflict such character vs. character, character vs. nature, character vs. society and character vs. fate. From the types of external conflict explained above. There are two major external conflicts exist in this research, namely character vs. character focused on rejection, mockery, love betrayal and love struggle and character vs. society focused on local norm.

2.3.1.1 Character vs. Character

Character vs. character is the most fundamental type of external conflict. This form of external conflict occurs when a character struggles against another character. These struggles may be born from moral, religious or social differences and may be emotional, verbal or physical conflicts. Character vs. character is almost always the conflict present when a hero fights a villain. This form of conflict may present alone, or in conjunction with other external conflicts. Each of these characters is carefully developed through indirect and direct characterization, so that the reader understands the core of their disagreement (and in some cases, is able to empathize with both).

In a character vs. character conflict, two characters have motivations, desires, needs, or beliefs that place them in opposition with each other. This type of literary conflict places characters in a situation where these motivations and beliefs are tested. It is interrelated with this research where a conflict between character and character is clearly found in the form of rejection, mockery, love betrayal and love struggle experienced by the main character in the novel *Tenggelamnya Kapal Van Der Wijck*. While the conflict may be resolved with one character defeating another, it can also be resolved through persuasion or conversion. A character vs. character conflict is an external conflict (rather than an internal one), meaning that characters face resistance from a force outside themselves.

A character vs. character conflict can provide tension in a story. This type of conflict can also be used to highlight or expose certain characters' strengths, weaknesses, and deeply held beliefs. There are several tips when creating a character vs. character conflict in our writing namely:

1. Decide which two characters will be in conflict. Flesh out their desires, motivations, and the source of their conflict. Think about their lives and histories. Write a detailed backstory for each character, and include factors like family, what they have lost in life, how they have been hurt, and what their most cherished memories are. This may seem like a lot of detail and it may not even come up in the story itself, but these characters' full backgrounds will help you create a richer and more realistic conflict.
2. Decide how the plot will lead these two characters into conflict. If the characters do not know each other yet, create a scene in which they come together. If they

have already known each other well, think of how the story can bring the topic of the conflict to the forefront. Maybe one is keeping a secret from the other, for example, and the conflict will begin once the secret is revealed.

3. Make a conflict matter. If the characters are arguing over ice cream flavors, it will be hard for the readers to get invested. Giving the conflict real stakes is what keeps readers interested and also allows us to create greater insight into the characters. We can continually escalate the stakes of the conflict throughout the story to create more tension before our final resolution.
4. Consider combining the character vs. character conflict with other types of literary conflicts. Other types of external conflict can place the characters in conflict with nature, society, technology, or the supernatural. Perhaps we want to include a sub plot in which the characters are in conflict with an external force; alternatively, you can also give the characters an internal conflict, in which they are struggling with their own beliefs or values.

2.3.1.2 Character vs. Society

In this type of conflict, a character must take on society itself, and not a single person. The character stands at odds with societal norms and realizes the necessity to work against these norms. This type of conflict pits the protagonist against broader forces of society. While society may be personified in one or more specific characters, these people typically stand as symbols or representatives of a larger system. In this type of conflict, the judgment of society can feel collective and overwhelming, or entirely random, depending on the character's perspective.

A character vs. society conflict is an external conflict that occurs in literature when the main character is placed in opposition with society or a cultural tradition or societal norm of some kinds. In line with this, one of the conflicts portrayed in this research is a local norm where the marriage between Minang person and someone coming from outside of Minangkabau tribe is strictly prohibited in the society at the time. It is relevant and experienced by the main character in the novel *Tenggelamnya Kapal Van Der Wijck*. Characters may be motivated to take action against their society by a need to survive, a moral sense of truth and fault, or a desire for happiness, freedom, justice, or love. A character vs. society conflict can appear in any kind of fiction, from novels and short stories to films and television shows.

In a character vs. society conflict, the main character will go against the expected behaviors and mores of his or her community. The followings are steps to develop a multi-layered conflict:

1. Determine the expectations the character will violate. What are the particular cultural norms, values, or behavioral expectations that the character will violate?
2. Explore the characters values. Why is it that the character chooses to go against the grain? What circumstances, if any, will cause them to give up and fall back into what is expected of them? Even if these scenarios do not pop up in the story, we need to have a full understanding of the character's willingness to go against social or behavioral expectations.
3. Use the character's conflict to move the plot forward. Escalating the conflict increasingly high stakes, testing the character's commitment to the value that we have identified, and showing the readers the strain they are under. This kind of

tension is what keeps the plot moving forward, and keeps the readers interested in what will happen next.

4. Layer on another type of conflict. Depending on your story, we may want to combine the character vs. society conflict with character vs. character conflict. These two pair works well together: the character struggling against society will likely also be undergoing internal turmoil, negotiating with himself whether he is up to the task of being a nonconformist. This internal struggle can reveal even more to the reader about the character's values.

2.3.2 Internal Conflict

An internal conflict occurs when a character in literature experiences tension within himself. Internal conflict involves the character experiencing opposing needs, desires or values. Sometimes, these battles represent conflict between a character's mind or subjective knowledge and their heart or feelings.

2.3.2.1 Character vs. Self Conflict

Character vs. self conflict (also called man vs. self conflict) is a type of conflict that takes place inside a character's mind. Character vs. self conflict usually involves the main character's inner struggle with self doubts, a moral dilemma, or their own nature. Although it can be layered with external conflict, such as character vs. nature, character vs. character, character vs. supernatural, or character vs. society. Character vs. self conflict is at its crux an issue between a character and their own thoughts and actions as it is depicted in the novel *Tenggelamnya Kapal Van Der Wijck* where the

main character experiences a self doubt and a feeling of love which is not approved.

Character vs. self conflict is a conflict where a character is his/her own adversary. This may be the primary conflict of the story – the main obstacle the character has to overcome. Or it could be a secondary conflict that adds extra tension to the primary conflicts.

Character vs. self conflict is intriguing because the character shows complexity. The growth (or spiraling) that many of us experience sometimes occurs in our life. This type of conflict is compelling because of the uncertainty it creates.

2.3.2.2 Character vs. Existential Conflict

Many people struggle with issues of identity and with figuring out who they are at different periods in their lives. They are going through an existential crisis. Existential crises occur during confusing and high-anxiety periods, that is, times when a person is trying to resolve and find the answer to the tough questions: Who am I? What can I contribute to the world? People who are in the midst of an existential crisis will experience high anxiety levels (Bugental, 1965). The anxiety will not fully disappear until the crisis has been acknowledged, addressed, or resolved. The concept of an existential crisis is derived from Erikson's (1970) identity crisis. An identity crisis refers to a time of intensive analysis and exploration of different ways of looking at oneself. In line with the concept, it can be interrelated with this research where the main character in the novel *Tenggelamnya Kapal Van Der Wijck* does experience the existential conflict where the unexpected destiny occurs in his life and results negative impact namely anxiety, fear and depression over losing his love.

Experiencing an existential crisis is part of being alive; it means you are working through an important life task to avoid negative consequences (Jacobsen, 2006). The concept of an existential crisis mainly exists in a modern society (Jameson & Hardt, 2000) because modern society offers individuals from diverse groups many choices. For example, in today's society, many people get to choose their career path and whom they want to marry. When individuals are offered several choices, they want to make sure that they select the best choice for themselves. The process of choosing can cause great anxiety and lead to an existential crisis (Schwartz, 2005).

2.4 Review of Related Researches

These previous researchers have become some of the references in conducting research so that the theory used in examining this research as well as the research findings can be compared. From previous research, there is no research with the same title of this research. The following are previous researches in the related to the research conducted.

1. Winda Syafitri. (2018). Social Conflict in Hamka's Novel *Tenggelamnya Kapal Van Der Wijck* (KnE Social Sciences/ The 1st Annual International Conference on Language and Literature (AICLL) / Pages 942–946). This research focuses on social conflict reflected in Hamka's novel entitled *Tenggelamnya Kapal Van Der Wijck*, aims at revealing the causing factors of social conflict in the novel. The story revolves around a young man's fighting spirit, though he has to suffer so much because his love is rejected by his lover's family. Then he gets up from all the grief and opens a new page in his life, becoming a famous and successful

writer. He narrates his loyalty and love in such an eloquent way. He knows that his lover is unhappy in the family life. And without hate or resentment, he continues to help his lover. Truly the true love will continue to bloom in the heart to the end of life and this is really the reflection of his love. Soekanto (1982) states that social causing factors can be divided into four namely: (1) Cultural Difference and (2) difference of interest. The method used is descriptive qualitative by (Meleong, 2005: 4). The result shows that all the four factors causing the social conflict proposed are found in the novel. However, the dominant social conflicts found in the novel are cultural difference and difference of interest. The problems get bigger when Hayati is proposed by a wealthy man of pure Minang descent, Aziz. Being forced by her family, Hayati accepts the proposal and breaks her relationship with Zainuddin. Zainuddin chooses to leave Minang and venture to Java after his heart has been broken. With his talent as a writer, Zainuddin manages to gain fame as well as material happiness. Meanwhile, the destiny between Zainuddin and Hayati does not necessarily stop. Inadvertently, Zainuddin again meets with Hayati who has now become the wife of Aziz. As might be expected, their love then starts burning again but ends in a tragedy. Cultural difference and difference of interest hinder their relationship. This conflict is also determined by individuals' perceptions of goal, resource, and power, and such perceptions may differ greatly among individuals. One determinant of perception is culture, the socially inherited, shared and learned ways of living possessed by individuals in virtue of their membership in social groups. Conflict that occurs across cultural boundaries

thus is also occurring across cognitive and perceptual boundaries and is especially susceptible to problems of intercultural miscommunication and misunderstanding. These problems trigger the conflict, no matter what the root causes of it including strictly material interests, may be. In this sense culture is an important factor in many sorts of conflict that at first may appear to be exclusively about material resources or negotiable interests.

2. Hawiah Djumadin, & Rosa Dalima Bunga. (2020). Konflik Internal dan Konflik Eksternal Tokoh dalam Novel *Tenggelamnya Kapal Van Der Wijck* Karya Buya Hamka. *Retorika: Jurnal Pembelajaran Bahasa Dan Sastra Indonesia*, 1(2), 85-96. The formulation of the problem in this study is how the internal and external conflicts of the main character in Buya Hamka's novel *Tenggelamnya Kapal Van Der Wijck*. The purpose of this research is to identify and describe the internal and external conflicts of the main character in Buya Hamka's novel *Tenggelamnya Kapal Van Der Wijck*. Qualitative descriptive approach. The data used in this study are in the form of words, phrases and sentences. The data source is the novel *Tenggelamnya Kapal Van Der Wijck* by Buya Hamka, the 22nd print, with a total of 228 pages. Data collection techniques are reading notes. Data analysis techniques, namely; (1) data reduction, (2) data codification, (3) data classification, (4) data description, (5) data interpretation, (6) data verification. The theory used is the theory of psychoanalytic development. The results show internal conflicts, namely: a) uncertainty, b) feelings of love, c) feelings of sadness, d) feelings of fear, e) feelings of sadness. External conflicts, namely a) conflicts between Hayati and other characters, b)

relationships that are not sanctioned, c) feelings of depression over loss, d) quarrels between Hayati and Khadijah, e) Zainudin 's disappointment because his love is betrayed by Hayati, f) Hayati experienced the inner stress of following your parents' choices.

3. Nelly Musdalifa (2015), Analytical Essay *Tenggelamnya Kapal Van Der Wijck*.

The conflict in this novel appears firstly between Hayati and her uncle. It begins when Hayati comes back to her home and Hayati's uncle does not approve their relationship, so he asks Zainuddin to leave Batipuh. This conflict is caused when Hayati asks why her uncle makes Zainuddin go. It is marked by facial expression that looks angry and saying "too many people slander about him and you!" The phrase implies that Hayati's uncle does not like Zainuddin and their relationship that have been discussed by the society. In addition, Hayati tries to defend herself and her relationship with Zainuddin. It is marked when she says "but our relationship is sacred Mak datuk, it does not violate good manners". It implies that Hayati tries to convince her uncle about her relationship with Zainuddin. In addition, this conflict comes up because Zainuddin is not purely Minang descent. It is marked by Hayati's uncle words, "You are the pride of the family. Zainuddin is not monosyllabic!" It implies that Hayati's uncle does not approve and bless their relationship, because Zainuddin is a young man that has mixed-*Minang* and *Bugis* descent and he will not be able to be a good husband in her life. In the Other hand, the social conflict in this novel occurs between Zainuddin and Hayati. The conflict begins when Hayati meets Zainuddin and apologizes for all the mistakes that she has ever done. In the conversation,

Zainuddin is angry to hear the words of Hayati. When Zainuddin says "sorry?". You destroy all of my hope. You break it. Now you apologize?" The phrase implies that Zainuddin does not receive all the response of Hayati. Zainuddin's words make Hayati sad and she does not think if Zainuddin responds ruthlessly. This is evidenced when Hayati says "why do you answer me cruelly, Zainuddin?" It also reinforced with facial expressions of Hayati that looks sad after hearing Zainuddin's words. Conflict between them culminated when Hayati requests to Zainuddin not to punish her. With a furious feeling, Zainuddin remembers and utters back all the words of Hayati's family that makes him suffer. Hayati cries to hear Zainuddin's words. Zainuddin. Zainuddin is very angry and still does not accept all the deeds of Hayati. Zainuddin assumes that Hayati is very cruel to him because Hayati has broken her promise and made Zainuddin sick. It is proved by facing expression of Zainuddin who is full of anger. And it is clearly seen when Zainuddin says "you promise to wait for my arrival, regardless of length. But then you turn to a more handsome, wealthy, habitual, thorough bred man. I am almost dead for the love, Hayati." It implies that Zainuddin is very hurt and disappointed because his love has been betrayed by Hayati. Although Zainuddin says the cruel words, but on the other hand, he is still fond of Hayati. Zainuddin does not want to see Hayati sad by his words. The social conflicts in this novel are interrelated. Conflict between Hayati and her uncle due to their relationship and Zainuddin are not pure Minang descent. This conflict is related to the conflict between Hayati and Zainuddin. Conflict between Zainuddin and Hayati appear when Hayati asks

Zainuddin to forgive all of her mistakes. Moreover, the conflict between them occurs because Zainuddin still hurts with all of Hayati's family response in the past. Both conflicts are related and interconnected. The conflict between Hayati and Zainuddin is caused by the heredity and the relationships between them that are not sanctioned by Hayati's family.

In addition, there is a psychological conflict felt by Zainuddin in this novel. Zainuddin experiences the mental pressure when he knows that Hayati will get married soon. Hayati sends Zainuddin a letter which tells that she will get married to another man called Aziz. Zainuddin is more shaken when Hayati asked Zainuddin to forget all about them. Zainuddin is also sick and always mention Hayati's name. When a doctor comes, Zainuddin wakes up and says, "Is that you, Hayati? I miss you. I have recovered from my sickness. Please come in my love". It implies that Zainuddin feels sick for losing his love, Hayati. In addition, the inner pressure that is felt by Zainuddin is reinforced by a statement from a doctor. He said, "Zainuddin's pain is not normal and his soul is shaken. His inner burden is so heavy". It is very clear to state that Zainuddin experiences a great mental burden. Also, it implies that Zainuddin is distress for being left by Hayati. However, Zainuddin is happy when Hayati comes.

He shows a smile on his face though his soul is still shaken. It is also evidenced by Zainuddin's words "I will take my wedding dress". It is Imam who has been waiting for your arrival. But, Zainuddin is amazed when he sees the hand of

Hayati filled with henna. It shows that a person has been married. Zainuddin looks so sad and disappointed. His soul is shaken, makes him is not aware that Hayati is not his possession anymore when he realizes that Hayati is the other's possession. Zainuddin's disappointment is obvious from his face. Hayati just cries to see Zainuddin's condition. After realizing all, finally Zainuddin recovers from his inner burden. Zainuddin starts having a spirit after hearing the advice of his friend, Jamal. He said, "Love is not discouraging, but uplifting. You have to show to the woman that you are not going to die because of her." The advice of Jamal gives Zainuddin strength to rise up from adversity. Then, Zainuddin says "from now, I will improve my way of thinking and my life. I am not going to remember about Hayati anymore". It implies that Zainuddin has spirit and strength to fight for his life to be better and forget all of the things that make him hurt. In conclusion, this novel has an interesting conflict. There are two conflicts of this novel, namely social and internal conflict. But, the main conflict is an internal conflict that is felt by the main character (Zainuddin). Also, the writer can describe the conflicts well, because every conflict can be finished and has relation each other. The conflicts are described clearly and well, so the readers can understand and follow the plot of the story in this novel easily.