

CHAPTER I

INTRODUCTION

1.1 Background

Conflict is the single most important aspects in literary works; the story cannot move forward without it. Then it can be expanded further and given deeper meanings using supporting elements: the story's unity, order, coherence, and completeness. These are essential in the creation of a literary work since they help to develop the story. Character is one of the story's supporting aspects. In literature, one of the most significant characteristics is character. Characters are fictional people created by writers who go through various kinds of events in a novel. Characters in a story generally face conflicts as a result of their advancements in the story related to their experiences.

In a story, when a character experiences conflict, they have a different approach to respond to it because they have diverse backgrounds or experiences on dealing with these kinds of things. Therefore, to find out the personality of each character, it will be easier to know when the characters face a conflict, we will see how they describe the mood and the next action to be taken. The writer who succeeds in reviving the role of the characters in the story means also manages to revive the character. Therefore, conflict is an inseparable and interchangeable aspect of the story.

Conflict in literature refers to the different drives of the characters or forces involved. Conflict may be internal or external—that is, it may occur within a character's mind or between a character and exterior forces, or point(s) of view. 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 (Roberts & Jacobs, 1986).

Conflict is a struggle that the characters in the story go through. This conflict is the heart of a literary work, and it is the storyline that emerges from it. Internal and external conflict is the two types of conflict that can be found in literature. Furthermore, internal conflict is a problem that arises within a character and is a struggle within him/her that does not cause or affect others. External conflict, on the other hand, is a problem that arises from circumstances outside of the self.

This research is focused on the novel *Dune* written by Frank Herbert in 1965. Considered by many critics and literary enthusiasts alike as the first fictional novel to discuss conflicts caused by political in relation to ecological issues to the forefront, Franklin Patrick Herbert Jr, professionally known as Frank Herbert, comes to prominence for his works as ecological consultant, newspaper journalist, nature photographer, and lecturer. His massive experiences and deep infatuation towards ecology drive him to create *Dune*.

Frank Patrick Herbert Jr. was born on October 8, 1920, in Tacoma, Washington, to Frank Patrick Herbert Sr. and Eileen Herbert. He was fascinated by books and could read much of the newspaper before the age of five, had an excellent memory, and learned things quickly. He had an early interest in photography, and bought a Kodak box camera at age ten, a new folding camera in his early teens, and a colour film camera in the mid-1930s. Because of an impoverished home environment, largely due to the Great Depression, he ran away from home in 1938 to live with an aunt and uncle in Salem, Oregon. He enrolled in high school at Salem

High School (now North Salem High School), where he graduated the next year. In 1939 he lied about his age to get his first newspaper job at the Glendale Star. Herbert then returned to Salem in 1940 where he worked for the Oregon Statesman newspaper (now Statesman Journal) in a variety of positions, including photographer.

Herbert began researching *Dune* in 1959. He was able to devote himself wholeheartedly to his writing career because his wife returned to work full-time as an advertising writer for department stores, becoming the breadwinner during the 1960s. The novel *Dune* was published in 1965, which spearheaded the *Dune* Franchise. He got overinvolved and ended up with far more raw material than needed for an article. The article was never written, but it planted the seed that led to *Dune*. Another significant source of inspiration for *Dune* was Herbert's experiences with psilocybin and his hobby of cultivating mushrooms.

Dune was not an immediate bestseller either. By 1968, Herbert had made \$20,000 from it, far more than most science fiction novels of the time were generating, but not enough to let him take up full-time writing. However, the publication of *Dune* did open doors for him. He was the Seattle Post-Intelligencer's education writer from 1969 to 1972 and lecturer in general studies and interdisciplinary studies at the University of Washington.

By the end of 1972, Herbert had retired from newspaper writing and become a full-time fiction writer. During the 1970s and 1980s, he enjoyed considerable commercial success as a writer. He divided his time between homes in Hawaii and Washington's Olympic Peninsula; his home in Port Townsend on the peninsula was intended to be an "ecological demonstration project". During this time, he wrote numerous books and pushed ecological and philosophical ideas. He continued his

Dune saga with *Dune Messiah* (1969), *Children of Dune* (1976), *God Emperor of Dune* (1981), *Heretics of Dune* (1984) and *Chapterhouse: Dune* (1985). Herbert planned to write a seventh novel to conclude the series, but his death in 1986 left storylines unresolved.

Dune (1965) is a literary piece of science fiction that tells the story of humanity thousands of years into the future. In the novel, humanity becomes so advanced that it spreads across the known universe. With the spread of humans, noble houses are formed, with each governing a planetary system.

Frank Herbert's novel *Dune* is chosen as the primary data because of the writer's infatuation toward the novel as well as his interest to discuss the conflicts presented in the novel. The novel's critical acclaims are enough proof to point out its potency to raise awareness towards ecological and sociological studies. *Dune* is considered by some critics to be the best science fiction book ever written. Having been translated into dozens of languages and sold north of 20 million copies, *Dune* is statistically one of the world's-best-selling science fiction novels. And besides having been translated into many languages, *Dune* also birthed numerous companion pieces, which in the literary world means that it is a successful work that it paved the way for other works relating to the main story. To exemplify that, *Dune* has also been adapted to cinema. Having been adapted to the silver-screen twice by David Lynch in 1984 and Denis Villeneuve in 2021 as well as the sequel slated to be released in 2023, the main focus that was brought as the centrepiece of the story is always conflict and how persistent it is in every step of advancements the characters take.

The novel tells the story of young Paul Atreides, heir apparent to Duke Leto Atreides I and scion of House Atreides, as he and his family relocate to the planet Arrakis, the universe's only source of the spice melange. In a story that explores the

complex interactions of politics, religion, ecology, technology, and human emotion, the fate of Paul, his family, his new planet and its native inhabitants, as well as the Padishah Emperor, the powerful Spacing Guild, and the secretive female order of the Bene Gesserit, are all drawn together into a confrontation that will change the course of humanity.

In order to have a fully coherent understanding of the data for the research, understanding the conflict of a literary work is very important in order to get the most out of this research. According to Wardhani (2016: 178), a literary work is mainly composed of characters and education. There are various aspects that can be separated from the main body of work, such as the artistic expression and the interpretations. In addition to the main character, other elements such as the plot and the characters' interactions can also be separated from the work.

The goal of literary works is to create an environment where readers can escape from the reality they are in. They are also designed to bring forth a wide range of imaginations and show the reader that art can help them escape from their reality. Critical thinking is required in order to fully immerse the writer in the world of his or her work. One of the most common types of literary works is the novel, which is a complete story that sets the themes and plotlines of the story.

The main purpose of this study is to analyse the protagonist's continuous congregation with conflict situations as depicted in Frank Herbert's *Dune*. Manlove (1989) defines the analysis of literary works is "to establish a rough meaning or direction, if possible, from within the text, then observe the stylistic peculiarities, and fit the two together". As we do so, Manlove adds that "the meaning itself will alter and become more manifold throughout our analysis."

Understanding the message of the literary work is crucial to obtaining the preferred topic of research, which in this case is an analysis of conflicts experienced by the protagonist. Wardhani (2016: 178) states that a literary work basically consists of characters as well as education therein. There are some aspects that cannot be separated from any literary works, such as the artistic expression, the interpretations, whether in prose, drama, or fiction novel, and so on and so forth.

Literary works are a media of art whose some of the objectives are to bring imaginations to life and to show the readers that written piece of art is a powerful tool to help them escape the reality they are in. Literary works requires critical mind in order to be fully immersed in the world the writer of said literary works created. As one of the varieties of literary works, novel is one of the most popular medium. Novel varies in genres, ranging from romance novel all the way to science-fiction novel.

1.2 Problems Identification

Based on the background of the study explained above, the problems imposed in this thesis are as follows:

- a. What are the kinds of conflict depicted in Frank Herbert's novel *Dune*?
- b. What are the causes of conflict depicted Frank Herbert's novel *Dune*?
- c. How does the protagonist resolve the conflicts in Frank Herbert's novel *Dune*?

1.3 Objectives

Correlating with the problem identifications of the thesis mentioned above, the research objectives are as follows:

- a. To analyse the different kinds of conflict in Frank Herbert's novel *Dune*.

- b. To analyse the causes of conflict in Frank Herbert's novel *Dune*.
- c. To analyse how the protagonist reacts to the conflicts in Frank Herbert's novel *Dune*.

1.4 Scope

Being one of the most influential science fiction novels in recent history, Frank Herbert's novel *Dune* talks about one of the most profound subjects of human being; how conflicts will always find a way towards human beings. A story about destructed earth that sends the remnants of human beings scattered across the galaxy serves both as reflections of how our predecessors treated our nature and as a cautionary tale about what would happen if we keep treating our nature the same way as our generations before us did. And with different kinds of human beings having different agendas and objectives relating to their survival and their quality of existences, conflicts are always bound to arise. The analysis of Frank Herbert's novel *Dune* reveals pervasive conflicts towards as human beings.

Though there are many kinds and classifications of conflict coined by numerous experts and theorists from various points in time, the main focus of this research is Stanton's classifications of conflict (1995), applied to analyse the protagonist, where he classifies it into two: internal conflict and external conflict. For the second problem identification, this research only focuses on four of the most dominant causes of conflict such as temptation, conflicting needs, and conflicting goals.

1.5 Significance

1.5.1 Theoretical Significance

Theoretically, this research contributes to the study of literature, especially on the understanding about conflicts in human life in literary works. As literary works can be analysed through different aspects, this research aims to analyse Frank Herbert's *Dune* through psychology of literature approach; the study to understand the character's behaviour towards the conflict they are in.

Moreover, this research deals with the theories of conflict proposed by Stanton (1995) and can be used in different kinds of study. It can also be used to study conflicts from different approaches from different data. Furthermore, this research can open the opportunity to enrich the previous existed theory, particularly literary theory, related to the topic of conflict.

1.5.2. Practical Significance

Practically, the results of this study are expected to provide benefits for readers in understanding the character's behaviour towards conflict as depicted in Frank Herbert's novel *Dune*. Character's behaviours are considered as one of the mostly discussed issues in the world currently. Therefore, as one of the most influential novels that discusses the relationship between human and conflict, Frank Herbert's novel *Dune* helps people understand about the persistence of conflict in our lives. This study practically aims to resonate with Frank Herbert's novel *Dune*'s idea.

CHAPTER II LITERATURE REVIEW

2.1 Related Theory

This sub-chapter reviews theories and concepts of conflict used in the research that are related to the study, as well as other related theories and concepts which are in relation to the theories and concepts regarding conflicts. The theories and concepts are as follows:

2.1.1 Psychology of Literature

Basic assumptions of psychology of literature are that human beings consist of physical and psychical elements (psyche). Psychology is a study of human's psyche. Human's psyche could be explained through human's observable patterns of behaviour. Literature Psychology deals with the study of observable patterns of human's behaviour. Literature exhibits how human beings behave in dealing with their problems and environment. There are three branches of psychology of literature: psychology of the author, psychology of the characters, and psychology of the reader. Psychology of the author deals on the effects of the author's experiences and personality, and their relationship with the literary works. On the other hand, psychology of the character deals with the psychological types and laws present within works of literature. Moreover, the psychology of the reader studies the effects of literary works upon its readers. "Psychological study of literary works is where the poet is the 'possessed'; he is unlike other men, at once less and more; and the unconscious out of which he speaks is felt to be at once sub- and super-rational." (Wellek, 1956)

The artist, according to Freud, is originally a man who turns from reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy-life allows full play to his erotic and ambitious wishes (Wellek, 1956). Psychology of creative processes is where the "creative process" should cover the entire sequence from the subconscious origins of a literary work to those last revisions which, with some writers, are the most genuinely creative part of the whole (Wellek, 1956). The poet is a maker of poems; but the matter of his poems is the whole of his percipient life. With the artist, in any medium, every impression is shaped by his art; he accumulates no inchoate experience (Wellek, 1956). Characters in plays and novels are judged by us, as the viewer or reader, to be "psychologically" true. Situations are praised and plots accepted because of this same quality.

Psychological truth has artistic value in art. Characters would be "matter" or "content," much like any other type of knowledge found in literature, such as nautical, astronomical, or historical truths. The psychology of reading is when we regard art not only as a means of reproducing life but also as a means of shaping it. People may model their lives after fictional heroes and heroines, and young people are more directly and powerfully influenced by their reading than older people. Inexperienced readers may view literature as a transcript rather than a life interpretation. Those who have a small number of books take them more seriously than general and professional readers.

A work of literature, according to Freud, is the outward representation of the author's unconscious thought. As a result, the literary work must be approached as if it were a dream, with psychoanalytic techniques applied to the text to reveal the

author's hidden motivations and suppressed desires. This posts the statement that literary works are always connected with the author, the characters, and the readers.

2.1.1.1 Behaviourism

Baum (2017) states that behaviourism is a set of ideas about this science called behaviour analysis, not the science itself, properly speaking behaviourism is not science, but philosophy of science. As philosophy about behaviour, however, it touches topics near and dear to us: why we do what we do, and what we should and should not do. Behaviourism offers an alternative view that often runs counter to traditional thinking about action, because traditional views have been unscientific. We shall see in later chapters that it sometimes takes us in directions radically different from conventional thinking.

Psychologists trapped themselves into such fruitless efforts, Watson argued, because of their definition of psychology as the science of consciousness. This definition was to blame for the unreliable methods and baseless speculations. It was to blame for psychology's failure to become a true science. Instead, Watson wrote, psychology should be defined as the science of behavior. He described his disappointment when, seeing psychology defined by Pillsbury at the beginning of a textbook as the science of behavior, he found that after a few pages the book ceased referring to behavior and reverted instead to the "conventional treatment" of consciousness. In reaction, Watson wrote, "I believe we can write a psychology, define it as Pillsbury, and never go back upon our definition: never use the terms consciousness, mental states, mind, content, introspectively verifiable, imagery, and the like" (Watson in Baum, 2017)

Of post-Watsonian Behaviorist, the best known is B. F. Skinner. His ideas of how to achieve a science of behaviour contrasted sharply with those of most other behaviourists. Whereas the others focused on natural-science methods, such as measurement and experimental control, Skinner focused on scientific explanation. He argued that the way to a science of behaviour lay through development of terms and concepts that would allow truly scientific explanations. He labelled the opposing view methodological behaviorism and styled his own view radical behaviorism. (Baum, 2017)

Skinner's stimulus-response arguments can be simplified as cause-effect of certain behaviour. In a conflict, certain kinds of behaviour are preferred to resolve said conflicts. For instance, we can differentiate behaviour into two kinds; active behaviour and passive behaviour. "Active behaviours in conflicts such as an all-out war and revolution are often considered the last resort to on-going conflicts. On the other hand, passive behaviour such as negotiation, mediation, and such are usually preferred to be the first step towards managing on-going conflicts" (Skinner in Baum, 2017)

2.1.2 Conflict

Conflicts involving a 'trial through battle' are unpredictable in their outcome, and therefore unwelcome to the bureaucracy which must strive towards an ever-widening extension of the area of predictability and calculability of results. (Coser, 1957)

"Conflict is the opposition presented to the main character (or protagonist) of a narrative by another character (or antagonist) by event, or situation, by fate or some aspect of the protagonist's own personality or nature, the conflict is introduced by

means of a complication that sets in motion the rising actions usually towards a climax and eventual resolution” (Stanton, 1995). More opinion about conflict, according to Stanton, conflict is a resistance of physics, morale, mind, emotion, and destiny among persons, animals or even in our selves. Conflict is illustrated as an opposition between the protagonist and the antagonist

A conflict is a struggle and a clash of interest, opinion, or even principles. MacDonald (2009) stated that conflict will always be found in society; as the basis of conflict may vary to be personal, racial, class, caste, political and international. Conflict may also be emotional, intellectual, and theoretical, in which case academic recognition may, or may not be, a significant motive. Intellectual conflict is a subclass of cultural conflict, a conflict that tends to grow over time due to different cultural values and beliefs.

"A story may deal with a conflict within a single man, a conflict between man, a conflict between man and society, a conflict between man and nature." (Kenney, 1996) "Conflict occurs among characters, between a character and his or her environment, or among the thoughts, needs, and emotions of a single character. In some case, all three kinds of conflicts may occur together."(Trimmer, 1989). While, other concepts about conflict are as follows:

According to Omisore (2014) conflict serves as a social purpose and reconciliation came even with the total destruction of one party. Conflict socializes members into a group and reduces the tension between group members. There are three possible ways to end a conflict. Firstly, conflict may end with a victory of one party over another; secondly, the conflict can be resolved through compromise; and thirdly, through conciliation. However, not all conflicts may be ended as discussed.

A representative of the situationist school of thought, Omisore (2014) added that Bercovitch in his 2011 book *Conflict Management in Organization: A Framework for Analysis* defines conflict as a “situation which generates incorruptible goals or values among different parties”. For Bercovitch, conflict depends on the situation. Conflict arises because of different conditions, such as the influence of a person and external factors. Concerning the interactive view, Omisore (2014) also said that Folger, in his 1993 book *Working Through Conflict* defines conflict as “the interaction of interdependent people who perceive incompatible goals and interference from each other in achieving these goals”. This approach introduces two important concepts: Interdependence and perception. Interdependence is connected to such situations where one party’s future actions depend on another party’s actions.

Furthermore, McClelland (2014) explains that Randall Collins in his 2011 Presidential Address to the American Sociological Association offered a new theory of the dynamics of group conflicts. Building on his own extensive investigations of episodes of interpersonal violence and warfare, Collins presented conceptual models of conflict escalation and de-escalation (in his words, “C-Escalation and D-Escalation”) in violent struggles between opponents. This new theory represents a significant achievement in several respects. In a world fraught with internecine ethnic strife, incessant threats of terrorism, and governments deadlocked in ideological battles, the topic itself is a crucially important one for sociology.

Collins’s new theory also represents a significant achievement because he has implicitly upped the stakes for sociological explanation by focusing on particular incidents of conflict escalation, not just broad social patterns, and thus has taken the time dimension of social interaction seriously. In his paper, Collins portrays the

“time dynamics” of conflict as a challenging new area for sociological research (McClelland, 2014).

There are four more common sources of conflict such as civil war conflict, social conflict, family conflict, and love conflict (Laursen, 1995). Civil war conflict is where the complexity of human behaviour is designed to promote peace, interactions between individuals and groups sometimes lead to conflict. When such a conflict becomes violent, it can have dramatic consequences on human wellbeing. Collins (2006) states that a group also requires norms. Groups are unruly things. Without norms, people tend to go off in their own direction either by mistake or intention. Conflicts demand a united stand from the interest group, and norms help preserve that unity. Note that the existence of norms implies a power hierarchy within the interest group itself a leadership cadre.

Many conflicts related to religious differences arise every day. Even though economists have not paid special attention to the issue of religion to explain civil wars, many researchers in political science have emphasised the importance of religious differences as a cause of ethnic conflicts.

The theory of Huntington (1996) about the cultural fragmentation of the world initiated a large debate. In the modern world, religion is a central and, in many situations, the primary force that motivates and moves humans. In such situations, what counts is not political ideology or economic interests. Faith and family, blood and beliefs are the aspects with which people identify themselves, the characteristics for which they fight and die. People belonging to different religions have different versions of many relations among individuals and authorities.

There are two basic reasons why religious differences can generate more violence than other social cleavages. The first one is that there is no doubt of the

exclusivity of religion. One can speak two or more languages, but you can only have one religion. Religion can be used as a sign of identity, stronger than language in the sense that you exclude those from other religions, whereas speaking two languages diffuses the separating lines among groups. The second one is religious differences which are the basis of differences among civilisations implying different ways of understanding the world, social relationship, and so on and so forth. Even if different groups speak different languages, they could share the same way of understanding the world and relationships if they belong to the same civilisation. However, this is more difficult for people of different religion.

Social conflict is a process of convergence of two or more parties that have the same interest to the limited nature. Thus, there is a competition to cause a physical collision both on a smaller scale or a larger scale. Social conflict is a relationship between two or more parties who believe they have incompatible goals. It is an interaction between individuals, where at least one of them perceives a different perceptions, cognitions, or emotions.

As mentioned previously, the appearance of a conflict is because of differences and diversity. Reflecting on the statement, Soekanto (1989) classifies the forms of social conflict. According to him, the forms of social conflict are as follows:

- a. Personal conflict: personal conflicts occur in a person against another person. Generally, personal conflict begins from dislike towards others, which in turn it gives birth to a deep hatred. This feeling encourages them to swear, insult, or even destroy the opponent. Basically, personal conflicts often occur in the community.
- b. Racial conflict: racial conflicts generally occur in a country that has a diversity of tribes and races. So, what is a race? Race is a human grouping

based on genetical characteristics, such as skin colour, hair colour, or as specific as face structure.

- c. Social class conflict: social class conflicts exist because of something that is appreciated, such as wealth, honours, and power. All this become the basis of a person's placement in social classes, namely upper, middle, and bottom social classes. Someone who has a great wealth and power occupies the top position, meanwhile those who lack the wealth and power occupy the bottom position. Each class contains the rights and obligations as well as different interests. If this difference cannot be unified, then the situation is able to trigger condition of racial conflict.
- d. Political conflict: political conflicts occur because each political group in the community reacts differently when facing even the same problem. Because of these differences, then the chances of intergroup conflicts are relatively higher.
- e. International conflict: international conflicts occur because of differences in the interests of which they involve conflicting state sovereignty. Because it includes a state, then the result of this conflict is felt by all the people in the country. If we want to contemplate for a moment, in general, international conflicts take place within a period of time and eventually lead to war between nations.

Family conflict it is found that family relationships remain important throughout adolescence. In families where relationships are seriously attenuated however, peer influences surge and adolescents are at greater risk for adjustment problems (Fulgini & Eccles, 1993). The view of significant conflict in adolescence as a vital component is to help development (referred to as the "storm and stress" of

adolescence). In fact, adolescents who do not exhibit high level of conflict with their parents are feared to suffer from stunted development. However, since then, evidence has shown that levels of conflict vary considerably high are not necessarily seen as optimal (Montemayor, 1986).

Although conflict is still considered to be a normal part of adolescent relationships, higher levels of intensity are associated with hostility and the limited potential for future positive interactions (Laursen, 1995). Frequency of conflict has been shown to vary across the stages of adolescence. Laursen, Coy, and Collins (1998) find that parent-children conflict frequency and intensity of conflict may be topic-dependent.

In relation to that, Smetana, Daddis and Chuang (2003) find that intensity levels of conflict vary across time depending on the topic: conflict over homework increases over time, while conflict over chores decreases from early to middle adolescence. Sons and daughters report more conflict with their mothers than their fathers, and daughters report more intense conflict than sons (Allison & Shultz, 2004). Topics of conflict between parents and adolescents tend to revolve around issues of daily living, such as chores, hygiene, and homework, rather than issues such as smoking, alcohol, and sex (Noller, 1990).

Finally, the multivariate analysis indicates that young people who report conflict with their parents leave school and move out of the family home earlier than their peers, while parents' reports of conflicts with each other are associated with young people making later transitions. Taken together, these results suggest that family conflict has independent effects on the transition into adult roles over.

Love conflict is where a passionate affection for another human being, or a deep and profound attachment to another human being, are being questioned. Love is

regarded by some philosophers as “always altruistic, not selfish” which presumably should lead to peace and harmony. However, a romantic relationship can be a potential source of conflicts arise “when a difference between two or more people necessitates change in at least one person in order for their engagement to continue and develop” (Jordan, 1990).

This is especially so if such a relationship is complicated by the involvement of a third party, forming a love triangle or triangular love relationship. The days are long gone when romantic rivals would challenge each other to a duel to resolve their conflict, but such conflicts continue to remain part of human life and the search for their resolution has never ended.

2.1.2.1 Types of Conflict

In correlation to the research, some experts and theorists classify conflict into various types based on their understanding of the conflict as a literary device as well as their influences and/or impacts on the protagonist and other characters. According to Ross (1993), the basic types of conflict in fiction have been commonly codified as "man against man", "man against nature", and "man against self." Although frequently cited, these three types of conflict are not universally accepted. Morrell (2009), along with Caldwell and Littleton (2011) adds some other types of conflict referenced include "man against machine" such as Philip Reeve's novel *Mortal Engine* (2001), "man against fate" such as in Homer's *The Odyssey*, "man against the supernatural" such as in Edgar Allan Poe's poem *The Raven* and lastly "man against God" such as Dan Brown's novel *Origin* (2017).

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character's mind or between a character and exterior forces, (or point(s) of view). 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 (Roberts, 1986).

2.1.2.1.1 External Conflict

Kenney (1996) introduces a variety of conflicts that fiction is concerned with. In addition to personal conflict, a work of literature can reflect conflicts between men, conflicts between society and men, and conflicts between man and nature, for example, in a novel. External conflict is the term for this type of conflict. External conflict is used to describe the conflict in greater detail. Man is up against forces larger than himself in the terrible image presented. Fate, destiny, chance, and need are the other elements at work in these dramas. An external conflict is a fight between a character and a power outside of themselves. Characters may experience a variety of external conflicts, for example, types of external forces Man versus man, man versus nature, man versus society, and man versus technology.

"Man against man" conflict involves stories where characters are against each other. This is an external conflict. The conflict may be direct opposition, as in a gunfight or a robbery, or it may be a more subtle conflict between the desires of two or more characters, as in a romance or a family epic. This type of conflict is very common in traditional literature, fairy tales and myths.

"Man against nature" conflict is when the protagonist, either alone or together with the other characters, is in direct opposition to the forces of nature. There is some event or situation in the natural world that is causing a problem. If more than one character is affected, your characters must work together to overcome the problem. While the story will still have antagonists, the major conflict is with nature itself. This might occur in the form of a natural disaster like a tornado or blizzard. Drought and famine are common in literature. There could be a supernatural force behind the nature conflict, although the supernatural element is not the main player in the conflict. The man against nature conflict can also be about when a character faces resistance from a specific element of nature in achieving their goals. This kind of conflict occurs when a character faces resistance from a natural force (as opposed to a supernatural force). This can mean the weather, the wilderness, or a natural disaster. In a character against nature conflict, a common theme is for a natural disaster to force the characters of a story to look within themselves and consider what internal strengths they have to meet the challenges they face. These characters usually confront their powerlessness and mortality in the face of the natural world. For example, in Ernest Hemingway's *The Old Man and the Sea* where the main character, Santiago, finally manages to reel in a fish after months and months of bad luck. He fends off sharks, who are trying to steal his prized catch, but eventually they eat the fish—leaving Santiago with only a carcass. This is the essence of the man versus nature conflict: man struggles with human emotions, while nature charges forth undeterred.

"Man against society" conflict is when a protagonist has a strong belief against the majority of the community or surroundings and decides to act on it. Since this type of conflict is between a character and an outside group, it is classified as an

external conflict. This character usually goes against the grain. There are specific issues that can be used when creating a man versus society conflict. Racism, segregation, religious beliefs, environmental issues, being wrongly accused of something, and being ousted from society are all examples of how someone can come into conflict with his or her community. One against many is also a good way to look at it. Here, the external conflict comes from the protagonist struggling against social or culture norms or against a ruling body, which could be the protagonist's family or the government.

"**Man against technology**" conflicts happen when the protagonist faces off against threatening technology, such as machines, or technological failures. These stories can contain elements of man against society, as technology is often an extension of and tool for societal or cultural norms. Man against technology narratives can also appear in tandem with man against man stories, as an antagonist may frequently use superior technology to fight against the protagonist.

"**Man against supernatural**" conflict is where the protagonist finds themselves struggling against an angry god, spirit or other supernatural force. This is frequently accompanied by man against self, as the protagonist is often forced to confront their human limitations while battling the supernatural or divine. Sometimes people break this category into subsets:

- a. **Man against fate** deals with the conflict between human and his or her supposed destiny such as in *Oedipus Rex*, where the main character is cursed by a prophecy that causes him to kill his father and marry his mother.
- b. **Man against supernatural forces** deals with the conflict between human and otherworldly beings such as humanity against ghosts

- c. **Man against God** deals with the conflict between human and the higher being(s).

In order to fully specify the scope of this research, the writer will only analyse the data with the conflict classification proposed by Stanton. According to Stanton in Nasution (2020), there are two categories of conflict, namely **external conflict** and **internal conflict**. External conflict is a conflict occurring between a character and something outside himself /herself. It could be the environment and also human being or other characters. While internal conflict is a conflict that occurs in the heart or soul of characters. Further, these two kinds of conflicts can be further described as follows:

2.1.2.1.2 Internal conflict

Internal conflict is one of the different types of conflict. Ken Coser in Nasution (2020), states that internal conflict in the larger social system, such as between different groups inside the country, produces laws and norms, according to this theory. A community must always grapple with the psychological need of individuals to engage in conflict while dealing with conflict and building lines of authority and judicial systems. This yearning can grow and become explosive over time. Low-intensity conflict that occurs frequently tends to release hostilities. The goals in this internal conflict are commonly referred to as "psychological conflict." These hostilities keep conflict from developing and becoming disintegrative for the system. Man against himself and man versus man are two examples of internal strife. Because the struggle is between a man and himself, internal conflict is often referred to as man against himself is inside one's head.

"Man against self" Internal conflict in literature is the type of conflict that occurs within a character in a story. The character can be struggling with a tough choice, a moral decision, or their emotions. This type of conflict is often called man against self, as the character conflicts with themselves. A character will struggle as their desires and emotions battle internally. Internal conflict can be seen when a person's actions do not match up with their desires and they struggle to come to terms with this. This can be seen in religious conflicts, for example, if a character is questioning their faith. This type of conflict can also be seen in regards to sexual tension. A person may wonder if they should make a sexual advance or not toward another character. Internal conflicts with self-image can also occur. This is when a character does not live up to the high standards they have set for themselves.

Existential conflict occurs when a character struggles internally to understand the importance of life. Moral conflict is when a character bends their morals for a particular reason. This can cause much internal conflict as they debate the advantages and disadvantages of doing so. Internal conflicts are important to plot development and the creation of multi-dimensional characters in novels. Internal conflicts are the inner battles that a character wages on their way to becoming a better person. Personal growth is achieved through this type of conflict. Internal conflict is often emotional and personal. Often, characters are forced to choose between two difficult choices.

2.1.2.2 Causes of Conflict

2.1.2.2.1 Temptation

Hoffman, et. al (2012) states that conflict is the perception that there is some reason not to enact the desire and thus serves to distinguish unproblematic desires from problematic desires (i.e., temptations). In the case of unproblematic desires, enactment

of the behaviour is generally what people will strive for unless impeded by external constraints such as lack of opportunity. However, at times collide with other goals and standards, such as when one desires pie when on a diet or a nap during a tedious meeting. In accordance with cybernetic and neural models of self-regulation, we assume that the detection of a conflict is an important triggering mechanism for the third step of the framework, a person's active efforts at resisting desire.

2.1.2.2.2 Difference in Perception

According to Snider in Nasution (2020) differences in perceptions, values and attitudes of individuals or groups over the same problem lead to interpersonal or intergroup conflicts. Differences in views can lead people to undergo conflicts. In line with Snider, Bell (2002) suggests six reasons for conflict: conflicting needs, conflicting styles, conflicting perceptions, conflicting goals, conflicting pressures, and conflicting roles. Brett Hart (2000) discusses two additional causes of conflict: different personal values and unpredictable policies. This brings the total causes for conflict to eight.

2.1.2.2.3 Conflicting Needs

Whenever individuals compete for scarce resources, recognition, and power, conflict can occur. Since everyone requires a share of the resources (lands, supplies, commodities, or wealth) to finish what they are tasked to do (Hart, 2002), it should come as no surprise when the "have-nots" gripe and plot against the "haves" (Bell, 2002).

2.1.2.2.4 Conflicting Styles:

Because individuals are individuals, they differ in the way they approach people and problems. Each individual needs to understand their own style and learn

how to accept conflicting styles (Bell, 2002). In other words, conflicting styles can mean having different methods in doing something; some individuals or parties tend to exact certain methods to obtain certain results, and others tend to exact different methods.

2.1.2.2.5 Conflicting Perceptions

Just as two or more workers can have conflicting styles, they can also have conflicting perceptions. They may view the same incident in dramatically different ways (Bell, 2002). Resentment and conflict can also occur when one party is viewed as more valuable to the group than others (Hart, 2002).

2.1.2.2.6 Conflicting Goals

Confliction goals is where individuals may have different viewpoints and perspectives about an incident, plan, or goal. Problems can occur when individuals are responsible for different duties in achieving the same goal (Bell, 2002).

2.1.2.2.7 Conflicting Pressures

Conflicting pressures can occur when two or more individuals or parties are responsible for separate actions with the same deadline even with different objectives. (Hart, 2002) or it can occur when two individuals or parties are given the same objectives with the same deadline but are incentivised differently, which is one of the forms of differential treatment.

2.1.2.2.8 Conflicting Roles

Conflicting roles can occur when an associate is asked to perform a function that is outside his job requirements or expertise or another associate is assigned to perform the same job. This situation can contribute to power struggles for territory.

This causes intentional or unintentional aggressive or passive-aggressive (sabotage) behavior. Everyone has experienced situations where individuals have wielded their power in inappropriate ways (Hart, 2002).

2.1.2.2.9 Different Personal Value

Conflict can be caused by differing personal values. People as individual beings have different perceptions on their values as well as their understanding of how society around value them. The most infamous conflict caused by different personal value known to men in modern times is slavery in United States of America where African people were taken from their land and brought back to United States of America as early as the seventeenth century to work on the new land as slave simply because they were considered to be the lesser-beings, therefore having their lives valued next to nothing. Before the slavery was outlawed in the twentieth century, Jim Crow enforced the racial segregation law in which he imposed the law to segregate African-American from public access and facilities. Segregation leads to unease, suspicion, and ultimately, conflict (Hart, 2002) with the disadvantageous party revolting towards the abolition of said segregation.

2.1.2.2.10 Unpredictable Policies

Whenever policies are changed, inconsistently applied, or non-existent, misunderstandings are likely to occur. Individuals need to know and understand rules and policies; they should not have to guess. Otherwise, unpredictable things can occur such as people doing wrong things unknowingly or people getting away with crimes. The absence of clear policies or policies that are constantly changing can create an environment that is ripe with uncertainty and therefore, conflicts (Hart, 2002).

2.1.4 Conflict Resolution

Regardless of the severity of the conflict, there are differing approaches to deal with the incompatibilities that exist. Conflict can result in destructive outcomes or creative ones depending on the approach that is taken. If we can manage conflict creatively, we can often find new solutions that are mutually satisfactory to both parties. Sometimes this will involve a distribution of resources or power that is more equitable than before, or in creating a larger pool of resources or forms of influence than before. Creative outcomes are more probable when the parties are interdependent, i.e., each having some degree of independence and autonomy from which to influence the other, rather than one party being primarily dependent on the other. Given interdependence, three general strategies have been identified that the parties may take toward dealing with their conflict: win-win, win-lose and lose-lose.

As the introduction of this research has established, conflict is an inseparable aspect of a story. You can even say there is no story without conflict, regardless how serious the conflict is. So, one must ask the question: how does the character, this research focuses on the protagonist, resolve the conflict the protagonist is presented with. Is it wise to give in? Is it necessary to push back? Is it noble to compromise? These are the common questions an individual or a party asks themselves when they have to resolve the conflicts coming their way. There are examples where conflicts lead to the betterment of everybody involved, but there are also instances where everybody involved in a conflict are destroyed beyond repair.

There are ways to resolve conflict that are often referred to as “styles” and tend to show up clearly in us all when tense situations occur. They include our attitudes, or mind state (self-talk), and the actions we engage in. The three styles are known as the aggressive style, the submissive style, and the assertive style. Only the

assertive style includes managing anger and conflict. The other two usually allow anger in conflict situations to lead to destructive outcomes. All of the strategies for managing anger and conflict described in this chapter and Chapter Five are assertive strategies; they are part and parcel of the assertive style (Dunne, 2003).

2.1.4.1 The Aggressive Style

This is where people who are aggressive with other people have a “me first” attitude. Many aggressive people are seen as pushy, hotheads or bullies. Others can appear to be sensitive and even charming but in truth are not concerned with anyone’s well-being but their own. Aggressive people are known for not playing fair. They will take advantage of others whenever they get the chance. They frequently try to intimidate and overpower others with subtle or clearly stated threats. Sometimes they are hostile and use harsh words as well as other forms of verbal violence. Sometimes they become physically violent (Dunne, 2003).

According to Dunne (2003) these are the common ways that aggressive people act.

1. These people intentionally attack, take advantage of, humiliate, hurt, and put other people down.
2. They are usually outraged if anyone treats them the same way.
3. Sometimes they act covertly like gossiping, or starting ugly rumours.
4. If someone behaves offensively towards them, they immediately counterattack.
5. They jump to conclusions and react to situations based on assumptions that are often not correct.
6. They surround themselves with people they can easily control.

2.1.4.2 The Submissive Style

This is the style where people generally feel insecure and frequently show it. They are often afraid to stand up for themselves and frequently allow other people take advantage of them. Submissive people are known to put themselves down, apologize when they should be the one apologized to, and constantly seek the approval of others (Dunne, 2003).

According to Dunne, submissive people permit others to hurt, humiliate, or take advantage of them. They frequently grovel and make negative statements about themselves. If someone behaves offensively toward them, they immediately give in and give way. They rarely speak up with their opinion, or ask questions about situations they don't understand. They allow themselves to be chosen as companions by people who easily control them.

According to Dunne, submissive people act certain ways. Some examples are:

1. Submissive people permit others to hurt, humiliate, or take advantage of them.
2. They frequently grovel and make negative statements about themselves.
3. If someone behaves offensively toward them, they immediately give in and give way.
4. They rarely speak up with their opinion, or ask questions about situations they do not understand.
5. They allow themselves to be chosen as companions by people who easily control them.

2.1.4.3 The Assertive Style

The assertive style means that assertive people do not resort to the tactics of aggressive people, but they are not submissive either. They stand up for themselves

while remaining cool and calm. They are respectful, but direct, about their feelings, needs, and desires. They are confident and they know their rights. However, they know and respect the rights of others as well (Dunne, 2003).

According to Dunne, assertive people express themselves openly and honestly to communicate their feelings, wants, and needs without demanding them. They show respect for the feelings, wants and needs of others. They understand that each individual has a point of view. If someone's behaviour toward them is offensive they ask what the problem is without attacking back or becoming defensive. When they do not understand what is going on they ask questions. They select companions who are also assertive.

Regarding the assertive way, Dunne also gives additional examples on how people with assertive style behave. Those are:

1. Assertive people express themselves openly and honestly to communicate their feelings, wants, and needs without demanding them. They show respect for the feelings, wants and needs of others. They understand that each individual has a point of view.
2. If someone's behaviour toward them is offensive they ask what the problem is without attacking back or becoming defensive.
3. When they do not understand what is going on they ask questions.
4. They select companions who are also assertive.

2.2 Related Study

In his journal *The Analysis of Conflict of the Main Character in the Movie "I Am Sam"*, Bramadhita & Qomariana (2020) focuses on describing the category and function of the main character and the external conflicts of the main character. The

movie *I Am Sam* (2001) was analysed by categorizing the main character. The data of this study were taken from a movie titled *I Am Sam* (2001). The data were collected through documentary method, by watching the movie and were then by marking and taking notes of parts of the movie which are related to the study. The data then were categorized based on the theories. The American drama film *I Am Sam* (2001) which is the compelling story of Sam, a mentally-challenged father raising his daughter Lucy with the help of a unique group of friends. The category and function were analysed based on the theory proposed by Wellek and Warren (1995) who divide character into two types, static and dynamic characters; the analysis also included Protagonist and Antagonist characters.

The conflict was analysed based on the theory of literature proposed by Kenney (1996) who divides conflicts into two types, external and internal conflicts. But in the movie, the only external conflict occurs. The analysis brought some conclusions. Sam, as the main character, has a mental disorder, described as a really kind-hearted person. He also had a big willingness, even so many challenges he should pass to live with his daughter, he still tried so hard to do it. After so many people hurt his feeling, he was still kind and did not do bad things to them. The conflicts all passed with him being a kind and honest person. Their research formulates the problems such as: What the category and function of the main character are in the movie *I Am Sam* (2001) and What kinds of conflict of the main character were found in the movie *I Am Sam* (2001). Their aims were to find out the category of the main character in the movie and the kinds of conflict occurring to the main character in the movie *I Am Sam* (2001). The data were collected through observation method, and the technique applied was documentation. The steps of collecting data are: first, watching the movie; then, finding the important scenes; and

taking note of the conversations between all characters to find out which part can be described based on their roles

Finally, the collected data were classified to meet the intended categories. In the movie *I Am Sam* (2001), there are two intrinsic elements that have been analysed, they are the category and function of the main character and the external conflict of the main character. The main character in the movie is Sam. Sam belongs to the category of static character, because from the beginning until the end of the movie he mostly just thinks about his daughter Lucy. \And, as a function, Sam belongs to the protagonist character. Because he gets that kind-hearted, pure, honest, positive mind all along in the movie.

The external conflict between Sam and other character in the movie are mostly the arguments about Lucy. There are 3 supporting characters analysed for having conflicts with Sam; they are Annie (his neighbour), Lucy (his daughter), and Rita (his lawyer). The main character is represented by Sam Dawson who is described as a very kind-hearted character.

For the second related research, Hamzah Sya'bani Nasution, M. Manugeran, and Purwarno Purwarno (2020) published their research titled *Causes of Conflict in Habiburrahman El-Shirazy's Novel Bumi Cinta*. The research is concerned with the causes of conflicts in Habiburrahman El Shirazy's Novel *Bumi Cinta* which was published in 2019. The causes of conflicts derived from internal and external factors are the focus of the study. Through this study it is found that Ayyas can protect himself from the temptation that attacks his faith. He also surrenders himself to God so that he could be saved from all disturbances that come at any time to him. He is very angry with Linor who regards that his religion is a primitive one. The method used to analyse the causes of the conflict in this study is literary descriptive approach

proposed in which it is shown that qualitative research methods are complex, changing and contested field site of multiple methodologies and research practices. The research results show that the main character faces internal as well as external conflicts in the forms of temptation and difference in perception.

The research concludes that conflict constitutes a social process between two persons or more in which one of them tries to defeat another one by destroying him/her or making them helpless. Then conflict also arises when two or more individuals or groups think differently, caused by different perceptions that different individuals hold about the same object or goal. Conflict is always there in the life of human being whether it is internal conflict or external conflict. The main character of Habiburrahman El Shirazy's novel *Bumi Cinta* experience conflicts caused by temptation and difference in perception, both from internal and external factors. And for both factors, the main character has to struggle hard to overcome all the problems; and that is the reason that from the very beginning it is seen and stated that facing conflicts, either internal or external, is a very complicated matter. And owing to a firm principle, the main character could overcome all the conflicts well.

Third, and lastly, Tri Mauli Dina and Andang Suhendi (2019) in his research *Family Conflict in E. Lockhart's Novel "We Were Liars"* discusses the causes of the conflict in the family in E. Lockhart's novel *We Were Liars* (2014). There are there causes of the conflict in the family occurred in the novel. They are different social system, different personality, and needs. The method used in analysing the topic in this paper is qualitative research method. The theory of the types of the causes of conflict used in this analysis is following Wirawan. The first cause is the different social system. This cause deals with different ethnicity and status which are found in the novel. The second is different personality. This cause is triggered by greed,

selfishness, and anger. Some characters in the novel show such personalities. Then, the third is needs. The needs of treasure and inheritance result in conflict in the family in the novel. Thus, it can be found that the family conflicts in the novel are due to three main causes; they are the different social system, the different personality, and the needs.

The research concludes that conflict in the family in E. Lockhart's novel *We Were Liars* that the causes of conflicts in family in the novel could be classified into three types, namely different social system, different personality, and needs. The different social system that occurred is such as different ethnicity and status in the society. Personality that frequently caused conflicts are someone's bad personality such as greed, selfishness, and anger. Harris Sinclair had three daughters, Penny, Bess, and Carrie. Finally, needs also become the cause of conflicts.