

**INNER CONFLICT OF THE MAIN CHARACTER IN  
THE NOVEL *THE RETURN OF THE NATIVE* BY  
THOMAS HARDY**



*A Thesis*

*Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial  
Fulfilment for The Requirement to Obtain Sarjana Degree in English*

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**ENGLISH LITERATURE STUDY PROGRAM  
FACULTY OF CULTURAL SCIENCES  
HASANUDDIN UNIVERSITY  
2024**



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THESIS

INNER CONFLICT OF THE MAIN CHARACTERS IN THE NOVEL *RETURN OF THE NATIVE* BY THOMAS HARDY

BY

FIKRI HAIKAL

Student ID Number: F041191114

It has been examined before the Board of Thesis Examination on Friday, 02 August 2024 and is declare to have fulfilled the requirements.

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On August 02, 2024, the Board of Thesis Examination has kindly approved a thesis by Fikri Haikal (F041191114) entitled “Inner Conflict of The Main Characters in the Novel *The Return of The Native* By Thomas Hardy” submitted in fulfillment of one of the requirements to obtain *Sarjana* Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, August 2<sup>nd</sup> 2024

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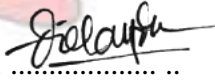
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With reference to the letter of the Dean of Cultural Sciences Number 1936/UN4.9.1/KEP/2023 regarding supervision, we hereby confirm to approve the thesis draft by **Fikri Haikal** (F041191114) to be examined at the English Department, Faculty of Cultural Sciences.

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Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except quotations and references.

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

*Assalamu'alaikum Wr.Wb*

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So the writer can complete this thesis with the title "The Inner Conflict of Main Characters Return of the Native By Thomas Hardy" which is one of the requirements for finishing the study on English Literature in Faculty Cultural Sciences, Hasanuddin University.

The writer of this thesis faced many obstacles and challenges, but with the blessing and grace of Allah everything that is difficult can become easy, so that this thesis can be completed, even though it is in a simple form. With the realization of this thesis, the author realizes that there are still many deficiencies that need to be corrected. Hence as the compiler, The writer sincerely request criticism and suggestions to improve this thesis.

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Makassar, June 2024  
The writer,

**Fikri Haikal**



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## ABSTRAK

**Fikri Haikal.** 2024. *Konflik Internal Tokoh Utama dalam novel karya Hardy berjudul The Return of The Native* (Dibimbing oleh **Muhammad Syafri Badaruddin dan Abbas**)

Skripsi ini mengkaji konflik internal masing-masing tokoh utama dalam novel *The Return of the Native* karya Thomas Hardy, melalui sudut pandang pendekatan strukturalisme. Penelitian ini bertujuan untuk menjelaskan kompleksitas konflik karakter utama dan dampaknya terhadap sesama karakter dan narasinya.

Dengan menggunakan metode deskriptif kualitatif, penelitian ini menyelidiki stuktur novel yang dikaji dari karakter, latar, alur dan tema dari novel. Melalui pendekatan Strukturalisme, penelitian ini juga menyelidiki tentang bagaimana konflik batin setiap karakter utama terwujud dalam interaksi mereka dengan masing-masing tokoh utama dan dampaknya pada karakter minor pada novel. Tesis ini berfokus pada pengkajian struktur pada novel dengan melihat konflik batin yang terjadi setiap karakter utama melalui dialog-dialog dan narasi dalam novel. Kerangka kerja ini memberikan pemahaman yang lebih mendalam tentang ambisi idealis karakter utama, rasa tanggung jawab, dan kekecewaan pribadi.

Temuan ini mengungkapkan bahwa konflik yang muncul dari tokoh utama dari novel ini adalah ambisi idealis, rasa tanggung jawab, kekecewaan pribadi dan hubungan yang menjadi kunci utama novel ini dan mengarah pada tragedi sentral dalam novel. Tokoh minor juga berfungsi sebagai cerminan perjuangan tokoh utama dalam menghadapi konflik batinnya.

**Kata kunci:** *konflik internal, tokoh utama, Pendekatan Strukturalisme, Thomas Hardy, novel The Return of The Native.*



## ABSTRACT

**ikri Haikal.** 2024. *Inner Conflict of The Main Character in Hardy's The Return Of The Native* (Supervised by **Muhammad Syafri Badaruddin** dan **Abbas**)

This thesis examines the internal conflict of each main character in the novel *The Return of the Native* by Thomas Hardy, from the perspective of a structuralist approach. This research aims to explain the complexity of the main character's conflict and its impact on fellow characters and the narrative.

Using qualitative descriptive methods, this research investigates the structure of the novel which is studied from the characters, setting, plot and themes of the novel. Using Structuralism approach, this research also investigates how the inner conflicts of each main character manifest in their interactions with each main character and their impact on the minor characters in the novel. This thesis focuses on studying the structure of the novel by looking at the inner conflicts that occur in each main character through the dialogues and narration in the novel. This framework provides a deeper understanding of the main character's idealistic ambitions, sense of responsibility, and personal disappointment.

These findings reveal that the conflicts that arise from the main character of this novel are idealistic ambition, sense of responsibility, personal disappointment and relationships which are the main keys to this novel and lead to the central tragedy in the novel. Minor characters also function as a reflection of the main character's struggle in dealing with his inner conflict.

**Keywords:** *inner conflict, main characters, Structuralism Approach, Thomas Hardy, novel The Return of The Native.*





## CHAPTER I INTRODUCTION

In this chapter, the writer explains the introduction of the research, consisting of the Background of The Study, Identification of The Study, Research Question, Objective of The Study, and Sequence of The Writing.

### 1.1. Background of The Study

The development of literary works cannot be separated from the birth of new writers with various works. One of the works of the authors who participated enliven the world of literature is prose. Prose in the world of literature is also called with fiction which is a fictitious or imaginary story from the author for provide entertainment to the reader which is filled with fantasy and imagination by the author to bring the story to life. Literary works that are always in demand by the public from time to time is a novel. It gives the impression of being broad and detailed.

Literary work is identical with a fiction. According to Klarer (2004), although this old classification is still in use, the tendency today is to abandon the term “epic” and introduce “prose,” “fiction” or “prose fiction” for the relatively young literary forms of the novel and the short story. It means that fiction refers to narrative prose, those are novel and short story. The world knows prose literature (English: prose) as one of the literary genres in addition to other genres. The prose in the sense of literature is also called fiction, narrative text or narrative discourse.



literary work is a replica of real life in the form of fiction, such as short novels, and dramas.

The citation above explains that literary work as replica of real life, it means literary work can be enjoyed, understood, and can be used by the community just like in reality. Literary works can be created due to the author's inner experience in the form of interesting world events or problems so that imaginative ideas expressed in the form of writing and literary works contribute to the values of figures and society's demands, this is a reciprocal bond between literary works and society.

In literary works, characters are the main aspect. According to Bennet and Royle (2015), characters are the life of literature. Characters in the literary works are portrayals of human beings in real life. The author uses characters as a messenger of the moral values of the story to the readers. A life of the characters is in a fictional world, so they have to act as suitable as their characterization. Characterization is its way of showing the attitude of character. Characterization refers to the way an author helps the reader to know a character (Tomlinson and Lynch-Brown, 2002). It means characterization is the painting of a clear picture of someone who is featured in a story. So, it can be concluded that characterization is the identity of the character in the story. The roles of all characters are not always similar, as viewed from the role sector or the important phase of a character in the story.

The discussion regarding the characters was explained further by Abrams (1999: 33). Abrams said that the major character is an important figure who is the a literary work. The major characters fill the biggest action in the story, vities determine the plot and ultimately the outcome of their journey as



the major character. However, the major character is not always the protagonist. A protagonist is a pivotal character entangled in a struggle. Based on their role in the narrative—that is, whether they help or impede conflict resolution—the main characters are named. The primary character in this study was referred to as the significant character. Minor characters typically don't have much of an impact on the story. Minor characters solely exist to help the main characters, either by helping to resolve their conflicts or by getting in the way. Put another way, minor characters only have a minimal impact on how the plot unfolds.

Various things can be discussed in a literary works, the author can reveal the hidden things in humans or characters in literary works, such as conflict. There are many different definitions of conflict, and finding a single, all-encompassing term is challenging (Davies, 2007). In novels, conflict is an element that has a central position in every story because conflict makes the story exciting. It means that conflict is able to determine how good literary work is. The conflict builds the plot of the story and provides crucial tension in a story which creates the story to be more attractive. As a result, it makes the readers curious and lets them the story up to the end. Besides this, conflict can influence the readers in any situation for instance sad, happy, scared, suspense, others.

The main conflict is always fundamentals, collapsing characters and certain power. A Literary work believes if it is supported by the presence of the s in it. Roberts and Jacobs (2005) state that in fiction works, conflict of



the characters occurs between the characters and also between the characters against the outside force. They encompass the conflict between an individual and other individuals as well as the conflict between an individual and external factors including the environment (natural disasters), society, the community, ideas, and culture and behavior. One can also experience conflict within themselves; this type of conflict arises when a character goes through an internal conflict.

The explanation above shows that conflict can occur between anyone. Regardless of what type of story you are making, conflict will always coexist in a story, making the story feel complete. Even though it is known that conflicts occur between external parties, this does not rule out the possibility that conflicts can occur within the individual or character themselves. This kind of conflict is related to personality and character which makes it difficult for them to solve their problems.

A tragic love story is told in *The Return of the Native*. With the exception of the epilogue, Aftercourses, the entire book is set in and around the confines of Egdon Heath and spans precisely one year and one day. On the eve of Guy Fawkes Night, the story opens with reddleman Diggory Venn, pulling his van behind ponies, making a laborious crossing of the moor. There's a passenger in his van. Venn is transporting a young lady home by the name of Thomasin Yeobright. Thomasin had intended to wed Damon Wildeve, a notoriously erratic local

..., earlier that day, but the wedding was postponed due to a mistake in the certificate.



Venn loves Thomasin, but his love must be one-sided because Thomasin is going to marry Damon Wildeve. One day when they were about to get married, their marriage was canceled because there was a problem with the marriage license. Then came Thomasin's cousin, Clym Yeobright from Paris. He was so lauded by the people of Edgon Heath because he was a young knight Edgon Heath who had just returned from Paris, where he had worked as a jeweler for several years. Between Wildeve and Thomasin's relationship, it turns out that Wildeve has a dark secret. The same night Wildeve is supposed to marry Thomasin, he visits Eustacia Vye, whom he has been dating in secret. Eustacia likes Wildeve, even though she is angry with her plans to marry Thomasin. Both Eustacia and Wildeve hate Edgon Heath and dream of running away.

Despite the fact that Wildeve and Thomasin are married, the dispute gets increasingly complex. Wildeve, who is married to Clym, yet maintains contact with Eustacia. When Wildeve tries to assist Eustacia in traveling to Paris, the conflict becomes more difficult. Eustacia understands that she will have to become Wildeve's mistress if she allows him to assist her. If she chooses to accept, she promises to send him a signal at night. Meanwhile, Clym's rage has subsided, and the following day he writes Eustacia a letter proposing reconciliation. Already, she's waved to Wildeve and gone out into the storm and wind to meet him.



1 the dark, Wildeve waits for Eustacia. Anticipating his intentions,  
1 dispatches Clym to stop him; coincidentally, she also meets Diggory



Venn while scurrying over the heath to find her spouse. Rather than appearing, Eustacia tumbles or tosses herself into the adjacent Shadwater Weir. When they hear the splash, Clym and Wildeve run to look. While Clym moves more cautiously and is also soon at the mercy of the rushing waters, Wildeve boldly follows Eustacia without bothering to take off his coat. Venn gets there too late for the others, but just in time to save Clym.

Thomas Hardy's sixth book to be published is titled *The Return of the Native*. It debuted in a sensationalist journal called *Belgravia*, where it was published in twelve monthly sections from January to December 1878. The book's contentious issues made it difficult for Hardy to find a publisher, although reviews were mostly favorable despite some disagreements. *The Return of the Native* rose to prominence as one of Hardy's most read and well-liked books of the 20th century.

The writer of this study has selected Thomas Hardy's novel *The Return of the Native*. The writer discovers a few intriguing conflicts that highlight several ways that love can be expressed, including acts, symbols, falling in love, and descriptions. The protagonists in this book also go through a lot of marital strife, which keeps them in unresolved conflict until their terrible demise. Furthermore, the conflict stories that are offered have the power to pique readers' interests. The main characters have distinct characterizations, antagonists, and protagonists, allowing the reader to be able to emulate their traits. Because inner conflict

arises in real life, the author decides to investigate it because she wants to see if inner conflict can be applied to the story in a way that can be studied.



The study "Inner Conflict of the Main Character in the Novel *The Return of the Native* by Thomas Hardy" is thus created as a result.

### **1.2. Identification of The Study**

After reading the novel *The Return of The Native* by Thomas Hardy, the writer has found several problems related to the main character:

1. The inner conflicts experienced by the main characters shows of love expression, such symbol, act, falling in love, and description's expression.
2. Conflicts experience of the characters in marriages and unresolved conflicts until the tragic deaths happen.
3. The main character's desire to keep protect the women he loves even though she has been married.

### **1.3. Research Question**

The study of literature, particularly novels, has several facets. Plot, theme, character, characterization, and subject matter are some of these elements. The *Return of the Native* is the only book that the writer examines in this investigation. Moreover, the study's writer restricts the investigation by concentrating on a single facet of the book. That is conflict, particularly the conflict that *The Return of the Native's* main character faces. In light of the background information provided above, the writer developed the following study question:



1. What does the inner conflict of main characters?
2. How does the inner conflict that is experienced by the main characters impact on the other main characters and minor characters?

#### **1.4. Objective of The Study**

Based on the explanation of the background above, the researcher formulated the research question as follows in this research, in line with the problem statement above, the writer described the term as follows:

1. To reveal the inner conflict of the main character with other characters in the novel.

#### **1.5. Significance of The Research**

The result of this study is expected to give contributions to the readers and researcher:

##### **1.5.1 Practical**

The writer hopes that the student at Hasanuddin University, especially for English Department and other readers can know about Thomas Hardy work and ideas. The writer also hopes that from this study of literature, the students can be interested in reading and analyzing Thomas Hardy's work. Generally, this study is expected to make contributions to the improvement of knowledge for readers.

##### **1.5.2 Theoretical**

For the researcher, the result of the study can be used as a reference to conduct the study about literature, especially novel focusing on one of the of literature, particularly conflict.



## 1.6. Sequence of The Writing

This research writing consists of five chapters. The first chapter is the introduction that contains background of writing, identification of the problems, statement of problems, objectives of the study and sequence of the chapter. The second chapter literature review contains previous study, structuralism approach (character, setting, plot theme), and concept of conflict. The third chapter consists of methods the writer uses in analyzing the novel, including method of collecting data, method of analyzing data, and the procedure of the research. The fourth chapter is the central part of the analysis. It consists of the intrinsic elements of the novel such as character, plot, setting, and theme and will be analyze by structuralism approach the last is fifth chapter which includes conclusion and suggestion. This last chapter describes the summary of the whole study in this research.



## CHAPTER II

### LITERATURE REVIEW

In this chapter, the writer discusses Literary Preview, which consists of Previous Study, Structuralism Approach, and Marginalization in literary work.

#### 2.1. Previous Studies

There has been a lot of studies that have been on this topic. Prior research is consulted in order to comprehend places where related or pertinent subjects have been discussed in relation to the literary analysis that emphasizes the structural approach. The author locates several studies that are connected to this one. There are research by Ismiati Kutik (2012), thesis by Riska Amelia Syamsul (2019), and study conducted by Asrul Hasby (2019).

The first is the research that had been conducted by Ismiati Kutik (2012) entitled "*An Analysis of Conflicts of The Main Character in Thomas Hardy's The Return of The Native*". This novel has a historical genre and the research was aimed to analyze the conflict of the main character in *The Return of The Native* Novel By Thomas Hardy. The result of this research is found that the main character's conflict presented physical, sociological, and psychological conflict. Furthermore, The contribution of main character to build the plot is when the main character's conflict happens and it is caused by love, jealousy, and misunderstanding (Kutik, 2012: 58).

The second is thesis by Riska Amelia Syamsul entitled "*Inner Conflict of Characters In Greene's The End of The Affair*". Theory of conflict and analysis are used in analyzing research issues (inner conflict of the main





characters). Based on the analysis, found that Maurice Bendrix's obsession to get Sarah is determined by many aspects, including Sarah is still Hendry's wife and has many other lovers. Their relationship was end in 1944 was due to Bendrix's jealousy that made Sarah uncomfortable and her promise to God to leave Bendrix if he was given chance to live. That novel also has various kinds of inner conflict of Maurice Bendrix's character consist of jealousy, obsession, hatred and faith in God (Syamsul, 2019: 62).

The third is Fitri Amriani with her research title *Lady America's Internal Conflict in Kiera Cass's Novel The Elite*. This thesis studied about Lady America's Internal Conflict in Kiera Cass's novel *The Elite*. The problems of this thesis are how Lady America's internal conflict happen and what kind of internal conflict Lady America faced in Kiera Cass's novel *The Elite*. This study analyzes and interprets data using a psychological approach. To accurately and methodically describe the events, this study takes a qualitative approach. The study's findings demonstrate that Oskar, the main character, achieves his happiness as a result of his ability to fulfill his desires following setbacks in his life (Amriani, 2014: 54).

From some of the previous studies above, the writer decided to still conduct research in the same field with different methods, limitations, and different object. The first previous study used the same object of study with this research, Thomas Hardy's *The Return of The Native*. But this research focuses on

character's inner conflict – same focus with the second and the third y study. Another difference, the second study not only has inner conflict



(main character), conflict between characters, but it also involves belief in God (hatred and faith in God). To be able to describe the character's conflict, the writer analyzes it by applying a structural approach.

## 2.2. Structuralism Approach

Structuralism approach is an approach which focused on intrinsic elements of literary work. This approach is known since 1950 in France which believes that literature's project is all about intrinsic. The structuralism approach remains the main focus of the analysis which is explicitly stated in the Chapter Four. The structuralism approach was originally written by René Wellek and Austin Warren in their book *Theory of Literature*. Wellek and Warren introduced structuralism approach which essentially is a study of literary work based on analyzing the internal elements that build the works. They explained in the following as:

Interpreting and analyzing literary works is a logical and natural place to start for work in literary scholarship. Ultimately, our fascination with an author's background, social milieu, and the literary process is only warranted by the works themselves. (Wellek and Warren, 1962: 332).

The citation above emphasizes the importance of focusing on the interpretation and analysis of literary works themselves as the primary starting point for literary study. Which means that prioritizes the intrinsic qualities of literary works and the analysis should begin with a close examination of the literary itself, and from that analysis will make the readers into the personal life of the author or their social context.



Structuralism is structure with closer elements. Each element in structuralism has a meaning that is interrelated with the other elements. This

approach examines literary works as autonomous works and regardless of social background, history, author biographies and everything outside of literary works. In the intrinsic elements there are structure aspects, such as character, plot, setting and theme. A factual structure is a straightforward route with regular details that create a pattern that expresses a theme. The story's factual components become an essential component. Literary devices are another component included in a work of fiction. (Sandelowski, 1991).

Based on the explanation of the structural approach, in this study the author only focuses on the intrinsic elements of the novel. Meanwhile, in general novels have two aspects, namely intrinsic and extrinsic elements. The intrinsic elements of literary work namely character and characterizations, settings, themes, and plot. While the extrinsic elements, analyzes the relationship between content and other disciplines, such as history, religion, and biography.

### 2.2.1. *Characters*

Rollins (2010:5), stated that characters are fictional characters included in the story. Roberts and Jacobs (1995: 20) has also described that characters are the person that present in dramatics of narrative work, who are interpreted by the reader as being endowed with the moral and dispositional qualities that are expressed in what they say in the dialogue and what they do in action.

The citation above points out that readers play a crucial role in interpreting characters. It highlights the dynamic relationship between characters and readers, indicating that characters are not static entities but evolve through their words and actions. This viewpoint aligns with the idea that characters are essential



vehicles for conveying themes, conflicts, and ideas in literature. Overall, it offers a valuable framework for analyzing and understanding characters in narrative works.

Each character sticks with their qualities given by authors. The qualities are moral, intellectual and emotional. How to find these qualities are by discovering their dialogue and their action. In narrative work such as a novel, the reader discovers a number of dialogue and action by the character, because the plot is very complex and involves the character in it.

The qualities such as morality, intellectuality, and emotion are important to build up the story of narrative work. Those things are not presented by the character casually, but there is motivation as the grounds in the character qualities for their act and speech (Abrams, 1999: 33).

The citation above provides a clear and accurate description of how characters' qualities are maintained and revealed in narrative works. It underscores the importance of characters' dialogue and actions as key tools for character analysis. Additionally, it acknowledges the role of complex narrative plots in shaping characters and their interactions. And it offers a solid perspective on character development and analysis in literature.

Furthermore, Abrams said that basically the character can be divided into two categories. The major character is an important figure who is the center of a literary work. The major characters fill the biggest action in the story, their activities determine the plot and ultimately the outcome of their journey as the

acter. However, the major character is not always the protagonist. A list is a pivotal character entangled in a conflict. Based on their role in the



narrative—that is, whether they help or impede conflict resolution—the main characters are named. Minor characters typically don't have much of an impact on the story. Minor characters solely exist to help the main characters, either by helping to resolve their conflicts or by getting in the way. Put another way, minor characters only have a minimal impact on how the plot unfolds.

Judith (2003: 38) asserts that there are various kinds of characteristics.

- 1) The following are characters that are developed:
  - a. Dynamic characters are those that undergo substantial change while working
  - b. Static characters, are the characters that do not change significantly during the work.
- 2) Characters according to the function are as follows:
  - a. *Protagonist*, is the primary character of whole story
  - b. *Antagonist*, is a character who were opposed of the main character. The character in question defies the story's central character objective.

Characters are the main aspect if the reader talks about literary works. According to Bennet and Royle (2015: 60), characters are the life of literature. It means the character is one of the most important things in intrinsic elements. Characters in literary works have their own meaning, which depends on how the author describes them. In the literary works characters are the most important things because characters are the element which always appeared and involved in

characters in literary works are portrayals of human beings in real life.



The author uses characters as a messenger of the moral values of the story to the readers. A life of the characters are in a fictional world, so they have to act as suitable as their characterization. Characterization is its way of showing the attitude of character. Characterization refers to the way an author helps the reader to know a character (Tomlinson and Lynch-Brown, 2002: 25).

The citation above rightly highlights the function of characters as messengers of moral values in a story. In many narratives, characters embody certain virtues or vices, and their actions and decisions serve to convey ethical or moral lessons to readers. And characterization involves the author's techniques for presenting and developing characters, including their physical descriptions, dialogue, thoughts, and actions. These elements collectively shape the reader's perception of a character's attitude, personality, and values.

The important functions of characters also make stories in novels meaningful. However, characterization plays an important role in giving the main character or peripheral behavior a chosen or distinctive personality. Character type characterization categories become several types; Flat and Round characters.

One or two characteristics, which may be summed up in a sentence, define flat characters. Even when they just have a single or double impact on life, a skilled writer may make them unforgettable by adding a unique touch to their appearance, gesture, or word. Round characters, on the other hand, are intricate and multifaceted; a thorough examination of them may take an essay. They are defined by their roundness and the various facets of their interactions with life. (Perrine, 1985: 67-68).



From the explanation, it can be seen that the flat character has one or two characteristics that can make it easier for the author to display both appearance and personality. A flat character in the literary work is a two-dimensional character

that is uncomplicated as compared to the round characters. On the other hand, flat characters are the simple characters in the literary work that does not change throughout the literary work.

Round character requires comprehensive exploration and even needs separated analysis to reveal its possibilities of actual personality, mind or behavior as an object or subject in the novel. Round character is a complex character that has various characteristics and with the story proceeding further, it can change. Round characters are open-end characters as they undergo changes and have more features and characteristics known to the readers as the plot proceeds further.

#### 2.2.2. *Plot*

The plot is a series of events that are arranged systematically in a story and how an event can relate each other more clearly opinions by Stanton (1965: 14), suggested the plot is a story that contains the sequence of events, but each incident is only connected in cause and effect, an event which cause or led to the occurrence of other events. Foster (1980) also explains that a plot is a narrative of events with the emphasis falling on causality.

The aforementioned explanation indicates that an effective plot is one that consists of a series of episodes that have a clear causal relationship to one another.

A crucial component of realistic fiction narratives is causation, which is the idea that something occurs because of another thing. Put otherwise, the central events



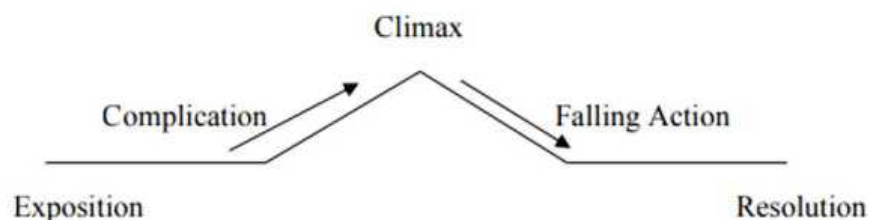
story or novel or the overarching subject that unites the tone, characters, and conflicts are examples of this.



To create a good plot and keep the readers involved in that story, the author needs to build a character's conflict with excitement or suspense. This series of events makes the readers more attracted and comprehend about what they read. In other words, the plot is able to make the readers aware of the events not only as elements of the novel but also as a complicated pattern of cause and effect (Stanton, 1965).

Even though the perspective of Stanton above was quite old, it's still relevant today. Engaging conflicts and well-crafted plots continue to be essential elements of effectiveness in writing a story, whether in novels, films, or other forms of media. And also, the pattern of cause and effect emphasizes that events in a story are interconnected and have consequences, which can enrich the story. It encourages readers to consider the broader implications of plot developments.

A plot, which is a collection of stories incorporated within the work itself, is another name for it. The five stages of a plot include exposition, climax, falling action, resolution, and complication or rising action, according to Pickering and Hoeper (1981). The following is an illustration of the stages diagram:



**Figure 2.1** The Diagram of Conflict Stage



At the beginning of stages is exposition. In this stage, the author presents background information, establishes the scene, sets up the situation, and dates the

action. Secondly is a complication, the other name of this stage is rising action. In this stage, the author introduces the character into several conflicts. After a conflict is developing, the plot moves to crisis or climax, it is the stage where the emotional intensity achieves the top. The next stage is falling action, this stage makes emotion subside and towards to conclusion. The final stage is resolution, it is the stage of conflict solving. As Aristotle in Abrams (1971:133) puts it, "*a plot must be consisting the beginning, the middle and the end, the three stages are important to recognize, especially if we intend to examine the plot of the fictional work in question.*"

Citation above explains that the plot controls how action should be related to each other, how the incident had a relationship with another, how characters should be represented and participated in those actions and how the situations and feelings of characters involved in acts are bound in the unity of time.

### 2.2.3. *Setting*

Setting in literary works is where the story is set, when the historical time of the events, and social circumstances happens in the moment (Abrams, 1999). The setting is important to the audience (especially a book reader) to imagine the whole story. To make the story connected one another, readers need a setting of place for analyzing the right thing to do in a certain place. Time is also important for informing readers or the audience what the character normally does in a specific time of the day. For the setting of social circumstances, much of the

's expressions show. The tense of the environment decides the reader's



feeling through the story. These three types of settings hold an important part of a literary work (Handayani, 2017).

Apart from character and characterizations, there is also a setting in a literary work. According to Klarer (2004: 33), setting is another aspect that is included in prose fiction analysis and relevant to other genres. The term “setting” denotes the location, historical period, and social environment, in which the action of the text develops. Stanton (2007: 35) also defines setting as the environment that surrounds the events in the story. Setting can also be a specific time (day, month, year), weather, or historical period.

The setting of a narrative or dramatic work is the general location, historical time, and social circumstances in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place (Abrams, 1988: 172).

From the explanation above, it can be concluded that setting is important in literary work. This is important to provide information to the reader regarding the time, location, and atmosphere of the story. Setting not only shows those things, but also shows the expression of the character. This distinction is crucial in understanding the broader context of a story as well as the specific physical environment in which particular events unfold. It provides a comprehensive overview of what setting encompasses in literary analysis.

Wellek and Warren (1970: 221) define setting as the environment, particularly the domestic interior, which can be understood as a metonymic or ical manifestation of character. The setting encompasses everything that cter knows and has. Fictional characters, like humans, do not exist in



isolation. Characters become human through interactions with other characters, and they establish identity as a result of their cultural and political allegiances, possessions, jobs, and the locations where they live and move.

The explanation above offers a thoughtful exploration of the role of setting in character development and the interconnectedness of characters with their environment. It encourages readers and scholars to consider setting as a dynamic element that goes beyond physical descriptions and actively contributes to the depth and complexity of literary characters. By comparing fictional characters to real human beings, it's important to create well-rounded, believable characters in literature.

#### 2.2.4. *Theme*

Theme is the biggest picture of the story. Theme should be representing the whole literary work. Theme is a strong sign of the story's genre. The aim of the theme is to give a shape for the audience or the reader to make the literary work recognizable (Stanton, 2007). Theme is the real meaning of the story. Based on Nurgiyantoro (1998), the term 'theme' refers to the fundamental message or central concept that a literary work communicates through the use of similarities and differences.

Stanton (2012) states that theme is the aspect of the story that becomes the main idea and has a similarity to the human experience. The theme describes the experience of humans because it becomes more important when the experience is

le and unforgettable. It is the same with theme because theme is the main  
story that should not be forgotten and memorable when one literature is



mentioned, the theme is the first thing to remember. Same with Stanton, Gordon and Kuehner (1999: 199) also define the theme as the main idea that the author wants to convey throughout the story line. So the story does not only contain events arranged in a chart, but also has a specific purpose.

Explanation above shows the importance of the theme's connection to human experiences, its memorability, and its role as the central idea of a story. Additionally, it underscores the broader purpose of the story in conveying meaningful messages to readers. By specific purpose that author wants to deliver, it reminds readers that literature often goes beyond mere entertainment; it can also be a vehicle for conveying important ideas and exploring human experiences.

In addition, Scholes (1981: 195) says that every fiction or literary works have theme. The theme includes ideas and point of view. The theme can be found by seeing the author, how they present their interest, how to treat a common theme, how they shape a moral, how they use the important speech and important event. The presence of the theme in a literary work is one element in building a story together with other elements to form a unity.

Theme in a story is fundamental. The story that is described by the author will be clear because of the appearance of the theme. This is what makes the theme of the story often called as a guide for the reader to understand the story. There are various themes that can be selected, such as romance, family, education, and others (Rees, 1973: 18).

Furthermore, Rees also stated that the most important function of a theme in literature is to be the unifying element of the whole story. The author created bringing character alive, whether consciously or not, expressed or is basically a behavior guided by the theme chosen and directed.



Through the explanation above, it can be seen that the theme in the literary works will always help readers to create a clear point of view in their heads, so that allows readers to understand the content of the story better intended by the author. Therefore, author needs to create stories with evident themes.

### **2.3. The Concept of Conflict**

History of gender inequality suspected starts in 5000-to-8000 years behind. In the article written by Cosmos Magazine (2021), there are slight differences between the graves of men and women. Other than that, in the cave art from time to time, scenes of the art are most likely picturing hunting of the men, if women are included in the picture, sometimes they are depicted to have signs of injury or a violent death (Cosmos Magazine, 2021).

Conflict is an important part of literary work. Stanton (2007) stated that the two basic elements that build plot are conflict and climax. During the rising action, the main character struggles with some conflict. Conflict is defined as a major disagreement or argument over an important issue. If two persons or groups are in conflict, it means they have a major dispute or quarrel and have yet to reach an agreement. The major battle is always basics, collapsing characters, and a specific power.

Perrine (1985) explained that conflict also can occur between the main character and other characters who are influenced by environmental factors, nature, society, or destiny and one character with another character which can be form of physical, mental, emotional, or moral resistance. Characters can



cause conflict with themselves, with other characters, or with the environment. Because when it comes to conflict, it is always associated with characterizations.

Roberts and Jacobs (1995) stated that in fiction works, conflict of the characters occurs between the characters and also between the characters against the outside force. They include conflicts between individuals, as well as conflicts between individuals and other forces such as nature (disaster), community, society, culture and behavior, and ideas. Conflict can also occur between an individual and himself; this conflict occurs when the character has some type of inner conflict.

The opposition between two characters, between a large group of people, or between protagonist and larger forces such as natural objects, ideas, modes of behavior, public opinion, and the like. Conflict may also be internal and psychological (Roberts and Jacobs, 1995: 16).

From the explanation above, it means the importance of presenting conflict in a story cannot be denied because, without conflict, the plot of a story will not be interesting. Conflict in a literary work can occur because of differences of opinion, revenge, jealousy, betrayal, and so on. Conflict can occur because of an event experienced by the characters in the story, where many events tend to be unpleasant, so the characters feel uncomfortable. Based on that explanation, it can be concluded that conflict has a close relation with character.

In addition, Jones (1968: 30) states that there are two types of conflict that are grouped into two parts, external and internal conflict. In this research focuses on internal conflict only.





### 2.3.1 External Conflict

- a. **Social Conflict:** Social conflict is a conflict that occurs because of social contact between humans. This conflict arises because of the conflict between one character and another. Social conflicts often occur in debates, wars, and other cases involving social relations between humans.
- b. **Physical Conflict:** Physical conflict is conflict involving humans with nature and the environment. It is caused by a clash between a character and the natural environment. Such conflicts are classified as natural conflicts. This type of conflict usually occurs when the character cannot control or make good use of the environment around people. Conflict can arise if there is a mistake in the relationship between humans and nature.

### 2.3.2 Internal Conflict

**Psychological Conflict:** Psychological conflict is human pressure on himself/herself. It is like how the characters feel uncomfortable with the condition of their soul, causing conflict within himself/herself. This type of conflict usually occurs in the form of a character's struggle against himself/herself. Decisions taken by a character affect whether a character overcomes problems within himself/herself or not.

External conflict includes man versus man, man versus nature, man versus society, and man versus fate. External conflict may pit the protagonist against another person, nature, or society (Meyer, 1990: 45). The story's characters may

inst external conflict circumstances and experience internal conflict as a the topics raised. However, this is more complex than internal strife.



Internal conflict is a conflict between characters in literary works, often known as man vs self conflict. This battle exists within the character. Internal conflict occurs when the main character conflicts with himself or herself (Morner, 1998:43). This type of conflict is vital to the character and can only be resolved by the character.

From the explanation above, the writer can conclude that conflict is a struggle that can happen if somebody consists of external and internal conflict. Internal conflict is a conflict of an idea and other ideas, one and himself or herself (psychological conflict). The conflict usually happened in an environment related to the society. On the other hand, the external is a struggle between two people, two groups of persons: one and his environment and even between one and nature (social conflict).

Conflict is a necessary element of fictional literature. Conflict makes the story to be more interesting, the author shows a conflict that the readers have questions about what will happen next in the story. The causes and effects of the conflict have made the reader more curious about the story. Conflict is at the head of the section, and inflicts no action of any meaning full short take place until some conflict introduced (Barnet *et al.*, 1997: 77).

The statement above explains that the conflict is the backbone of the story and provides readers with a pattern and direction to give the sense of the story.

That's why a story needs conflict. With conflict, it makes readers might be more

l in reading and wants to know how it ends.



According to Thomas and Kilmann (1974: 9-14), there are five strategies in dealing with conflict, such as competing, collaborating, avoiding, compromising or negotiating, and accommodating.

- a. Competing, is aggressive actions that concern themselves, suppress other parties and behave uncooperatively. This type of action is carried out when a decision must be made quickly. Choose to defend their respective opinions and try to achieve a win by using the information they have.
- b. Collaborating, listening to each other regarding interests between parties, empathetic communication, and satisfying both parties. In this situation, there is a power balance between the two parties.
- c. Avoiding, occurs when one party avoids discussing problem-solving, behaves unclearly or does not want to build a commitment. Actions like this are usually carried out in situations where there is a danger of physical violence, there is no opportunity to achieve goals, or the situation is complicated and impossible to solve.
- d. Compromising or Negotiation, occurs when each party takes a middle ground. In this action, it is not clear who wins and who loses. This action is effective in situations where both parties or one-party refuses to cooperate while at the same time, a way out is needed and when the end goal is not an important part.



accommodating, occurs when one party sacrifices his/her own interests  
satisfies the other party's interests. This action is taken when one party

realizes that it does not have many opportunities to advance its interests or when there is a belief that acting further can damage its relationship with other groups.



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