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Appendixes

1. Synopsis of Three Selected Short Stories

a. Eveline

Eveline Hill sits at a window in her home and looks out onto the street while fondly recalling her childhood, when she played with other children in a field now developed with new homes. Her thoughts turn to her sometimes abusive father with whom she lives, and to the prospect of freeing herself from her hard life juggling jobs as a shop worker and a nanny to support herself and her father. Eveline faces a difficult dilemma: remain at home like a dutiful daughter, or leave Dublin with her lover, Frank, who is a sailor. He wants her to marry him and live with him in Buenos Aires, and she has already agreed to leave with him in secret. As Eveline recalls, Frank's courtship of her was pleasant until her father began to voice his disapproval and bicker with Frank. After that, the two lovers met clandestinely.

As Eveline reviews her decision to embark on a new life, she holds in her lap two letters, one to her father and one to her brother Harry. She begins to favor the sunnier memories of her old family life, when her mother was alive and her brother was living at home, and notes that she did promise her mother to dedicate herself to maintaining the home. She reasons that her life at home, cleaning and cooking, is hard but perhaps not the worst option—her father is not always mean, after all. The sound of a street organ then reminds her of her mother's death, and her thoughts change course. She remembers her mother's uneventful, sad life, and passionately embraces her decision to escape the same fate by leaving with Frank.

At the docks in Dublin, Eveline waits in a crowd to board the ship with Frank. She appears detached and worried, overwhelmed by the images around her, and prays to God for direction. Her previous declaration of intent seems to have never happened. When the boat whistle blows and Frank pulls on her hand to lead her with him, Eveline

resists. She clutches the barrier as Frank is swept into the throng moving toward the ship. He continually shouts "Come!" but Eveline remains fixed to the land, motionless and emotionless.

Source: <https://www.sparknotes.com/lit/dubliners/section4/> Retrieved 2 Juli 2021

b. A Little Cloud

Eight years ago, Little Chandler saw his friend Gallagher off at the North Wall. Gallagher went off to London, and since then has become a great journalist. Chandler is to meet him that night, and he's growing increasingly excited. He's called "Little Chandler" despite his more or less average height because he gives the impression of being small and childlike. He waits at his desk in the King's Inns, where he works as either a scrivener or clerk, thinking of the people outside the office window and the melancholy of life. He thinks of the books of poetry on his shelves; sometimes he is seized by the desire to read something to his wife, but his timidity holds him back.

His workday ends and he sets off for Corless's, one of Dublin's most cosmopolitan bars and the appointed meeting place. He remembers Ignatius Gallagher as he was eight years ago. He had always been wild, mixing with rough fellows, borrowing money on all sides. Something in him suggested future greatness.

Little Chandler nurses vague dreams of being a poet. The dominant note of his poetry would be melancholy; perhaps some of the English critics would recognize him as one of the Celtic school.

At Corless's, Gallagher greets him enthusiastically. He has aged badly. They talk about their old gang of friends; most have either settled down for unremarkable careers or have gone to the dogs. They talk, Little Chandler shy in the company of his

outspoken friend; among the topics is how Little Chandler has never traveled. The farthest he's been from Ireland is the Isle of Man. Gallagher has knocked about the great cities of Western Europe. Little Chandler finds something upsetting about Gallagher: "There was something vulgar in his friend which he had not observed before" (72). While Gallagher is on the subject of Paris, and the vivacity of its life, Little Chandler keeps asking if Paris is "an immoral city" (72). Gallagher laughs at Chandler's provincial attitudes and shocks him with stories of religious houses in Europe and the wild revelries of the aristocracy.

The conversation turns back to Chandler. He has been married for over a year, and they have a baby boy. Chandler invites Gallagher over to see the wife and child, but Gallagher time in Ireland is too short and busy to permit a visit. The next time Gallagher comes, the men say, and to clinch it, at Chandler's insistence, they have another drink. Little Chandler feels the difference between his life and Gallagher's. He can't help but be jealous; he's Gallagher's superior in birth and education, but Gallagher has been so much more successful.

The subject of marriage comes up. Gallagher says he may never get married, and that if he does it won't be for a while yet. He has no plans to "put my head in the sack"; Chandler says with a touch too much vehemence, "You'll put your head in the sack . . . like everyone else if you can find the girl" (76). Gallagher says that if he does marry, it will be for money.

Later that night, Chandler is at home holding his baby. He came home late and forgot to get the coffee for his wife. His wife Annie went out herself to do some late shopping, putting the sleeping baby into his arms. Looking at his wife's picture, he resents her for not being a voluptuous exotic woman of the continent. All of the

furniture, chosen by Annie, seems "prim and pretty." He feels as if he is imprisoned. He opens a volume of Byron's poems, and reads a rather trite poem with a melancholy tone. He wonders if he could express himself in such a way. As he tries to get through the poem, the child wakes up and starts to cry. He tries to soothe it, but when the child keeps crying he bends toward the child's face and screams "Stop!"

After that, there's no calming the child. Annie comes home, and the boy is still crying. She angrily asks Chandler what he's done to it. She tries to calm him. Chandler stands by, tears of remorse in his eyes.

Source: <https://www.gradesaver.com/dubliners/study-guide/summary-a-little-cloud>
[Retrieved 2 Juli 2021](#)

c. A Painful Case

A predictable, unadventurous bank cashier, Mr. Duffy lives an existence of prudence and organization. He keeps a tidy house, eats at the same restaurants, and makes the same daily commute. Occasionally, Mr. Duffy allows himself an evening out at the opera or a concert, and on one of these evenings he engages in a conversation with another audience member, Mrs. Sinico, a striking woman who sits with her young daughter. Subsequent encounters ensue at other concerts, and on the third occasion Mr. Duffy sets up a time and day to meet purposely with her. Because Mrs. Sinico is married and her husband, a captain of a merchant ship, is constantly away from home, Mr. Duffy feels slightly uncomfortable with the clandestine nature of the relationship. Nevertheless, they continue to meet, always at her home.

Their discussions revolve around their similar intellectual interests, including books, political theories, and music, and with each meeting they draw more closely together. Such sharing gradually softens Mr. Duffy's hard character. However, during

one of their meetings, Mrs. Sinico takes Mr. Duffy's hand and places it on her cheek, which deeply bothers Mr. Duffy. He feels Mrs. Sinico has misinterpreted his acts of companionship as sexual advances. In response, he cuts off the relationship, first by stopping his visits and then by arranging a final meeting at a cake shop in Dublin, deliberately not at Mrs. Sinico's home. They agree to end the relationship, but Mrs. Sinico's emotional presence at this meeting suggests she is less willing to say goodbye than is Mr. Duffy.

Four years pass. One evening, during his usual dinner in town, Mr. Duffy reads a newspaper article that surprises him enough to halt his eating and hurry home. There, he reads the article, entitled "*A Painful Case*," once more. The article recounts the death of Mrs. Sinico, who was hit by a train at a station in Dublin the previous evening. Witness accounts and the coroner's inquest deem that the death was caused by shock or heart failure, and not injuries from the train itself. The article also explains that Mrs. Sinico was a drinker and had become increasingly detached from her husband over the past two years. The article concludes with the statement that no one is responsible for her death.

The news of Mrs. Sinico's death at first angers but later saddens Mr. Duffy. Perhaps suspecting suicide or weakness in character, he feels disgusted by her death and by his connection to her life. Disturbed, he leaves his home to visit a local pub, where he drinks and remembers his relationship with her. His anger begins to subside, and by the time he leaves to walk home, he feels deep remorse, mainly for ending the relationship and losing the potential for companionship it offered. Upon seeing a pair of lovers in the park by his home, Mr. Duffy realizes that he gave up the only love he'd experienced in life. He feels utterly alone.

Source: <https://www.sparknotes.com/lit/dubliners/section11/> Retrieved: 2 July 2021

2. Biography of James Joyce

James Joyce was an Irish author who experimented with ways to use language, symbolism (having one thing to stand for another), interior monologue (characters talking to themselves), and stream of consciousness (the uninterrupted, continuous flow of a character's thoughts).

James Joyce was born on February 2, 1882, in Rathgar, Ireland, a suburb of Dublin, Ireland. His father had several jobs including a position as tax collector for the city of Dublin. His mother, Mary Jane Murray Joyce, was a gifted piano player.

James's father was not very successful, and the family had to move fourteen times from the time James was born until he left Ireland.

Joyce was educated entirely in Jesuit (a Catholic religious order) schools in Ireland. He did very well in the study of philosophy (the study of humans and their relationship to the universe) and languages. After his graduation in 1902, he left Ireland for the rest of his life. After that he lived in Trieste, Italy; Zurich, Switzerland; and Paris, France, with his wife and two children.

Most of Joyce's fiction is autobiographical, that is, it is based on his own life experiences. Even though he left his native country, his work is based mainly on Ireland, family, and Roman Catholicism.

Joyce's *Dubliners* is a collection of fifteen short stories. He finished writing the work in 1904, but it could not be published until ten years later because the British government thought it contained things that offended the king. *A Portrait of the Artist as a Young Man*, published in 1916, is a semi-autobiographical (based on the author's own life) novel of adolescence (the teenage years). It is the story of Stephen Dedalus, a young writer who rebels against the surroundings of his youth. He rejects his father, family, and religion, and, like Joyce, decides at the novel's close to leave Ireland. His name comes from Greek mythology (stories that tell of gods or explain natural occurrences). In the myth Dedalus made a maze to hold the Minotaur (a monster that was half man and half bull). He was jailed in the labyrinth with his son, Icarus. In order to escape, he made wings of feathers and wax, but Icarus flew too near the sun, which melted the wax causing him to die when he plunged into the sea. For Joyce and others after him, Stephen Dedalus became a symbol for all artists. Stephen appears again in *Ulysses*, perhaps Joyce's most respected novel.

(Originally adopted from: <https://www.notablebiographies.com/Jo-Ki/Joyce-James.html#ixzz6zHCMUimO> accessed: 30 juni 2021)