

## CHAPTER I INTRODUCTION

This chapter consist of seven elements; background of study, identification of problem, scope of problem, research question, objective of study, significance of study, and sequence of chapters.

### 1.1 Background of Study

Justice is one of the key issues often discussed in relation to minority groups and those who are oppressed. Traditional liberal views of justice usually focus on individual rights, but they often miss the specific needs and problems faced by minority groups (Goodin and Pettit, 2019: 334; Syahid et al., 2024). These groups often experience discrimination, unfairness, and unequal treatment in different areas of life. This is an important issue because it shows that social problems still exist in many communities (Suleman et al., 2021). Research on justice for marginalized people is important to understand how injustice happens and how it affects their lives (Baharuddin & Arafah, 2021). By studying this issue, a deeper understanding of equality and potential solutions for creating a more just society can be achieved.

Literature has consistently acted as a medium to expose social injustices and inspire societal transformation, playing a crucial role throughout history (Rauf, 2025; Arafah et al., 2024). Literature is a form of artistic expression that stems from human creativity, where the author's imagination transforms thoughts and emotions into written works with high aesthetic value (Mutmainnah et al., 2022: 350). In literary works, the experiences of marginalized individuals, including the injustices they face, can be depicted in depth (Siwi et al., 2022). A literary work is a product of human creativity, shaped by ideas, thoughts, and imagination, resulting in a text of significant artistic and intellectual value (Manugeran et al., 2023). Writers utilize language as a tool to convey communication and build interactions between characters within the narrative (Afiah et al., 2022: 213). Beyond character interaction, literature also offers a wider lens through which complex themes such as justice and discrimination can be explored and better understood, making it a powerful medium for reflecting social and moral issues (Sunyoto et al., 2022).

In the realm of literature, E.M. Forster, a prominent author from the classical era, frequently produced works that engaged with the pressing social issues of his time.



ntly serve as reflections of the social and cultural realities of a  
lith et al., 2024). Edward Morgan Forster, better known as E.M.  
st, short story writer, essayist, and librettist from England (born  
died on June 7, 1970). By the age of thirty, Forster had already  
of short stories along with four acclaimed novels: *Where Angels*  
*ongest Journey*, *A Room with a View*, and *Howards End*. After

these early successes, he entered a long period of creative silence, spending over ten years working on what would become his final novel, *A Passage to India*, which was eventually published in 1924 (Moffat, 2010: 5).

*A Passage to India* is set in colonial India and portrays the complex relationship between the British colonizers and the Indian people who are colonized. The story focuses on the trial of Dr. Aziz, an Indian doctor who is accused of assaulting a British woman named Adela Quested. This accusation not only reflects the prejudice and injustice present in colonial society but also demonstrates how cultural differences and power imbalances create conflict. The novel illustrates that justice is not always easily achieved, especially in a system already influenced by power inequalities.

E.M. Forster clearly depicts the social and cultural situation in India during British colonial rule. Although it has long been recognized, the novel remains relevant for further research, especially in examining how elements of the story, such as characters and plot work together to portray the issue of justice. Further research on this novel can provide new insights into how literature reflects complex social issues.

This topic is interesting to explore because there has been limited in-depth analysis focusing on how justice is represented in this novel. Through this study, it will be possible to examine how the relationships among story elements build an understanding of justice within the context depicted by Forster. This research also offers an opportunity to connect the theme of justice in literature with the social realities present in society.

Based on the above discussion, this research is titled "*Exploring Justice Through Conflict in E.M. Forster's A Passage to India.*" The aim of this study is to analyze how the theme of justice is portrayed through the conflicts that occur in the novel. The results of this research are expected to provide a deeper understanding of how literature can be a tool for understanding social issues and justice.

## 1.2 Identification of Problems

In the novel *A Passage to India*, the author identified some of problems. The problems described in the story are:

- 1) Racial prejudice and systemic discrimination under British colonial rule in India.
- 2) Conflicts and injustice within the flawed British colonial legal system.



alienation in a deeply divided colonial society.  
; as a barrier to justice and social harmony.

### problems

ntification of problem, various issues arise within the scope of  
e to India." However, it is imperative for the researcher to

delineate specific areas for investigation. Therefore, this research will focus on examining one key problem point: Conflicts and injustice within the flawed British colonial legal system as portrayed in E.M. Forster's novel "*A Passage to India*".

#### 1.4 Research Question

Considering the background of study, identification of problems, and the scope outlined, the researcher proposed the research questions below:

- 1) What types of conflict are portrayed through the character of Dr. Aziz in E. M. Forster's *A Passage to India*?
- 2) What resolutions does Dr. Aziz make to overcome his internal and external conflicts in his pursuit of justice in E. M. Forster's *A Passage to India*?

By addressing these research questions, the researcher aims to explore the depiction of conflicts and their resolution, shedding light on the influence of personal and cultural tensions in shaping the themes of justice and human relationships in Forster's *A Passage to India*.

#### 1.5 Objective of Study

Based on the provided questions of study, here are the corresponding objectives of the study:

- 1) To examine what types of conflict are portrayed through the character of Dr. Aziz in E. M. Forster's *A Passage to India*.
- 2) To analyze what resolutions Dr. Aziz makes to overcome his internal and external conflicts in his pursuit of justice in E. M. Forster's *A Passage to India*.

#### 1.6 Sequence of Study

The novel "*A Passage to India*" by E.M. Forster offers a vivid portrayal of Indian society during the British colonial era. This research comprises five chapters. Chapter 1 introduces the background of study, identification of problem, scope of problem, questions of study, objective of study, significance of study, and the sequence of chapters. Chapter 2 references a few previous related research relevant to the current research, the theoretical approach used in the research, and also the theoretical background of the research. Chapter 3 delves into the methods the collecting and analyzing the data found in the study. Chapter 4 analysis of the novel, focusing on the structural analysis of and justice. Finally, Chapter 5 concludes the research by igs and offering insights gleaned from the study.



## CHAPTER II LITERATURE REVIEW

This chapter consist of three elements; previous related studies, theoretical background, and pertinent ideas.

### 2.1 Previous Related Studies

The inclusion of previous studies serves to highlight the novelty of this research by exploring similarities and differences between prior works and the present study. Furthermore, these studies will serve as valuable references and supportive data to assist the researcher throughout the implementation of this research endeavor.

The first study is from Delis Aprianti (2022), entitled *The Portrayal of Orientalism and Occidentalism in the Novel 'A Passage to India' by E.M. Forster: Post-Colonialism Approach*, explores the depiction of cultural tensions and ideological constructs between the East and the West as represented in Forster's novel. This research discusses the influences of Orientalism and Occidentalism, analyzing the interactions between British colonizers and Indian society during the colonial period. Using a qualitative method grounded in Edward Said's post-colonial theory, the study investigates how Forster critiques colonial ideologies and stereotypes through his narrative. The purpose of this study is to offer a deeper understanding of the complexities of East-West relationships and the impact of colonialism on cultural perceptions.

The second study is from Mulawarman, et al. (2021), entitled *Study of Structuralism with Robert Stanton's Perspective in a Novel Every Night Is Separated by Alfiansyah on Language Learning Based*, applies Robert Stanton's structuralist approach to analyze the narrative elements and intrinsic structures of Alfiansyah's novel *Every Night Is Separated*. It examines how character development, plot construction, and thematic elements contribute to the novel's overall meaning, emphasizing the role of structure in shaping interpretation. Using a structuralist framework, the study explores the interconnectedness of literary components and their influence on readers' comprehension. The study aims to describe Robert Stanton's structuralism as a literary framework for constructing the novel *Every Night Is Separated* by Alfiansyah while also examining the novel from a gender perspective.

The third study is from Niken Larasati Kartika Wulan (2019), entitled *Homosexuality by E.M. Forster*, explores the depiction of homosexuality in study discusses the protagonist Maurice Hall's struggle to identity within the rigid and oppressive social norms of early 20th- e object of study is the novel *Maurice*, with the research e method and a psychoanalytic approach to analyze Maurice's well as the societal pressures he faces. The purpose of this



study is to highlight Forster's critique of societal attitudes toward homosexuality and to emphasize the importance of self-acceptance and authenticity in the face of prejudice.

Based on three relevant previous studies, this research shares several similarities with them. The first study examines the same novel, *A Passage to India*. The second study applies the same analytical approach, structuralism approach. The third study, like this research, focuses on the works of E.M. Forster. Despite these similarities, this research differs in key aspects. While the first study also discusses *A Passage to India*, it takes a different theoretical perspective, whereas this research specifically examines justice through conflict. The second study, though using the structuralism approach, applies it to a different literary work, making its focus distinct. The third study, which analyzes another novel by E.M. Forster, differs in its choice of object and thematic concerns. Instead, this research explores *A Passage to India* with an emphasis on justice, conflict, and the novel's portrayal of colonial tensions and legal disparities.

## 2.2 Theoretical Background

### 2.2.1 Structuralism Approach

The theoretical framework utilized in this study to support the writer's analysis is the structuralism approach, which primarily focuses on examining the main character. Structuralism is a key movement in the human sciences that views fields like linguistics and sociology as systems of interconnected parts, emphasizing that human actions and meanings are socially constructed, not natural. (Moghaddas & Dekhnich, 2015). In general, the structuralism approach helps to understand how the elements within a system are related and contribute to forming meaning as a whole (Tang et al., 2025).

In the 1960s, modern literary theories flourished with the introduction of structuralism as a literary theory into the literary-critical institution, alongside the emergence of powerful critiques against it (Chinade, 2012: 125). Simultaneously, structuralism became influential in France, especially among the intellectual circles in Paris. Thinkers like Roland Barthes, Claude Lévi-Strauss, and Jacques Lacan applied structuralist ideas to the fields of literature, anthropology, and psychoanalysis, respectively, highlighting the significance of underlying structures in shaping human culture and behavior.



. They are also the ones who argue that the foundation of structuralism lies in linguistics, specifically in the structuralist method of Ferdinand de Saussure (1857-1913). Although Saussure originally formulated a theory, it was his lecture notes, collected by and published after his death, which led to the birth and development of structuralism in France, officially introduced by cultural

anthropologist Claude Lévi-Strauss, who, in turn, owed much to the founder of the movement, Ferdinand de Saussure (Chinade, 2012: 125).

Structuralism in literature is an analytical approach that examines the fundamental structures that govern literary texts (Yudith et al., 2023). When applied to literary works, structuralism involves dissecting the text to identify its underlying structure (Pusparini et al., 2018). Literary works consist of various intrinsic elements, including plot, theme, character, and setting (Hasyim & Arafah, 2022). These elements are usually referred to as the structure of the story text. In *Theory of Literature*, Wellek and Warren present a structuralism approach to literary works, arguing that the elements of a text are interconnected and form a cohesive structure that gives meaning to the work as a whole.

Based on the theoretical explanation above, the writer focuses solely on analyzing the intrinsic elements of novels, which typically include character and characterization, plot, setting, and theme.

### 1) Characters

Characters and characterization are crucial elements of the intrinsic aspects of a literary work. Through characters, readers can comprehend the narrative, engage with conflicts, and perceive the emotions conveyed by the author (Arafah et al., 2023). Characters is an individual involved in events within a fictional story, shaping the plot in its entirety, with an important role played by the character that can be understood by the reader (Nur'aeni et al., 2024; Asriyanti et al., 2022). In a narrative, characters are generally categorized into two primary roles, the protagonist and the antagonist. In *Poetics* (translated by Butcher, 2013), Aristotle elaborates on the fundamental structure of tragedy in classical literature. Although the terms "protagonist" and "antagonist" are not directly mentioned, his explanation of character and plot lays the conceptual groundwork for these narrative roles. According to Aristotle, a well-constructed tragedy focuses on a central figure who undergoes a reversal of fortune (*peripeteia*) and an internal recognition (*anagnorisis*) due to a tragic flaw (*hamartia*). These structural elements are intended to evoke pity and fear, leading to the emotional purification known as *catharsis*.

#### Protagonist

The protagonist, based on Aristotle's framework, is a noble character who is neither wholly virtuous nor thoroughly evil. Their downfall arises not from immorality but from a mistake or internal weakness. This tragic flaw (*hamartia*) is what triggers



the sequence of suffering and recognition, which ultimately fulfills the emotional and moral objectives of the tragedy. As Aristotle describes:

“The ideal tragic hero is a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty” (Aristotle, 2013, sec 13).

This characterization emphasizes the human complexity of the protagonist and their central role in conveying moral and emotional depth.

## 2. Antagonist

Although Aristotle does not use the term antagonist, the concept is reflected in his discussion of conflict and dramatic action. The antagonist may take the form of a person, societal force, or fate that opposes the protagonist’s goals and contributes to their tragic end. Aristotle highlights the necessity of conflict to create a “complex” plot, which is characterized by moments of reversal and discovery. He writes,

“A perfect tragedy should... be complex and not simple, and... imitate actions which excite pity and fear... [and] depend for their effect on complication and dénouement” (Aristotle, 2013, sec 11).

The antagonist thus functions as a critical force in shaping the narrative and emotional arc of the tragedy.

On the other hand, Orson Scott Card (1988: 61–66) explains that characters can be categorized based on their narrative importance into two main types: major characters and minor characters.

### 1. Major Characters

Major characters are the central figures who bear the emotional and narrative weight of the story. They are deeply involved in the primary conflict and their choices significantly impact the course events. These characters require thorough development, including a rich psychological profile, detailed backstory, clear motivations, and evolving relationships. Card emphasizes the importance of the writer’s full commitment to major characters, asserting that readers must find them believable and emotionally engaging in order to remain invested in the narrative. Such



characters are not only present throughout the story but also serve as the focal point of the reader's empathy and interest.

## 2. Minor Characters

Minor characters serve to support the story without dominating it. As described by Card, these characters may appear less frequently, but they must still be crafted with authenticity and purpose. A well-constructed minor character should offer brief yet vivid impressions—enough to suggest a life beyond the page, even if the character plays a small role in the plot. Card cautions against overloading minor characters with unnecessary detail, recommending instead that they be given a few distinctive traits to make them memorable without diverting attention from the main storyline. While they may not undergo complex development, their presence should contribute meaningfully to the world and dynamics of the narrative.

From the explanation above, it is clear that major and minor characters serve different yet complementary roles within a narrative. Major characters carry the emotional and structural weight of the story, while minor characters support the narrative world with brief but meaningful presence. Recognizing this distinction allows for more effective character development and a more balanced storytelling approach.

In addition, in *Story: Substance, Structure, Style and the Principles of Screenwriting* (1997: 101), Robert McKee expresses his opinion that:

Character is not merely a collection of traits attached to a person, but something deeper—something revealed through actions and choices in the face of pressure. Character is not something static or predetermined from the outset. Rather, character continuously develops and evolves throughout the story through a series of choices made by the protagonist.

This view offers a compelling way to understand that a character's true essence is not simply told but revealed through the pressures and conflicts they face. The researcher finds McKee's perspective useful as it emphasizes how characters evolve and define themselves through the choices they make under tension. In line with McKee's perspective, characters develop and reveal their true nature through the actions they take in response to various situations. Each



decision made by the main character unveils deeper aspects of their personality, such as morality, values, and internal struggles.

However, to fully understand a characters, it is necessary to look beyond just the choices and actions presented in the story (Fadillah et al., 2022). This is where characterization plays a role, as it refers to the method by which the writer or storyteller conveys or portrays the character to the reader. E.M. Forster in *Aspects of the Novels* stated characterization as the technique used by an author to depict and develop characters within a novel. Characterization serves as the key to creating vivid and realistic characters in a story, enabling readers to experience the depth and complexity of those characters.

Although closely related in shaping a well-rounded character, character and characterization have significant differences. Characterization refers to all the external aspects that describe a character, such as age, gender, background, occupation, and speech style (McKee, 1997:100). These aspects provide an initial understanding of who the character is and how they interact with the surrounding world. On the other hand, character is the deeper essence of an individual, revealed through their actions and choices, especially when faced with conflict (McKee, 1997:101). Character is not only reflected in what is said or how the character is described but in how they act in situations that test their values, morality, and personal desires (Floriani et al., 2020). Therefore, while characterization gives an initial portrayal of the character, true character emerges through how the character confronts and overcomes challenges in the story.

## 2) Plot

Plot is an important element in a literary work that describes a sequence of interconnected events that form a storyline. As a primary element, plot provides direction for the character's journey and deepens the theme intended by the author. According to Forster (1927:126) plot as a series of interconnected events that create tension, leading to a climax and resolution, and uncovering meaning and themes through the development of characters as they confront



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Furthermore, in his book *Plot* (1988: 5), Ansen Dibell elaborates on perspective, stating that:

Plot is a sequence of significant events in a story that carry consequences. Not all occurrences qualify as plot—only

those that drive the narrative forward. Thus, plot is not merely a collection of events but a structured framework that shapes the development of the story.

The importance of the plot lies in its ability to engage the audience and evoke emotional investment. A well-constructed plot can capture the audience's attention from the beginning and keep them interested in following the story until the end. Plot is divided into several parts, each of which has an important role in shaping the overall story. In general, plot can be divided into five main stages: exposition, rising action, climax, falling action, and resolution. In *Technique of the Drama* (1863: 310), Gustav Freytag developed a five-stage model of plot often known as the "Freytag structure," which has become an important reference in the analysis of drama and narrative.

1. Exposition: The introductory phase where the characters, setting, and initial situation are presented, providing the foundation for understanding the central conflict that will unfold throughout the story.
2. Rising Action: During this stage, the main conflict begins to develop, and a series of events occur that heighten tension and complicate the situation, preparing the story for the climax.
3. Climax: The peak of the story, where tension reaches its highest point. A pivotal decision or event occurs, fundamentally altering the course of the narrative.
4. Falling Action: Following the climax, tension begins to subside, and subsequent events lead toward the resolution of the conflict, with the outcome becoming clearer.
5. Resolution: The main conflict is resolved, and all narrative elements introduced earlier in the story are brought to a conclusion, providing closure.

According to Freytag, this five-stage plot structure provides a clear framework for analyzing how a story develops and creates effective tension. By following this pattern, a story can be constructed with a directed flow, ensuring that each plot stage plays a crucial role in shaping the overall narrative.



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ner crucial element in the story is setting. The setting offers a  
piction of the environment that aids in understanding the actions  
eactions of the characters in the story, while also influencing the  
omponent of the narrative. Setting is the entirety of the  
nstances in a story, including the time, place, society, and the

character's worldview, which provides important context for the events and actions, of the physical, social, and temporal environment (Mogea, 2023).

Setting not only encompasses the general concept of time and place but also consists of more specific types. To better understand the role of setting in a story, it is important to recognize the various types of setting, namely *setting of place*, *setting of time*, and *setting of society*. Each of these types serves to provide a richer context, shape the atmosphere of the story, and influence the development of the plot and characters.

In *Teori Pengkajian Fiksi* by Burhan Nurgiyantoro (2002: 227-233), setting is divided into three main types: setting of place, setting of time, and setting of society.

1. **Setting of Place:** Refers to the location or area where the events in the story take place, which can be specific places such as city names or regions, or more general, such as open landscapes. The setting of place provides a depiction of the physical environment that influences the characters and the plot. It is not merely a passive background but an active narrative element that shapes and reflects the characters' experiences, emotions, and decisions. A well-crafted setting can evoke particular atmospheres—such as serenity, tension, or desolation—while simultaneously symbolizing deeper thematic elements within the story. Through this interplay, setting of place becomes integral to the construction of meaning within the fictional world.
2. **Setting of Time:** Refers to the time or period in which the story unfolds, including more specific times like days or hours, or broader periods like seasons, years, or certain eras. The setting of time helps establish the atmosphere and provides temporal context that influences the characters' actions. Time functions as a structural and symbolic element that guides the progression of events, shapes character behavior, and situates the narrative within a broader historical or cultural framework. It informs the reader about societal norms, technological development, and ecological climates relevant to the plot and characters.



**Setting of Society:** Pertains to the social, cultural, and economic conditions surrounding the characters and events in the story. This aspect encompasses values, traditions, norms, and social structures that affect the interactions between characters and the

course of the plot. It establishes the ideological and moral framework within which characters operate, often dictating their roles, relationships, and conflicts. The social setting may manifest through portrayals of class hierarchy, gender expectations, religious beliefs, political tensions, or cultural customs, all of which serve to construct the moral landscape of the narrative. This environment does not merely contextualize the characters' actions—it often becomes a source of tension that drives the plot and reveals the underlying themes of the work.

Based on the types of setting mentioned above, it is evident that setting plays a far more complex role than just serving as the backdrop of a story. As explained by Nurgiyantoro, setting not only provides context but also helps shape the dynamics of the story through the interaction between characters and their environment. A well-described and detailed setting can enhance the theme intended by the author and offer a more immersive experience for the reader.

Furthermore, Jack M. Bickham, in his book *Setting: How to Create and Sustain a Sharp Sense of Time and Place in Your Fiction* (1994), explains that setting should not be regarded merely as a backdrop in narrative fiction. Instead, it serves as an active and dynamic element that supports the development of plot, characters, and theme. Bickham classifies setting into five main categories, as outlined below:

1. **Physical Setting:** Refers to the geographical location, specific environment, and the time in which the story events occur. These aspects help readers visualize the narrative world more vividly. Authors are encouraged to provide sufficient detail to stimulate the reader's imagination without overwhelming the narrative flow (1994: 12–15).
2. **Social and Cultural Setting:** Refers to the social norms, value systems, cultural context, social classes, and political or economic conditions that influence characters' behavior and decisions. This type of setting often acts as a source of realistic conflict and can shape the internal and external challenges faced by characters (1994: 23–26).
3. **Emotional and Psychological Setting:** Refers to the way setting conveys emotional tones and reflects a character's inner state. For example, a dim and silent room may signify fear or loneliness. In this sense, setting serves to establish the mood or emotional atmosphere of a scene (1994: 29–33).



4. **Functional Setting:** Refers to a setting that directly influences the plot, either by supporting or obstructing the characters' actions. It can also function symbolically to enhance the central theme. For instance, a natural disaster might intensify the stakes and deepen the conflict in the story (1994: 35–38).
5. **Time and Movement Transitions:** Refers to how transitions between different settings are managed throughout the story. These transitions must be smooth and logical so as not to confuse the reader. Writers should be attentive to how much detail is needed when shifting locations, in order to maintain narrative clarity and pacing (1994: 41–44).

Based on the explanation above, setting in fiction plays a far more complex and dynamic role than merely acting as the background of a story. It not only provides a sense of place and time but also interacts with characters, influences the progression of events, and contributes to the overall atmosphere. Through its physical, social, emotional, functional, and transitional aspects, setting becomes an essential narrative element that helps shape conflict, reflect inner states, and support the story's thematic structure.

#### 4) Theme

Theme is one of the most important elements in a story. It provides the foundation that unifies all elements of the narrative and gives direction to the message the author wishes to convey (Akil et al., 2018). Typically, the theme serves as the core that underlies every piece of writing, whether it be a novel, article, or other forms of work. In *A Glossary of Literary Terms* by M.H. Abrams and Geoffrey Galt Harpham, theme is defined as the central concept or dominant idea within a literary work. Furthermore, Abrams and Harpham (2014: 230) explain that:

Theme is distinct from subject; the subject refers to the general topic discussed within the work, while the theme is the specific statement made by the author regarding that topic. Complex literary works often feature multiple themes that interact with one another, thereby contributing depth and richness to the meaning of the text, which can subsequently be analyzed to comprehend the author's message or intent.



lly, theme is not expressed directly in the story but is implied through events, characters, and the unfolding plot. For instance, a story about war might not just focus on the battles, but also explore other themes like the senselessness of war or its effects on

humanity. Theme itself is categorized from three perspectives, the dichotomous classification (traditional and nontraditional), classification based on the level of soul experience according to Shipley, and classification based on its significance (Nurgiyantoro, 2002: 77).

The classification of themes from various perspectives provides a more comprehensive framework for understanding and interpreting a literary work (Arafah & Hasyim, 2022). Themes not only shape the plot and character development but also enrich the overall meaning of the narrative. Through its themes, a literary work can articulate broader insights into life, human relationships, and societal realities (Hasanah et al., 2021). By examining these diverse perspectives, readers are afforded the opportunity to explore the underlying meanings more profoundly, thereby enhancing the depth and significance of the reading experience.

### 2.2.2 Conflict

Conflict is an unavoidable aspect of human life that emerges from differences in interests, values, or objectives. In general, conflict is described as a state of opposition, disagreement, or incompatibility between two or more parties that involves antagonistic interactions (Hussein & Al-Mamary, 2019: 10-11). According to Conrad (1991), conflicts emerge from interactions among interdependent individuals who see their interests as opposing, inconsistent, or under tension. Conflict can happen in many areas of life, from personal relationships and workplaces to communities and even between countries, usually caused by differences in interests, perspectives, or goals.

Conflicts can arise due to various factors, and scholars have developed multiple theories to explain their causes (Arafah et al., 2020). In *Alternative Dispute Resolution* (2019: 12-14), Nita Triana categorizes the causes of conflict into six main theories:

1. Social relations theory: conflict arises from ongoing polarization, distrust, and rivalry among groups and communities.
2. Principled negotiation theory: conflicts occur due to misaligned positions of the parties involved and irreconcilable differences.
3. Identity theory: conflict emerges when a group perceives its identity as threatened by another party.
4. Cultural misunderstanding theory: conflicts can arise due to communication barriers between individuals from different cultural backgrounds.



5. Transformation theory: conflict stems from inequality and injustice within social, economic, and political spheres.
6. Human needs or interests' theory: conflict occurs when individuals' needs or interests are unmet, obstructed, or perceived to be hindered by others.

Although each factor influences conflict in different ways, collectively, they contribute to shaping conflict dynamics across various social settings. Understanding the root causes of conflict is crucial for effective resolution, as it enables individuals, organizations, and policymakers to identify underlying issues and implement appropriate strategies to de-escalate tensions.

In literature, conflict serves as a crucial element that drives the plot forward and shapes character development (Asri et al., 2023). Conflict can be understood as a struggle between two opposing forces, either originating from within a character (internal) or external factors (external). Debra Dixon, in her book *GMC: Goal, Motivation, and Conflict* (1996), explains that conflict is a crucial element in shaping characters and creating a dynamic storyline. She categorizes conflict into two major types: internal conflict and external conflict. The explanation of each type is as follows:

1. Internal Conflict: Refers to the emotional and psychological struggle occurring within a character. This type of conflict deals with fears, doubts, guilt, desires, or conflicting values that challenge the character from the inside. It gives the character depth and relatability, as it reveals their vulnerabilities and humanity. It also functions as a powerful driver of character growth, influencing decisions and behavior throughout the narrative (1996: 18).
2. External Conflict: Refers to the challenges or oppositions that come from outside the character. These can include antagonists, societal expectations, physical barriers, or external events that hinder the character's goals. It creates tension and movement within the plot, often forcing the character to confront their internal struggles. This type of conflict provides a tangible source of resistance that keeps the story progressing and gives the protagonist something to fight against (1996: 20–21).

Based on the explanation above, it can be concluded that conflict is not only maintaining narrative momentum, but also serves as a core driver of both plot and character development. Dixon emphasizes that internal and external conflicts must interact cohesively to create a well-motivated and emotionally engaging story. For the reader, such conflicts offer suspense and intrigue, but also opportunities to reflect on human moral dilemmas, and personal growth, making the reading experience more meaningful and immersive.



### 2.2.3 Justice

Justice is a fundamental concept that has been a central focus across various disciplines, including philosophy, law, politics, sociology, and literature. Justice is the foundation of a well-ordered society, representing what is just and fair, and serving as a vital principle that law aims to uphold (Wuraola, 2018: 297). Plato and Aristotle each developed their own theories of justice. Plato viewed justice as active participation and the freedom of citizens to contribute ideas for the greater good of the state, while Aristotle interpreted justice as a balance in various aspects of life (Munawaroh, 2024).

To gain a deeper understanding of justice, both classical and modern thinkers have developed various theories. These diverse perspectives serve as a foundation for formulating the application of justice in different aspects of life. John Rawls, in his book *A Theory of Justice* (1973: 10), states that there are two principles of justice in serial order, which are:

- 1) The principle of greatest equal liberty.  
According to Rawls, basic liberties form the foundation of a just society and must be equally guaranteed for all individuals. These include the freedom to participate in political life, such as the right to vote and to stand as a candidate in elections. Equally important is the freedom of speech, which encompasses freedom of the press and the right to express opinions without fear of repression. Individuals must also be granted freedom of belief, including the right to practice or not practice a religion. Furthermore, Rawls emphasizes the freedom to define and pursue one's own conception of the good, often referred to as the freedom to be oneself. Lastly, the right to hold personal property is considered a fundamental liberty, ensuring individuals are free to acquire, own, and protect their possessions.
- 2) (a) The principle of (fair) equality of opportunity.  
This principle states that everyone should have equal access to opportunities, regardless of their social background. Positions of advantage must be open to all under fair conditions.
- (b) The difference principle.



principle allows social and economic inequalities only if they benefit the least advantaged members of society. Inequality is permissible only when it improves their situation.

Thus, justice is often explored as a central theme that reflects the social and social dynamics within a society. Beyond merely serving as a medium of expression, literature functions as a mirror of reality, portraying

the struggles of individuals and groups in their pursuit of justice (Arafah et al., 2025). In many literary works, justice is not portrayed as an absolute concept but rather as something shaped by individual perspectives and the interests of certain groups. Literature also plays a role in fostering collective awareness of justice. Works that highlight injustice often serve as catalysts for change, encouraging readers to question existing norms and gain a deeper understanding of legal dynamics and social life.

