AN ANALYSIS OF CONFLICT IN ALEXANDRE DUMAS’ *THE COUNT OF MONTE CRISTO*

A THESIS

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ABSTRAK

Skripsi ini berjudul analisis mengenai konflik dalam karya sastra prosa atau novel, *The Count of Monte Cristo* yang ditulis oleh Alexandre Dumas. Konflik adalah suatu pertikaian yang terjadi akibat adanya rasa ketidakpuasan atas pilihan yang ada dalam hidup. Konflik hanya terjadi pada manusia yang dihadapkan pada beragam pilihan, sementara tidak semua pilihan tersebut berbuaah kepuasan.

Dalam karya sastra, manusia direpresentasikan dengan sebutan karakter atau tokoh. Karakter dilukis memiliki keinginan yang terbentur oleh karakter lain, situasi atau kegagalan karakter itu sendiri untuk memenuhi keinginannya. Dalam skripsi ini analisis dipusatkan pada rangkaian peristiwa atau plot yang berkaitan dengan konflik. Oleh karena itu, analisis dimulai dari bagaimana konflik berawal pada struktur eksposisi yang kemudian berangkat ke komplikasi dan klimaks yang akhirnya terselesaikan pada kesimpulan atau resolusi.

Pendekatan atau metode yang digunakan untuk analisis skripsi ini adalah pendekatan intrinsik dan ekstrinsik. Dikatakan demikian karena analisis dipusatkan pada bagian internal unsur sastra yakni plot dan konflik yang merupakan bagian luar dari unsur sastra. Plot merupakan rangkaian peristiwa yang berangkat dari persoalan atau konflik untuk diceritakan.

Konflik yang digambarkan dalam plot karya sastra prosa *The Count of Monte Cristo* adalah konvensional tradisional. Hal itu terjadi karena penggambaran plot sebagaimana karya prosa pada umumnya yakni tentang cinta dan balas dendam akan kejahatan yang ada. Tema cerita yang menempatkan balas dendam merupakan kekuatan untuk mengalahkan yang jahat dan memenangkan kebaikan merupakan ciri tematik sastra tradisional.
I. INTRODUCTION

1.1 Background of the Analysis

The thesis analysis is focused on conflict as portrayed in Alexandre Dumas’ *The Count of Monte Cristo*. In *Dictionary of World Literature*, conflict means contrast; it refers to struggle and opposition. It involves two opposing forces; not more, for the emotional flow of the receptor is drawn with one, and all the others surge to support or to retard this. The word conflict is usually related to plot in literature. The events of conflict form the plot. Tennyson (1967: 13-14) says that plot is used figuratively in literature to designate a plan or scheme of events in a story. Plot, thus, is the order of events that ties and unties the knot of conflict. Tennyson further adds:

“In discussing plot, we customarily speak of a hero or protagonist in conflict with some opponent or antagonist. Both words derive from Greek “agon” meaning contest or conflict; it is a conflict that lies at the centre of the plot, and the heart of character motivation and speech”.

From the explanation above, it can be understood that conflict is closely connected to person or persons. Only do men have conflicts to understand what should be resolved next. Person or persons are manifested as character in literature. Thus, in this thesis, I have to look at the character or person in order to understand the conflict.

To quote Foster in Tennyson (1967: 13) declares the well-known destination between story and plot. He says: “The king died and the queen died, is a story. The king died and the queen died of grief, is a plot.” The statement seems
to emphasize that plot involves cause and effect relationship. The phrase ‘died of
grief’ indicates the sense of conflict which covers in plot as a whole. Thus, the
story of plot is materialized in terms of cause and effect.

Klarer (2004: 15) declares that plot is the logical interaction of the various
thematic elements of a text which lead to a change of the original situation as
presented at the outset of the narrative. An ideal traditional plot line encompasses
the following four sequential levels: exposition – complication - climax or turning
point - resolution. He further adds that the exposition or presentation of the initial
situation is disturbed by a complication or conflict which produces suspense and
eventually leads to a climax or turning point. The climax is followed by a
resolution of the complication with which the text usually ends.

Of what Klarer has stated can be traced in the novel *The Count of Monte
Cristo*. It contains a story which consists of sequence of events. These events are
arranged into conflicts that offer intense from the beginning through the end.
Thus, the conflicts cover the story in order to fulfill the ultimate solution of the
conflicts as a whole. This is the reason and the background why I chose the title of
the thesis is: An Analysis of Conflict in Alexandre Dumas’ *The Count of Monte
Cristo*.

1.2 Problem of the Analysis

The problems of the analysis I want to analyse in this thesis are:

1. How are conflicts portrayed in the novel *The Count of Monte Cristo*?

2. How are the conflicts resolved?
1.3 Objective of The Analysis

There are two objectives of doing the analysis, firstly, to describe the causes of conflicts from the beginning up to the end of the story. Secondly, to explain the solution of the conflicts as explained in the novel.

1.4 The Scope of the Analysis

Since conflict is covered in plot or sequence of events of a story, I restrict my analysis in terms of exposition, complication, climax or turning point and resolution. Each of the term is supposed as unity that brings the story from the beginning to the end.

1.5 Significance of the Analysis

This thesis analysis belongs to a study area of literature. I believe this analysis has added vocabulary of literary study through realm of fiction in terms of novel. Thus, the significance of the analysis is to give wider understanding of how to analyse a novel broadest terms.

In addition, this analysis could be made as reference for further study of analyzing novel. Since the main focus is conflict in terms of plot, different study may possibly be made by using this analysis as a clue for those who love literary study.

1.6 Method of the Analysis

In completing this thesis, I applied intrinsic approach of analysis. It is intrinsic because the word conflict refers to an internal element of literary work.
that is plot. Yet, understanding and analyzing plot cannot be separated from the character and setting which are supposed to be closely connected in a story of a literary work. As Klarer (2004: 14) implies the most important element in novels and short stories is plot which reflects ‘what happens’ and character does ‘who acts’ and setting implies ‘where and when events take place’.

Above all, the text of the novel is also very important to look closely. It is inherent in the text what is implied in literature. Thus, I select the text in the form of quotations as my data. Those quotations are made as supporting ideas to describe proper analysis. The way I select the data is reading the novel several times.

After having selected the quotations, I analyse them through interpreting the text. It happens because the text is mostly connotative rather than denotative. Consequently, I interpret before coming to analyse the data for proper description. Thus, the methods I applied are intrinsic and textual approach to do the analysis.

1.7 Review of Related Literature

In completing this thesis, I use and read some books as references to support the ideas which deal with the topic. These are some books that I use as the main source of data and information in writing this thesis:

- *Theory of Literature*, by Rene Wellek and Austin Warren

Wellek and Warren (1985: 110) have given me a lot of understanding about the relation of literature and ideas. Since my thesis deals with related ideas as expressed in the novel *The Count of Monte Cristo* written by Alexandre Dumas’, I definitely come to decide to analyse conflict which is part of ideas in
literature. In this section, Wellek and Warren (1985: 110) clearly states that literature is not philosophical knowledge translated into imagery and verse, but literature expresses a general attitude towards life, that poets (read: literary writers such as novel, poem or drama) usually answer, unsystematically, questions which are also themes of philosophy.

I think philosophy is closely connected to wisdom as the word means. In literature, wisdom has relation to problems which are solved wisely for the benefit of man. If philosophy offers solution wisely and so does literature in the face of that problem. I try to look at this problem closely in terms of conflict in my thesis.

Further explanation, Wellek and Warren (1985: 115) borrows Unger’s ideas which emphasize that literature relates to problem of man. It concerns questions of the concept of man, but also man’s relation to death, man’s concept of love: and finally there is a group problem of society. This clarification has supported me for further analysis in my thesis dealing with conflict, of course.

- **Literary Terms and Criticism**, by John Peck and Martin Coyle

  This book has helped me to understand the concept of novel and its characteristics. This book gives clear explanation about the structure of novel such as character, plot and point of view which are very important in doing analysis of a novel. In short, this book is very rich with insights of understanding novel technically, though the language is rather difficult to understand.

- **The Theory of The Novel**, by Stevick Philip

  Stevick (1976: 139) gives clear explanation about plot, structure, and proportion. In this part, Stevick further adds that there are divisions of plot such as plots of action, plots of character, and plots of thoughts. All these kinds of plot
could be found in the novel analysed in this thesis in terms of conflict such as conflict situation where events are brought by characters to resolve situation.
II. THEORETICAL FRAMEWORK

2.1 Character

The word ‘character’in literary works refers to person in general perception. This person is portrayed real-like living person thought, in fact, he or she is fictitious in the real world. It happens so because he or she has his or her own name, living with others and communicate to one another to show their existence. In addition, the character has some wishes to imply that he or she is like what the living people do in their social living and surrounding.

Gill (1995: 127) describes that there is an important distinction to be made between character and characterization. A character is a person in a literary work; whereas characterisation is the way in which a character is created. A character is someone in a literary work who has some sort of identity, an identity which is made up by appearance, conversation, action, name and possibly thoughts going in the head. There is no reason why these literary creations ‘characters’ are made, but since it has become customary, it is wise to continue the practice.

What has become the essence of Gill’s opinion is the emphasizes of characters in a literary work is not real people but figures who have been specially created by the author. It may be so because the author looks at aspects of people that make up their personalities and selecting some which are then put together. To say simply, the author traces some features and embed them in the characters to bring the story from beginning up to the end. Yet, the strory at least represents
the essence of life that runs through man’s life activities. That is why literature is representing life for it deals with man in terms of character.

Murphy (1972: 161) emphasizes the role of the author to convey the reader characters and the personalities of the people he writes about; in other words, how the author conveys to the reader what sort of people they are, how he makes the reader get to know and understand them. Yet, there is a barrier that cannot be done completely is to understand the character’s thoughts. It can be understood only by the author for he creates the character. Murphy further adds:

“One thing we cannot do, but which a writer can, as far as the characters in his novel are concerned, is to probe into the thoughts of a person. A writer using the ‘eye-of-god’ method or any method that involves the ‘stream of consciousness’, can lay bare the innermost thoughts of the characters that people his books.”

The basic conception of understanding character is to place him or her as a person. It goes without saying a character may be valued from what he or she says and has done on his being as individual and social being. To say further, the author has embedded those personal characteristics as the way living people do in their real word. That is the way a literary work comes up through the prediction of a character or characters.

It cannot be denied that character is an important element in a literary work like those of the other elements. In reference to the word character, the essence of ‘who’ takes the notion. Though there is situation or event, it tends to deal with who in the situation is and who takes part in it. In short, the presence of character in a literary work is decisive for all elements in the work.
Nurgiyantoro (1998: 165) quotes Stanton’s idea by stating that character is defined into two meanings that is one as central figure in the story and next as a person who has attitude, interest, wish, emotion and moral principle which is owned by the character. In that sense, character may be defined as a doer in the story or character and the one who has character or characterization. For further meaning, character is person that is presented in a narrative kind of writing which has moral quality. Such a quality can be judged through the language expression or utterance and what is done as expressed in the text.

The role of character determines the position of the character. If the character is portrayed very dominant and dominates within the story; so the character is grouped as main character. If the role is natural and not quite prominent, it is then grouped as peripheral character. As what Nurgiyantoro (1998: 177) says:

“Dilihat dari segi peranan atau tingkat pentingnya, tokoh dalam sebuah cerita, ada tokoh yang tergolong penting dan ditampilkan terus menerus sehingga terasa mendominasi sebagian besar cerita dan sebaliknya, ada tokoh-tokoh yang hanya dimunculkan sekali atau beberapa kali dalam cerita, dan itu pun mungkin dalam porsi penceritaan yang relatif pendek. Tokoh yang disebut pertama adalah tokoh utama cerita (central character or main character), sedang yang kedua adalah tokoh tambahan (peripheral character).”

In broadest term, the presentation of character provides an objective base for knowledge and understanding. As character takes part of life condition, it links with broader cultural, philosophic, and religious world of which men are a part. It enables to recognize human dreams and struggles in different places and times which is rather difficult to know. In short, through character the trace for looking
closely at emotions through interest, concern, tension, excitement, hope, fear, regret, laughter, and sympathy can possibly judged and evaluated.

From the explanation above, it can be stated that character, in fiction, may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters who are worth caring about, rooting for, and even loving although there are also characters to be laughed at, hated or even disliked, to quote Roberts (1995: 131).

Roberts (1995: 132) suggests that in studying a literary character, begun by determining the character’s outstanding traits. A trait is a quality of mind or habitual mode of behaviour, such as never repaying borrowed money, or avoiding eye contact, or always thinking oneself the center of attention. Thus, characters may be ambitious or lazy, serene or anxious, aggressive or fearful, thoughtful or inconsiderate, open or secretive, confident or self-doubting, kind or cruel, quiet or noisy, visionary or practical, careful or careless, impartial or biased, straightforward or underhanded, winners or losers, and so on.

E.M.Foster (in Roberts, 1995: 133) classifies types of character into two. They are round and flat character. The basic trait of round characters is that they recognize, change with, or adjust to circumstances. The round character, usually the main figure in a story, profits from experience and undergoes a change or alteration, which may be shown in (1) an action or actions, (2) the realization of new strength and therefore the affirmation of previous decisions, (3) the acceptance of a new condition, or (4) the discovery of unrecognized truths.

Because round they usually play a major role in a story, round characters are often called the hero or heroine. Many main characters are anything but
heroic, however, and it is therefore preferable to use the more neutral word protagonist. The protagonist is central to the action, moves against an antagonist, and exhibits the ability to adapt to new circumstances. To the degree that round characters are both individual and sometimes unpredictable, and because they undergo change or growth, they are dynamic.

In contrast, flat characters do not grow. They remain the same because they may be stupid or insensitive or lacking in knowledge or insight. They end where they begin and are static, not dynamic. But flat characters are not therefore worthless, for they usually highlight the development of the round characters. Usually, flat characters are minor, although not all minor characters are necessary flat.

Sometimes flat characters are prominent in certain types of literature, such as cowboy, police and detective stories, where the focus is less on character than on performance. Such characters might be lively and engaging, even though they do not develop or change. They must be strong, tough and clever enough to perform recurring tasks like solving a crime, overcoming a villain, or finding a treasure.

It can be traced that to know what characters do is the way to understand what they are. As with ordinary human beings, fictional characters do not necessarily understand how they may be changing or why they do things they do. Nevertheless, their actions express their characters.
2.2 Plot

The plot of a novel is best to think of plot in the sense of a plan or a scheme. This plan is not just a general sort of plan, however, for all novelists have some sort of plan when writing a novel. What is meant by a plot is a carefully throughout plan in which all the events, all the actions and reactions of the characters, contribute towards the forward movement of the story.

The word plot derives from the word for a piece of ground and, more directly from the use of that word to designate a ground plan, diagram, or chart. The word is used figuratively in literature to designate a plan or scheme of events in a story. More revealing is another figurative use of the word plot to mean a scheme or design to attain a goal. Used neutrally, plot merely means the arrangement of events in a story which, together, bring about the end. In a positive sense, it is the whole area of design and order in a literary work, to quote Tennyson (1967: 13).

At this point it is useful to think about the two terms which, so far, used interchangeably that is story and plot. Is there a difference? This is not an easy question to answer. There are plenty of occasions when the two can be used interchangeably without causing confusion. It is undoubtful to answer a question that the story of the novel The Count of Monte Cristo is the same as its plot. It will be Monte Cristo’s way to vendicate his name by revenging to those who have betrayed him from the mistakes he has never made.

One way in which people have tried to establish a difference between the two terms is by thinking about the issue of linkage between events. This was the approach of the novelist E.M. Forster (in Gill, 1995: 164) in his book Aspects of
the Novel, he wrote that ‘the King died and then the Queen died was a story, whereas ‘the King died and the Queen died of grief ‘ was a plot. The ‘of grief’, according to Forster made a crucial difference, because a reason is given for what happened.

From that explanation it can be simplified that the crucial difference in terms of causes: a story is just a set of events which is related to each other. Gill (1995: 164-165) clarifies that the use of plot in two ways. Firstly, plot is grasped as the causes of events in the novel. Secondly, plot is understood in relation to the theme of the novel. In simple explanation Gill then adds:

“A story can be defined as the events in the order in which they happened and a plot can be defined as the order of events in which the reader learns of them.”

Roberts (1995: 88) has given a clue that story is made up mostly of actions or incidents that follow each other sequentially. Finding a sequential or narrative order, however, is only the first step toward the more consideration that is the plot, or the controls governing the development of the actions.

In addition, Roberts emphasizes that conflict is the major element of plot because opposing forces arouse curiosity, cause doubt, create tension, and produce interest. The same responses are the lifeblood of athletic competition. Consider which kind of game is more interesting: (1) one team gets so far ahead that the winner is no longer in doubt (2) Both teams are so evenly matched that the winner is in doubt even in the final seconds. Obviously, every game should be a tense contest between teams of comparable strength. The same applies to conflicts in stories. There should be uncertainty about a protagonist’s success, for unless there is doubt there is no tension, and without tension there is no interest.
Not so far different from Roberts, Profesor R.S. Crane (in Stevich, 1967: 151) argues that a plot may be conceived of as something more than merely the material continuity of the story in relation to the degree of ingenuity revealed by the variety of incidents it contains, and the amount of suspense and surprise it evokes. Plot, he says, is as a composite of action, character, and thought rather than merely equating it with action apart from the moral qualities of the characters and the operations of their thought.

Roberts (1995: 90) gives his own comment that in most fiction there is a major conflict, together with other, related ones. While plot is concerned with the conflict or conflicts, structure defines layout, the way story is shaped. Structure is about matters such as placement, balance, recurring themes, true and misleading conclusions, suspense, and the imitation of models or forms like reports, letters, conversations, confession.

Many aspects of structure are common to all genres of literature. These aspects form a skeleton, a pattern of development. They are exposition, complication, crises or climax and resolution.

Exposition is the laying out, the putting forth, of the materials in the story, the main characters, their backgrounds, their characteristics, interests, goals, limitation, potentials and basic assumptions. It may not be limited to the story’s beginning, where it is most expected, but may be found anywhere. Thus, intricacies, twists, turns, false leads, blind alleys, surprises, and other quirks may be introduced to interest, perplex, intrigue and others. Whenever something new arises, to the degree that it is new, it is a part of exposition.
Complication is the onset of the major conflict, the plot. The major participants are the protagonist and antagonist, together with whatever ideas and values they represent, such as good, evil, freedom, suppression, independence, dependence, love, hate, intelligence, stupidity, knowledge, ignorance, and the like.

Crisis is the separation between what has gone before and what will come after, usually a decision or action undertaken to resolve the conflict. The crisis is that point in which curiosity, uncertainty, and tension are greatest. Crisis or climax is the story’s high point, which may take the shape of a decision, an action, an affirmation or denial, or an illumination or realization. Usually, the crises is followed closely by the next stage, the climax. Often, in fact, the two happen so closely that they are considered to be the same.

Resolution, a releasing or untying, is the finishing of things after the crises or climax. Once the climax has occurred, there is a relaxation of tension and uncertainty. Once the conflicts are finished, in other words, a brief action underscores the finality.

2.3 Conflict

The controlling impulse in a connected pattern of causes and effects is conflict, which refers generally to people or circumstances that a character (often a protagonist) must face and try to overcome (often the antagonist). Conflict brings out the extremes of human energy, causing characters to engage in the decisions, actions, responses, and interactions that make up most stories, to quote Roberts (1995: 88).
In its most elemental form, a conflict is the opposition of two people. Their conflict may take the shape of envy, hatred, anger, argument, avoidance, gossip, lies, fighting, and many other forms and actions. Conflicts may also exist between groups, although conflicts between individuals are more identifiable and therefore more suitable for stories. Conflicts may also be abstract, such as when an individual opposes larger forces like natural objects, ideas, modes of behaviour, public opinion and the like. A difficult or even impossible choice, a dilemma, is a natural conflict for an individual person. A conflict may also be brought out in ideas and opinions that may clash. In short, conflict shows itself in many ways.

Tennyson (1966: 14) says that in discussing plot, we customarily deal with a conflict that lies at the centre of the plot, and the heart of character motivation and speech. The popular notion that there are three basic plots in all of literature seems to be a corruption of the idea of three basic conflicts on which plots of various kinds and of endless differences can be built. The three basic conflicts most frequently cited are: (1) the individual in conflict with another individual, (2) the individual in conflict himself, and (3) the individual in conflict with an outside force or forces (for example, society, supernatural agents).

It is the world of human being which is associated with conflict for only man who thinks he can complete his wishes. And when those wishes are not materialized. He feels frustrated because of it. Frustrated situation may result conflict both internally and externally. Internal conflict covers the heart of one's response to the situation he is facing. If he fails to cope with his own problem then he is in conflict with himself. When the conflict seems to involve others, it is elated to external one.
From sociological perception, man cannot live alone in his social environment. Man must work together to build social relationship in terms of social interaction. Social interaction is a situation where one is aware of the presence of the other in order to work together or at least to do communication. When interaction does not run well, there will be a tendency to face conflicting situation or conflict.

Popenoe (1986: 13) explains that social life is not always so tranquil. Much of the world is embroiled in the turmoil of wars, rebellions, and revolutions. He claims that conflict as a permanent aspect of societies and a major source of social change. This perspective is based on the assumption that the parts of society, far from being smoothly functioning units of a whole, actually may be in conflict with one another. Conflict takes place because society is always in fragile balance. More often than not, social order stems from the domination of some parts of society over other parts, rather than from the natural cooperation among those parts. Order is the product of force and constraint, domination of the strong over the weak, the rich over the poor.

From the explanation above it can be summarised that conflict has the root on the sense of domination. The word domination itself covers the authorized power which tends to exploit powerless side. Thus, the conflict is related to situation when there is no balance consideration over solution. When solution fails to fulfill basic need for satisfaction the result will be possibly conflict.

Conflict is closely connected to adjustment for things in life are adaptive to changes both in the social environment and the people themselves. If the conflict fails to adjust with the situation, the conflict will tend to come up. That is
why adjustment refers to adaptive behaviour of the individual by which he or she copes with his or her own ever-changing needs motives, and habits on the one hand and with the ever-changing opportunities, demands, and restrictions of the environment on the other.

Moskowitz (1995: 306) explains that man is, above all, a motivated or goal-directed creature. Most of his behaviour can be viewed as a constant quest for satisfaction of a large variety of biologically based and learned motives. But the goals or incentives of motivated behaviour are often difficult or impossible to attain. Frustration that results conflict is the blocking or prevention of goal achievement. In essence, conflict refers to a condition of sustained motivation without satisfaction, an important, recurring aspect of all people’s experience.

It is true that complete satisfaction of all motives or wishes is impossible to reach because what to get is in accordance with what is available in the environment. And the environment often does not afford all the incentives that are needed by all persons. Each person has his capacity to reach what he dreams of. That is why when the dreams do not come true, the conflict tends to happen for there will not be complete satisfaction for all choices in life.

Whatever the reason is, the essence of conflict is that the individual is unable to obtain the incentive for one of his motives without frustrating one or more other motives. Thus, conflict is a kind of built-in frustration originating within the individual because of his own irreconcilable response tendencies, to quote Moskowitz (1995: 311).

Conflict is one of the inevitable consequences of the fact men are multi-motivated who want to satisfy their choices. Yet, not all choices may be fully
satisfied for men have some limitations of their capacities. How strong the efforts are, not all goals can be gained for full satisfaction. As what is gained is depending on what exists in the environment the failure to reach the wanted wishes may result conflict. Thus, conflict is a situation in which satisfaction fulfilment has blocks to materialize.
III. ANALYSIS OF CONFLICT THROUGH PLOT

3.1 Exposition

It is the ship “Pharaon” that arrives at the Fort Saint-Jean, Marseilles in which Dantes takes the command of the ship after the death of the real captain, Leclere. The owner of the ship, Monsieur Morrel, feels happy to find out that his ship returns safely though he has lost the captain. The take over of captaincy to Dantes is given by the late Captain Leclere. Dantes is reliable on it because he is friendly, humble and respected by the ship crew. He is not proud of himself to take over the ship for he respects the late captain.

Dantes cannot see the situation of his appointment as captain has arisen jealousy for his cargo man called Danglars. Though it is not transparently shown, Dantes just feels that it is natural to compete in which the right man holds the right place. Such a situation is a normal implication to what has happened for no one is able to satisfy all.

The portrayal of hate taste is clearly shown in the exposition though it is not really depicting the conflict. Dantes may taste the aroma of dislikeness upon him though he thinks that it will not ruin his future life. The serious atmosphere is very stark in this part for the opening story is started with death.

Danglars’ expression may show how he hates Dantes very much. Though what he says does not result conflict situation, at least it brings the story into careful attention. It is a mark of what follows to Dantes. Yet, Dantes seems to take easy about it. Danglars says:

“Yes, said Danglars, casting a look of hatred on Dantes, “yes, he is young, and youth is
never lacking in self-confidence. The captain was hardly dead when, without consulting anyone, he assumed command of the ship, and was the cause of our losing a day and a half off the Isle of Elba unless the ship was in need of repair “ (The Count of Monte Cristo, 1998: 4)

It is pride that results arrogance which may trigger conflict. When one is not ready to be look at his own weakness, the sense of hatred will come up. It happens to Danglars who is very ambitious to be appointed as a captain. He is so blind to know his own personality for being disliked by the crew of the ship. He thinks that power will handle things that have nothing to do with being ‘liked’ or ‘disliked’.

Dantes, the central figure of the novel, does not realize that a threat is near to him. As a man of nineteen years of age, he is young enough to be betowed by the owner of the ship to be a captain. As a matter of fact it is much influenced by good luck of his destiny at one side, but it is happened by the bad luck at the other side that is the death of the real captain, Leclere.

On his young age to win the heart of every crew is his humbleness and friendliness. Dantes qualifies what has been known as natural gift of blessed personality. His aura has brought him to step on the peak of his success. Yet, it does not come naturally for the value judgment of that good personality is based on what he has done and dedicated. Good personality is reflected not just from words of saying something, but the practical purpose of what has been done through those words.

Of what has been owned by Dantes is so far contrast to Danglars. If Dantes’ personal qualities are admired and respected, Danglars’ are denied and
hated. If Dantes gives calm situation and love attention for all, Danglars is only thinking of himself. Yet, the word ‘if’ is not a guarantee for real achievement, because there must be fulfilled as condition to make the ‘if’ comes to be real. Dantes cannot anticipate the threat that may make him fall when Danglars shows his hatred to make Dantes unaware of his downfall. The conversation goes:

“Well, said Danglars, “did you see him? I have just left him, said Caderouse. Did he speak of his hopes of becoming captain?” “He spoke as if it were quite settled.” “Patience,” said Danglars; “it seems to me he is in too hurry.” “But I believe Monsier Morrel has even promised him the Captaincy.” “Pooh! said Danglars, “he is not captain yet! Is he still in love with the beautiful Catalan?” (The Count of Monte Cristo, 1998: 13)

The portrayal of this situation in the exposition shows that problematic condition will follow. The intense does not come as conflict yet, but the aroma of conflict situation has been shown up. From the conversation above it is signalling that conspiracy for bad purpose does not work alone. It seems the call of bad intention invites other to join for it is much easier to do something worse than something better. The appearance of Caderousse indicates how he hates the will be success of Dantes as his neighbour.

Dantes’ betrothal feast with Mercedes has been interpreted wrongly by Danglars and his friends, Caderousse and Fernand, Mercedes’ cousin. They think that it is the show of arrogance and pride. Such a situation has arisen great anger of the three people with different reason and importance. Danglars won’t let Dantes as captain of the ship ‘pharaon, for he thinks he is reliable on it. Fernand feels that Mercedes belongs to him and no one is possibly to win Mercedes’ love except him. The betrothal has ruined his hope and it is his reason to destroy
Dantes in order to get Mercedes. Caderousse is a bad neighbour who looks his neighbour’s grass is always greener than his. He cannot tolerate Dantes’ success that hurts his feeling illogically. Dantes’ success is really a great pain for Caderousse.

Actually, Mercedes has smelled the nuance of her bad marriage with Dantes. Her instinct has brought her into fear to trace what happens next. Since no one, including her, is able to know what happens for tomorrow, Mercedes tries to keep it calmly. Yet in her heart she cannot stop her great worriness. She has felt some problems is ready to wait in front in her word ‘bad luck’ when Caderousse greets her Mrs. Dantes though she is not married yet. The conversation goes:

“Bravo! A good excuse!” Caderousse said. “Good day, Madame Dantes!” Mercedes curtsied gravely and said: “That is not yet my name, and in my country it is looked upon as bringing bad luck when a girl is given her sweetheart’s name before he has become her husband. Call me Mercedes, if you please.” (The Count of Monte Cristo, 1998: 20)

The hidden sense of hatred, ambition, and professional jealousy may blind the true meaning of what should be done morally. The barrier of truth has been cut down for there won’t be ballance of moral consequency to consider. Danglars, Fernand and Caderousse have been angry with their own personally unpredictable wishes. What the point is the presence of unsafe feeling to look at Dantes’ happiness. They feel hurt to face the fact that Dantes seems easy to gain something they do not like.

It is the trigger of will be conflict of what Danglars, Caderousse and Fernand have done. What they have done is verbally problematic to be faced by Dantes. As a trigger, the sign of conflict then comes up. This sign of conflict is
better known as inciting force which adds the conflict situation of the story. The inciting force that is clearly shown in this exposition is the involvement of Dantes with Bonapartist faction which is regarded as an enemy politically.

The issue of Bonaparte cannot be tolerated by the government for he has been treated as government enemy both politically and nationally. That will be totally a great mistake which is rejected by every French. To be connected with Bonaparte means to take risk of dangerous prison. In other word, it is the begining of terror and horror that ruins one’s hope.

Dantes does not realize that he has been trapped with such issue. He has nothing to do with Bonapartist faction. He is on duty to give a letter to Noirtier who is the supporter of Bonaparte. Dantes does not even know what the content of the letter is. But, the issue is waiting for Dantes’ down fall. The issue goes:

“I also believe in his innocence,” replied the shipowner. But he is accused of being an agent of the Bonapartist faction” (The Count of Monte cristo, 1998: 27)

This is really the beginning of the conflict that Dantes will face. Danglars’ slenderous letter to the deputy has threated Dantes’ future life such as to merry Mercedes and to take care of his beloved old father. The pathway of trouble is waiting for Dantes which is then resulting conflict for him.

The real conflict of this exposition in the story of the novel is when a police comissary, followed by four armed soldiers and a corporal come to arrest Dantes. It is very fearful to find out Dantes must be arrested to something he has not done. He stays in Elba when taking over the ship is under the commnad of the late captain. He is asked to take a letter to Nortiere, the deputy’s father, Villefort.
And for that reason, he is trapped for a personal reason. Then, the conflict is really taking place:


Dantes is trying to defend himself for the truth he holds. He thinks that his defense may at least lessen his real conflict of totally down into pieces. He can feel it because the sense of Bonaparte’s name means a total ruin. In front of the Deputy, Villefort, Dantes gives honest answer of what happens. The conversation goes this way:

“I believe you have told me the truth,” was Villefort’s answer, “and if you have been guilty it is through imprudence, an imprudence justified by your captain’s orders. Hand me the letter that was given you at Elba, give me your word of honour that you will appear directly you summoned to do so, and you may rejoin your friends.” “I am free, Monsieur!” Dantes cried out, overcome with joy.” Certainly, but first give me the letter.” ...

“Wait a moment,” the Deputy said as Dantes was taking his hat and gloves. To whom was it addressed ?” “To Monsieur Noirtier, Rue Coq Heron, Paris” (*The Count of Monte Cristo*, 1998: 37)

Dantes’ honest reply is the way for him to enter deep trouble. He does not know really that Noirtier is the deputy’s father. What he exclaims ‘I am free’ won’t ever come true for Villefort does not want to ruin his own career. He has to save himself first with one only reason that is to destroy Dantes. Villefort does not please to make his position down only because of the powerless Dantes.
It is not only Dantes who is facing the conflict situation. Villefort has the same situation of bating his position because of his father’s interest on Bonaparte, or to hide the truth for his own safety. Dantes’ conflict is to lose those whom he loves, Mercedes, and his old father, while as Villefort is to lose his own career.

The situation is quite dilemmatic for Villefort as well as Dantes. To let Dantes free is a threat for his deputy position. The only way to save him silently is to imprison Dantes which may silence the hidden corruption for ever. There is no other way that may make him calm except making Dantes far away from public concern. The main reason is easy that is he has the power to stir up the factual event. The conflict situation can be traced in the way Villefort is in great confusion. He then expresses his deep confusion in his own heart:

“Oh! If he should know the contents of this letter!” he murmured, and if he ever gets to know that Noirtier is the father of Villefort I am lost, lost for ever!” (*The Count of Monte Cristo*, 1998: 40).

Dantes’ naiveness is his lackness to find out the false game. He is the victim of his own frankness to enter the political realm. It happens because he has no intention of it. What he has done is to follow the command. The good follower is to respect his leader, that is the motto of Dantes’ basic principle in working. He is unable to read Villefort’s mind which is directed to do a corrupted decision because of dilematic moment. Dantes cannot realize that he has entered the world of despair that he never dreams of.

It is the Chateu d’If prison that is suitable to silence untruth forever. This is a kind of horrible prison for those who are regarded a great threat for government and the people of French. Chateu d’If suggests a graveyard for there
is no chance to breathe a new brand of life anymore. Such an image has been widely known for the prison is politically addressed to the traitor of the country. Dantes is facing his real conflict for he does not meet his true love anymore, let alone his old father who is waiting for his own death.

The transfer of Dantes to the prison of Chateau d’If implies his lost of true hope that is to marry Mercedes and to look after his old father. Everything has come to an end when he knows he is driven to the political prison. He thinks that he has been already died though he is physically alive. He seems to have no chance anymore to echo the truth of his own for the placement of the prison mans to silence Dantes forever and ever.

From the interrelated problematic events in the exposition, it is clearly stated that the conflict situation starts at the arrest of Dantes for joining the Bonapartist faction. The accusation of that slenderous deed has been triggered by Danglars’ personal jealousy and supported by Fernand and Caderousse for the same reason but different purpose. Therefore, in this exposition, the conflict situation begins with the face of the prison of Chateau d’If for an honest young man called Edmond Dantes.

3.2 Complication

As the name suggests complication is meant to meet the rising conflict as the continuation of the exposition. The accusation of being in conspiracy with Napoleon Bonaparte, Dantes must have filled the rest of his life in the terrifying prison of Chateau d’If. He cannot stop thinking why his life starts at the very
horrible moment. The situation in the prison has made him mentally died for great frustration.

The sense of frustration is always associated with the impact of unfulfilled desire. It is connected with unresolved conflict which makes someone feels empty in his life. Dantes may feel it for his freedom has been restricted for the wrong doing he never makes. He cannot tolerate the unfair judgement he has to get. It makes him more frustrated to realize that the truth is not always right in the view of vested interest.

Dantes find out that his world in the prison is really absurd. The word absurd sounds illogic and unreasonable. But, what is illogica can be logic if it is related to the worldly need when truth is a thing to play on. What is though right could be wrong in the earthly point of view. That is why the word ‘absurdity’ is always related to factual events of the world of human being. Dantes is clean morally for he has done nothing wrong, but because of personal reason and the available power, it has trapped Dantes to face the consequence. Dantes is supposed to be a dangerous man if he is allowed to live for some certain persons. That is why the prison is the only heaven place for him to know what his life is.

In a such frustrated moment in the prison, Dantes has been saved by a unique man called Faria. Faria is not a central figure in the novel, but his presence at least makes the story goes on. In addition, Faria is a last spirit for Dantes to live. He encourages Dantes to look at the world wide open. He even whispers to Dantes that it is a conspiracy to make him put into the prison. Faria is the one who tells that Nortiere is Villefort’s father who decides that Dantes is wrong in the essence of law.
Faria’s explanation has opened widely Dantes’ eyes to look at the truth wisely. He has known the fact that the world is like a stage where everyone plays his role to fulfill his own desire. He finally decides that the show must go on how bitter the consequency he has to face. He thanks Faria for all his explanation and more than it is his true friendship with him in the chaotic situation.

Dantes believes the story of Faria that there is a hidden treasure that he must seek as he is released from that prison. That is the conflict Dantes always has in mind the way to escape from that prison. The chance then comes when Faria dies of sickness. Dantes replaces his corpse and throws into the sea. Dantes gets protection after being saved by a sailor called Jacopo.

When the prison of Chateu d’If has been left behind, but the image of it has added Dantes’ anger to blow up. He cannot forget how the face of that prison destroyed his true hopes in his life. He finds out the fact fourteen years in the prison is not really a short time. He has been tortured fourteen years long to lament his fortune. As a rich man for having the hidden treasure, he starts the game to revenge. Revenge is the right term to return his disappointment and the good reason for the term of complication.

As a respect to his friend Faria, Dantes pretends to be somebody else by the name Abbe in which the initial name of Abbe Faria. That is why Dantes pretends to be a priest and meets first Caderousse. He wants to get information from this wicked friend about his father and Marcedes. Fourteen years to wait for uncertain is bothering Dantes to meet those people whom he loves.

The fact has been found out finally to see that Mercedes has married with her cousin Fernand and they have a son called Albert. This makes Dantes’ heart
break into pieces and much deeper in pain to know his old father dies in pain and sadness. That scene has made Dantes cry in anger and finds out the meaning of his life is empty.

Dantes cannot forget Merecedes’ statement that she will love him forever. It is tearing his heart to know that the words are only lips service. He is unable to see back the time when Mercedes is confidently saying her love as follows:

“I love Edmond Dantes,” the girl answered coldly, “and none other shall be my husband.”

“you will always love him?” “As long as I live.” Fernand bowed his head in defeat... 

The complication is related when conflict rises to higher level. It is more serious to materialize the solution of the conflict itself. As a matter of fact, Dantes has got the answers that the best solution of resolving his conflict is take evenge. The death of his opponents will make the bitter experience event for all. In great anger, Dantes who has got new name as the Count of Monte Cristo, expresses his deep frustration as follows:

“It is thus that God rewards virtue, Monsieur. Just look at me. I have never done a wrong action apart from the one I related to you a moment ago, yet I live in poverty, while Fernand and Danglars are rolling in wealth. Everything they have touched has turned into gold, whereas everything I have done has gone all wrong.” (The Count of Monte Cristo, 1998: 144).

All seems sour to Dantes that the names of Danglars, Fernand are the first target of his revenge. Caderousse and Villefort will be next after the two. From the statement above it can be noted down that Dantes’ great frustration is implied in the sentence ‘I have done has gone all wrong’. In its relation to the word God,
Dantes claims himself that his revenge is not wrong. This is really a personal judgment to look at the real truth. He makes his own truth in order to satisfy his choice.

To start his revenge, Dantes meets Fernand, who has become colonel, in doing a duel. Dantes wants to create fair play for making himself satisfied to revenge his heart. On the other side, Fernand does not realize that the man in front of him is Dantes the one who suffers because of his slenderous statement. Dantes looks down him by saying Fernand is the real traitor of the country and is not reliable for being a colonel. Dantes further says:

“Bah!” said Monte Cristo, with the same exasperating coolness.”Are you not the soldier Fernand who deserted on the eve of the battle of Waterloo? Are you not the Lieutenant Fernand who served the French Army as guide and spy in Spain? Are you not the Colonel Fernand who betrayed, sold, and assasinated his benefactor, Ali? And have not all these Fernands combined made Lieutenant, General Count of Morcerf, Peer of France?“ (The Count of Monte Cristo, 1998: 473).

Fernand does not expect that the list of his bad deed has been known by Dantes. He does not realize that it is Dantes’ trick to weaken him in the duel. Dantes is not able to keep his great disappointment for Fernand has taken Mercedes from him in unfair way. That is why the reward for Fernand’s wrong deed is to meet his own death.

In fearless wish, Dantes completely fulfills his revenge on Fernand. He cannot forgive Fernand for whatever the reason is. It is an even deed to punish a coward such as Fernand. In stead of his cowardice, Fernand is also a corrupted General who raises his level in a wicked way. For that all hypocritical cover up
manner, Fernand is liable to die. In his last breath, Fernand finds out that the man who is in great anger is Dantes. It is described as follows:

“With head thrown back and hands stretched out, the General stared at this terrible apparition in silence; then, leaning against the wall for support, he glided slowly along it to the door through which he went out backward, uttering but the one distressing and piercing cry: “Edmond Dantes!” (The Count of Monte Cristo, 1998: 474).

The death of Fernand makes the complication clearly described for the way out of the conflict. Yet, Dantes feels that it is the way to solve his own conflict that is by taking revenge until death risk. On his way of thinking, he is already empty to fill his life with the fact that he has lost his great love on Mercedes. He blames all this to the implementation of his anger.

Dantes has complete one of his target to satisfy his own desire. He regards that Mercedes has also betrayed her love. Dantes is so selfish for himself for a woman like her is waiting for fourteen years without uncertainty to marry another man. What makes Dantes to have such a strong hatred is the unfaithful love of Mercedes. He wants her to feel how bitter it is to miss the one to be loved. Dantes wants Mercedes to feel it as what he feels at the fearful life he has traced through.

After the death of Fernand, Dantes directs his frustrated heart to meet Danglars, as a banker, Danglars has succeeded in his life with his wife and kids. For his richness he has got a prestigious name as Baron Danglars. To have such a good social status makes him recognized well in his social environment. But, for Dantes it has nothing to do with the social recognition Danglars has achieved.
Danglars deserves to be placed as thief or wicked person who grabs his richness wrongly.

Dantes has a strategy to ruin Danglars by taking all his wealth by giving some loan. In this respect, Dantes has known that Danglars will meet his bankcrupcy for being unable to pay back the money. In such a clever and tricky way, Danglars has been brought into Dantes’ trap. It happens true that the instinct to pay back the money by the appointed time as proposed by Dantes cannot be paid by Danglars.

In order to make Danglars frustrated and fearful, Dantes hires some bandits to oppress Danglars. In great frustration, Danglars cannot pertain his shameness. It is a name which is precious for a successful banker. The failure to manage money in banking business will become mockery for people. Danglars thinks his life is meaningless to find out his down fall. Let alone, he finds out that the cause of his down is initiated by Dantes makes Danglars in deep disappointment. He then decides to write a letter to his wife and kids with the implicit implication of his own death. It means Danglars takes a shortcut way by having intention to kill himself. The letter is written down that contains message as follows:

“When you receive this letter, you will no longer have a husband. Oh, you need not be alarmed, you will only have lost him in the same way in which you have lost your daughter, that is to say, I shall be travelling along one of the thirty or forty roads which lead out of France (The Count of Monte Cristo, 1998: 530).

It needs knowing that Danglars’ expression of ‘the same way you have lost your daughter’ denotes how the daughter takes some poison to end her life. It is
happening for the daughter is in great disappointment to find out the fact that the father is very greedy on money than the love he has to show as a father. The daughter cannot gain her satisfaction only because of money. What she needs is love and attention that the money can give. So, it is an indicator of Danglars’ suicide with the example of his own daughter.

Death is the correct term for Dantes to fulfill his satisfaction on the way he resolves his conflict. The death of Fernand and Danglars have at least given the way to see the truth Dantes has made. The last target of the most hated and cruellest one is the deputy that is Villefort. Dantes cannot forget Villefort’s face let alone every breath of his life that has directed Dantes’ down fall. The world of Chateau’ d’If still lingers on Dantes’ heart as if it were a hell for him. In reverse, this kind of hell should be returned to Villefort in order to know his great mistake.

According to Dantes, to put prison a honest man like him is the same as to play with the death. In short, Villefort must die for this unfair entence. It can be traced how hatred is the way Dantes wants to banish Villefort. The conversation goes as follows:

“But what did I do to you? Cried Villefort, whose mind was struggling on the borders between reason and insanity and had sunk into that state which is neither dreaming nor reality. “What have I done? Tell me! Speak!” “You condemned me to a slow and hideous death; you killed my father; you robbed me of liberty, love, and happiness!” “Who are you then? Who can you be? ... “I am Edmond Dantes!” (The Count of Monte Cristo, 1998: 554-555)

The great anger of Edmond Dantes over Villefort is based on all that belongs to Dantes has been taken away by Villefort. That is as reward for such a
terrible deed. All that belongs to Villefort should be taken to death as well. His wife and son must be banished in order to be equal for justice.

Finally, it can be summarised that the conflict in the complication is the related event to the composition. In complication, the conflict rises in order to create bigger tension of the story. It aims to create interest and attention for the proper building of the story. So, the conflict in this complication is directed on Dantes’ revenge for the death of his opponents.

3.3 Crisis or climax

In this novel crisis or climax may be united as one. It is so because the conflict has resulted for the highest point of the conflict itself. As the name suggests, crises or climax unties the knot of conflict for confession of the truth. That is why the climax or crises is often defined the same as turning point.

The turning point will at least give the clarity of all the resolved conflict. It is the turning towards the conflict available. In this point, the death of Villefort’s wife and son has shown how the conflict calms down though it strikes the real sense of humanity. Such a determining moment makes things seen clearly. This can be seen in the description below:

“You are Edmond Dantes! Cried the magistrate, seizing the Count by the wrist. “Then come with me!” He dragged him up the stairs, and the astonished Monte Cristo followed him, not knowing where he was leading him, though he had a presentiment of some fresh disaster. “Look, Edmond Dantes!” said Villefort, pointing to the dead bodies of his wife and son. “Are you satisfied with your vengeance?” (The Count of Monte Cristo, 1998: 555).
Villefort’s last statement over death that is ‘are you satisfied?’ indicates how the sense of humanity is nothing more than a disappointment. It is no use to kill for blind justice only because of unforbidden anger. What above the life is its value that is to let people live for their own freedom. Villefort wants to stress that it is his mistake not his son and his wife which are not reliable to bear the deaths because of his wrong doing.

The tension of the conflict situation has touched Dantes’ feeling to look at what he has done. He becomes to realize his own mistake that he has gone to far for his revenge. The situation shows how the conflict turns to fall when Dantes finds out the truth that revenge is not the better solution for solving conflict. The description can be seen as the following:

Monte Cristo turned pale at the frightful sight. Realizing that he had passed beyond the bounds of vengeance, he felt he could no longer say: “God is for me and with me.” With an expression of indescribable anguish, he threw himself on the child’s body, opened his eyes, felt his pulse... Pale, sad of eye, and heavy of heart, all the noble features of that usually calm face were distorted with grief. (The Count of Monte Cristo, 1998: 355-356)

The crisis or the climax as described in this novel is the awareness of Dantes to make up the point that revenge is a wild justice. Taking revenge with ‘an eye to an eye’ principle is not civilized. Thus, the touch of humanity sense has opened the truth that human needs the life for showing how man cooperates to one another by appreciating the life itself. No matter how man defends his life, the meaning of life itself should be defended and honored in terms of sharing love to one another without having willingness to revenge.
3.4 Resolution

Resolution is meant the sign of conflict has been resolved. It is the culmination of the conflict as a whole. Besides, resolution indicates the moral understanding that needs thinking for the sense of humanity. To say simply, resolution is the sum up of all the conflicts which are simplified in the form of philosophical idea. It means that resolution is related to wisdom of the resolved conflict.

In the novel, The Count of Monte Cristo the resolution can be defined when Dantes realizes that his revenge is not the satisfied answer of his blind anger. He can understand that love is meant to get free. It is not represented by killing into death because there is a force in it. Wisdom must be translated into justice which belongs to the right of every person without exception. Dantes finally says:

“Tomorrow you will be free, my daughter,” answered the Count. You will then assume your proper place in society; I do not wish my fate to overcloud yours. Daughter of a prince! I bestow on you the wealth and the name of your father.” (The Count of Monte Cristo, 1998: 572)

Dantes’ true expression is addressed to Haydee, a daughter of Ali who has been killed by Fernand. What the point is the way Dantes declares the sense of the word “free” for tomorrow shows how important life is. In addition, the phrase “my daughter” also emphasizes how important the bond of family is in the largest term. It can be concluded that the day of tomorrow is free to enjoy for there is love to care in the bond of family.
IV. CONCLUSION AND SUGGESTION

4.1 Conclusion

Alexander Dumas’ *The Count of Monte Cristo* is an interesting novel not because of its story, but its plot. The story is very common that is about love and a betrayal of a friend which destroys the true love and turns into revenge. What makes the novel is really touching the sense of humanity, is the embodiment of the conflict inside the plot. Its plot is related to character, situation and action which deals with moral consequency of what should be defended morally in terms of good behaviour.

The plot which is defined as sequent of events is loosing or less complex to grasp. Its language is very common and full of aesthetic for mostly is contained with colourful expression. The events are arranged in good order that starts from the beginning, middle and up the end. In other words, the scheme of events or the plot is clearly portrayed in relevance with the conflict which is inherent in it. The conflict is problematic situation that comes up to add the intense of the story.

It is definitely true that conflict does not come without any trigger or cause. It is not rampantly happening as the wind goes by. There must be cause and effect relationship on the way conflict situation takes place. In this novel, the conflict is well covered in the plot structure such as exposition, complication, crises or climax and resolution.

In the exposition the conflict is connected with Dantes, the central figure, who is trapped in conspiracy because of his honesty. He is the victim of corrupted
persons who want to destroy him only because of jealousy and greediness. Dantes must pay back his naiveness in political prison called ‘chateau d’if’.

Next in the complication the conflict becomes intense. Dantes takes revenge to those who have betrayed him. He thinks that revenge is a wild justice for he has lost everything. His love, his father and his dignity that cannot be paid by host of money. In this part, Dantes is blind enough to understand the truth of revenge as the consequence of his deep frustration.

In the crisis or climax the conflict situation has fallen down for all the corrupted persons such as Danglars, Fernand, Caderousse, Villevort finally meet their deaths. It is implicitly denoting that the wage of betrayal and wicked-heart is dead. Dantes thinks that his conflict is released though he cannot get back the true persons he has loved truly.

Finally, in the resolution the conflict is resolved when Dantes feels that he has to start his new life whatever the reason is. He realizes that his revenge cannot satisfy his heart for he has missed the piece of goodness in his heart. But, it is the reward of badness that should be won by goodness.

It is clearly portrayed that conflict refers to person or character. The conflict is connected with the sense of humanity in terms of moral consequency. Whatever the conflict is must be considered well in making the wiseful decision. The sense of conflict is like two sides of knife edge: it may hurt when it is understood wrongly, but it may result cooperation when the conflict is solved wisely.
4.2 Suggestion

The analysis of conflict through plot in this thesis is only a piece of large insights the novel offers. It is true that literary work such as Alexander Dumas’ *The Count of Monte Cristo* is very rich with knowledge and understanding. It teaches the sense of humanity to understand the dark side of man’s values. In addition, it entertains for looking at ourselves as the characters are portrayed to have good or bad qualification. Thus, they stand as mirror to look at what good is left for us in advance. That is why further analysis can be done in this novel for the discovery of its insights.

The novel ‘*The Count of Monte Cristo’* is moralistic in its thematic implication. It gives moral understanding in which bad behaviour is not a choice to make others fall down. The story of this novel emphasizes the punishment for wrong doing which awakes the spirit of respecting what values are implemented in man’s behaviour morally. Therefore, reading this novel is to educate its readers to look at themselves in terms of good or wrong as it is narrated in the novel.
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APPENDICES

1. BIOGRAPHY OF ALEXANDRE DUMAS

Alexandre Dumas (1802-1870) was one of the most famous French writers of the 19th century. Dumas is best known for historical adventure novels like The Three Musketeers and The Count of Monte Cristo, both written within the space of two years, 1844-45, and which belong to the foundation works of popular culture. He was among the first, along with Honoré de Balzac and Eugène Sue, who fully used the possibilities of feuilleton, the serial novel. Dumas is the credited with revitalizing the historical novel in France, although his abilities as a writer were under dispute from the beginning. Dumas’ works are faced-paced adventure tales that blend history and fiction, but on the other hand, they are entangled, melodramatic, and actually not faithful to the historical facts.

Alexandre Dumas was born in Villes-Cotterêts. His grandfather was a French nobleman, who had settled in Santo Domingo (now part of Haiti); his paternal grandmother, Marie-Cessette, was an Afro-Carribean, who had a black slave in the French colony (now part of Haiti). Dumas’ father was a general in Napoleon’s army, who had fallen out of favor. After his death in 1806 the family lived in poverty. Dumas worked as a notary’s clerk and went in 1823 to Paris to find work. Due to his elegant handwriting he secured a position with the Duc d’Orléans – later King Louis Philippe. He also found his place in theater and as a publisher of some obscure magazines. An illegitimate son called Alexandre Dumas fils, whose mother, Marie-Catherine Labay, was born in 1824.
As a playwright Dumas made his breakthrough with “Henri III et Sa Cour” (1829), produced by the Comedie Francaise. It gained a huge success and Dumas went on to write additional plays, of which “La Tour de Nesle” (1832, “The Tower of Nesle”) is considered the greatest masterpiece of French melodrama. He wrote constantly, producing a steady stream of plays, novels, and short stories.

Historical novels brought Dumas enormous fortune, but he could spent money faster than he made it. He produced some 250 books with his 73 assistants, especially with the history teacher Auguste Maquet, whom he wisely allowed to work quite independently. Dumas earned roughly 200,000 francs yearly and received an annual sum of 63,000 francs for 220,000 lines from the newspaper Press and the Constitutionel. Maquet often proposed subjects and wrote first drafts for some of Dumas’ most famous serial novels, including Les Trois Mousquetaires (1844, The Three Musketeers) and Le Comte de Monte-Cristo (1844-45, The Count of Monte-Cristo). As a master dialogist, Dumas developed character traits, and kept the action moving, and composed the all-important chapter endings – teaser scenes that maintained suspense and readers interest to read more.

Dumas’ role in the development of the historical novel owes much to a coincidence. The lifting of press censorship in the 1830s gave rise to a rapid spread of newspapers. Editors began to lure readers by entertaining serial novels. Everybody read them, the aristocracy, and the bourgeoisie, young and old, men and women. Dumas’ first true serial novel was Le Capitaine Paul (1838, Captain Paul), a quick rewrite of a play.
Dumas lived as the as adventurously as the heroes of his books. He took part in the evolution of July 1830, caught cholera during the epidemic of 1832, and traveled in Italy to recuperate. He married his mistress Ida Ferrier, an actress, in 1840, but he soon separated after having spent her entire dowry. With the money earned from his writings, he built a fantastic Château Monte Cristo on the outskirts of Paris. In 1851 Dumas escaped his creditors – his country house, the Chateau de Monte Cristo. Dumas spent two years in exile in Brussels (1855-57), and then returned to Paris. In 1858 he traveled to Russia and in 1860 he went to Italy, where he supported Garibaldi and Italy’s struggle for independence (1860-64). He then remained in Naples as a keeper of the museums for four years. After his return to France his debts continued to mount.

Called as “the king of Paris”, Dumas earned fortunes and spent them right away on the friends, art, and mistresses. Dumas died of a stroke on December 5, 1870, at Puys, near Dieppe. His son Alexandre Dumas fils, became a writer, dramatist, and moralist, who never accepted his father’s lifestyle.

Dumas did not generally define himself as a black man, and there is not much evidence that he encountered overt racism during his life. However, his works were popular among the 19th-century African-Americans, partly because in The Count of Monte-Cristo, the falsely imprisoned Edmond Dantes, may be read as a parable of emancipation. In a shorter work, Georges (1843, George), Dumas examined the question of race and colonialism. The main character, a half-French mulatto, leaves Mauritius to be educated in France, and returns to avenge himself for the affronts he had suffered as a boy.
2. SUMMARY OF THE COUNT OF MONTE CRISTO

The novel begins with the handsome young sailor Edmond Dantes. He has just returned from a journey aboard the Pharaon. The Pharaon’s ship owner, M. Morrel, rushes out to meet the ship. He finds that the captain has died on route, and Dantes has assumed the post with admirable skill. He thus plans to make Dantes officially the next captain of the ship. Dantes future is thus promising. His father’s financial situation as well as his own will be greatly ameliorated. In addition, Dantes has planned to marry the beautiful Mercedes who has awaited his return from sea with great anxiety and love. Dantes will not get the chance to realize his bright future, however. His success has earned him three conspiring enemies. They write a letter falsely incriminating in a Bonapartist plot (the royalists are currently in power). These three enemies are Danglars, Fernand Mondego, and Caderousse. Danglars will become captain of the Pharaon once Dantes is removed. Fernand aspires to win Mercedes’ love, and Caderousse is a jealous neighbour of Dantes. Perhaps the conspiracy would not have been so successful had not the denunciation fallen into the hands of public prosecutor, Monsieur de Villefort. This man has nothing personal against Dantes, however, he has Dantes incarcerated as a most dangerous criminal. His policy against Bonapartists must be extremely vigilant in order to counter the reputation of his father. His father is a known Bonapartist, and Villefort is paranoid that this fact shall hurt his career among the ruling royalist. Thus, he throws Dantes, an innocent man, into the Chateau D’If. Political regimes change, yet dantes is forgotten. M. Morrel attempts to have him freed, yet to no avail. In prison, Dantes loses hope and decides to starve himself to death. Thankfully, the prisoner in the
next cell was building a tunnel to escape. Miscalculations bring the Abbe Faria, to Dantes cell instead of freedom. The two become friends, and the learned Abbe teaches Dantes all his vast knowledge of literature, the sciences and languages. The Abbe also reveals to Dantes the location of an immense treasure on the Isle of Monte Cristo. He hopes Dantes will retrieve this treasure when he escapes. When the Abbe dies, Dantes replaces his body with the Abbe’s. The Abbe’s body bag is thrown into the sea. Dantes is free at last, after fourteen years of imprisonment.

Dantes is saved from the sea by Italian smugglers. Dantes’ only reason for living now is to have vengeance upon those who threw his life away. He becomes a smuggler for a time, and finally has the opportunity to retrieve the treasure spoken of by Abbe Faria. He shall use this treasure to calculate the downfall of the four men who imprisoned him. Dantes, now the Count of Monte Cristo, will calculate his revenge over the next ten years. He has already waited fourteen years, thus he has learned the virtue of patience. These men deserve to suffer. Their downfall will be all the more destructive if his revenge is not brash, but calculated. Over the next ten years, Monte Cristo conditions himself, and learns all the details of his enemies. He also amasses a circle of servants who are forever indebted to him. Using his immense fortune he buys back freedom of men such as Peppino. Luigi Vampa, the great Italian bandit is also indebted to the Count. These men owe the Count their lives, and will prove indispensable to the Count’s plans for revenge. Before exacting revenge, however, the Count rewards the one family that remained true to him. He saves the Morrel firm from financial disaster by providing a diamond and a new ship to the family anonymously. The Count is now ready to exact revenge. He understands his duty to act as divine justice.
When the Count is ready to enter Parisien society, and to destroy his enemies, he does so through contact with Albert de Morcerf. This is the son of Count de Morcerf, a new title given to the very same Fernand Mondego who conspired against Dantes. By winning Albert’s trust he is introduced to all his former enemies, including Danglars, Count de Morcerf, and Monsieur de Villefort. These men are at the center of social and political life in Paris and are very rich. Monte Cristo’s arrival in Paris causes a great stir, for his fortune is immense. None of his enemies recognize him however. In fact, they are all eager to associate with this great man. Mercedes, now the Countess de Morcerf, recognizes him, yet she does not reveal his identity to anyone. The Count of Monte Cristo also disguises himself as Abbe and returns to find Caderousse still a poor man. He gives Caderousse happiness. Caderousse’s greed is far too great. The diamond is part of Caderousse’s slow punishment. First, Caderousse kills a jeweler, his wife, and then he is thrown into prison. The Count disguised as a Lord Wilmore, later helps Caderousse escape from prison. Caderousse then attempts to rob the Count, still not knowing that it is Dantes. During this robbery attempt, Caderousse is murdered by his accomplice, Benedetto. As Caderousse is dying, the Count whispers his identity in Caderousse ear. Caderousse then cries out to God. Fernand Mondego became a military hero and had married Mercedes who had given up hope to ever see Dantes again. Mercedes was unaware of the treachery of her husband. They have a fortune, and exist in Parisien society as the Count and Countess de Morcerf. The Count destroys Morcerf by revealing his military treachery to all of Parisien society. Monte Cristo had bought Haydee as a slave. This girl was once the daughter of Ali Pasha who was betrayed by Morcerf. She
testifies that the Count sold her into slavery. Her father had been the Count de Morcerf’s benefactor. Morcerf had killed her father, surrendered her father’s Greek City to the Turks, and sold his wife and daughter into slavery. When this news revealed to Paris, the Count de Morcerf is thus ruined. His wife and son flee, and he shoots himself. Monsieur de Villefort has married twice. He has one daughter by his first wife and a son by his second wife. Valentine is his daughter. The Count destroys de Villefort by introducing Andrea Calvacanti into society. Benedetto, alias Calvacanti, is the son of Monsieur de Villefort and Madame Danglars. Long ago, Villefort had attempted to bury the newborn baby alive, but Bertuccio, now Monte Cristo’s servant had dug the baby up and saved it. Villefort’s crime is revealed in a court law, since Calvacanti is on trial as an escaped convict. Villefort is thus destroyed. His wife as treacherous as he had also poisoned his entire family. Her motive was to gain a fortune for her son. The Count however, had saved Valentine, since Maximilien Morrel, the son of M. Morrel was in love with her. Villefort goes insane. Danglars had become a rich banker. He has a wife and daughter. His wife is of noble birth, yet when Danglars married her, her repute as a woman was suspect. The Count destroys Danglars by opening credit with him for six million francs. Right when Danglars needs this money, the Count also takes a receipt for five million francs from him to cash. Danglars can no longer uphold his firm. He follows Danglars to Italy, once Danglars flees Paris. Danglars has been alienated from his wife for years, and his daughter runs off, as a result of a failed marriage contract to Andrea Calvacanti. Monte Cristo had also arranged this failed enterprise. Danglars thus had no reason to stay in Paris. Danglars tries to redeem his five million francs from Monte
Cristo’s firm in Italy. Once he does this, Monte Cristo’s bandits follow him, and they destroy him financially by holding him captive and requiring him to pay vast sums of money to survive on a little food. Danglars is left with nothing and his hair turns white during his brief captivity with the Monte Cristo’s bandits. Monte Cristo does not fail to inform Danglars his true identity.

Thus the Count’s revenge is now complete. He has succeeded in his quest for slow revenge. His enemies have suffered for their sins. He has one last meeting with Mercedes. Mercedes will lead a life of prayer in a convent, for her son has gone to rebuild his future in the army. The Count of Monte Cristo had assumed the role of Providence by destroying all that had been built by his enemies during his long years of imprisonment. He must leave now. After leaving much of his belongings to Maximilien Morrel and Valentine, to whom he wishes eternal love and happiness, he leaves aboard a ship with Haydee his own new love.