II. CLARIFICATION OF TERMS

2.1 General Concept of Novel

There are three major genres of literature, such as poetry, prose, and drama. Each genre has its own characteristic. In this chapter explain briefly about novel because in the novel there is the main object of the analysis in this thesis.

Taylor (1981:78) says that novel is a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct.

Novel can portray characters and actions which represent real life dealing with human life, passion or ambition, desire, joy, sadness, feeling, thought, egoism and many related to human life.

In analyzing a novel, one should apply a series of steps in order to get better understanding about the novel, about the theme, plot, characters and setting.

2.1.1 Theme

Theme is simply the moral of the story. It is the message that wish to convey or the lesson that the reader should learn. Theme is revealed through the values of characters when confronting obstacles and resolving conflict in pursuit of their goal. It can be considered the foundation and purpose of your novel. Without purpose, the story becomes trivial.
2.1.2 Character

Perhaps the single most important aspects of a good novel were characterization. The reader must care about the character in order to care about what happens to them. To achieve this, the characters must be three-dimensional. Like a real people, characters have hope and fears, strengths and weakness, and one or more objectives. Even if you don not use all of the information, it helps to write down as many details about the characters as possible. One way to go about this is to use one of the many characters guides that are available.

In the real world we know that human as a people, but in a novel, human called as character. It can be animals, people, plants and things. According to Robert (1993:20) character is the persons presented in dramatics of narrative works, who are interpreted by reader as being endowed with the moral and dispositional qualities that are expressed in what they say and what they do in action. Character is very important in real made creation of literary works such as novel, drama or even some poems. The nature of character presentation brings a positive impact for readers to find out what is going on and what is it for. It can be traces to generalize opinion for man in general.

Millie and Yates (1982:228) declare that there are at least six methods which author can show the character, there are:
1. By what the person say: “give up! Don’t be silly. I haven’t even started yet.”

2. By what someone else says: “Jenkins? A building is a quitter compared to him.”

3. By his or action: Alex straightened her shoulders, and took a deep breath.

4. By indicating his or her thoughts: So they thought that she would give up.

5. By the way that other people treat him or her: here was a mission which there no one can quit.

6. By the author’s direct words: Miranda was a young girl who never tired to work hard.

A character in a fiction may realize in a number of way. Characters have been constructed to make out an action. They words that they are say and the comment that made by the creator depend on how they are presented.

2.1.3 Plot

Plot is the movement in a story toward the resolution. Nothing happens at random. Every scene should further the plot. Plot is shown through the actions and agendas of the characters. Throughout the story, they overcome obstacles until they finally reach their goal(s). If the novel is well plotted, the stakes will get higher and higher thereby creating tension.
2.1.4 Point Of View

Point of view is who is telling the story. This can be done by several ways. In first person, one character is speaking in the ‘I’ voice. Second person, which uses ‘you,’ is the least common point of view. Third person, who can be handled in a variety of ways, is the most often used method. In third person limited, the narrator can only go inside the head of the character telling in the story. This requires the character to be in every scene which must be told through their eyes. Third person gives the author the freedom in writing. Using this point of view, the author can have different point of view characters for different scenes.

2.1.5 Setting

Setting is another aspect traditionally included in analysis of prose fiction and it is relevant to discussion of other genres. The term ‘setting’ about the location, historical period, and social surrounding in which the action of the next develops. Setting can be defined as the place and period of the story, the canvas on which dramatic events are drawn in details.

These entire elements built a qualified completeness of literary value. One of the elements is character. People in a novel are related to the characters; they are members of society, and the author’s distinctive view of how people are related to society and reflected in the presentation of every character.
A novel can be analyzed from several of point of view. It can be analyzed from the moral, social and religious point of view. In this case, the thesis is discussing about the conflict that is related to the characters in the novel, which is much related to the private and social life.

### 2.2 General Concept of Conflict

Conflict is a necessary element of fictional literature. It is defined as the problem in any piece of literature and it is often classified according to the nature of the protagonist or antagonist. Conflict is actual or perceived opposition of needs, values and interests. A conflict can be internal (within oneself) to individual. Conflict as a concept can help explain many aspect of social life such as social disagreement, conflicts of interests and fights between individuals, groups or organizations. It is common that everyone will experience conflict in his life since conflict is a natural part of human life.

Conflict in theories of personality is usually considered as a state of discomfort or stress caused by an individual’s experiencing two or more desires or needs that are incompatible. According to Marcus (2000:366) defines that conflict is incompatibility of ideas, believes, behavior, roles, needs, desire, values and so on. 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. Sometimes a conflict occurs simply because there are limits to the number of goals that can be achieved at the same time, two or more motives arise simultaneously but each requires a different kind of goal-seeking behavior. More difficult conflicts occur
when the satisfaction of one of the motives precludes the satisfaction of another, when goal achievements are mutually exclusive. However, the most difficult conflict occurs when the satisfaction of and also intensifies another motive. This occurs when the attainment of a goal actively weakens or reverses previous goal achievement. According to Moskowitz (1969:313) conflict is one of the inevitable consequences of the fact that we are multi-motivated organism; it is therefore a fundamental quality of man, especially of a highly civilized man whose irreconcilable motives are woven into the fabric of his personality.

Psychologists have devoted a great deal of effort to analyze and experimental investigation of conflict behavior. In summarizing some of our knowledge about conflict, we will use a helpful classification that was first proposed by Kurt Lewin. In Moskowitz and Orgel book “A Core Text in Human Behavior” (1969:314), Kurt Lewin developed types of internal conflicts that individuals face; he identified several situations in which we experience mutually irreconcilable alternatives that are use different emotions:

- **Approach-approach conflict:** when we want two different things, both of which we like (have "positive valence"), but we should choose one of the things we preferred.

- **Avoidance-avoidance conflict:** when we have to choose between two alternatives that we do not like ("negative valence")

- **Approach-avoidance conflict:** when one thing has both positive and negative qualities.
Linda Seager (2000) also divides conflicts into some term which are not so far different from Kurt Lewin theory, they are:

- **Inner conflict**, suggesting that the characters are unsure of themselves, or their action, or even what they want.
- **Social conflict**, deals with conflict between a person and a group (pitting a person against a larger system).
- **Relational conflict**, centers on the mutually exclusive goals of the protagonist (main character in the story) and the antagonist (character or force that opposes the protagonist).
- **Situational conflicts**, develop as characters disagree about how to best survive and within each scene, different points of view emerge. Some characters panic, others become leaders, trying to persuade the group to follow them.
- **Cosmic conflict**, a conflict that occurs between a character and a supernatural force.

From the definitions, it can be understood that both Lewin and Seger suggest conflict is a situation where choices are not resulting satisfaction. In the word, conflict is a disappointed or unfulfilled desire and a disappointed situation when the desired do not come true. It can be seen that the existences of conflict refers to the incompatibility of things between two or more people or groups of people who get involved with each other. Conflicts make the character more specific, logical and motivated and consequences.
In conclusion, conflict can also be regarded as an emotional reaction to a situation that signals disagreement of some kinds. Unless conflict is externalized as action, it remains merely as an internal tension.

2.3 The Types of Conflict According To Kurt Lewin Theory

2.3.1 Approach-approach conflict

Approach-approach conflict occurs when an individual is simultaneously motivated toward two equally attractive goals. For examples, the young child with one nickel to spend may have to choose between two enticing varieties of candy, or when a young man is bringing his girlfriend to see a movie, and they find that there are two attractive movies. The young man wants to see movie A but his dating wants to see movie B, now the young man is forced to choose whether he has to satisfy his desire or to make a decision between two attractive subjects. This kind of conflict can be pictured as follows:

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Where pluses stand for the alternative incentives, the lines and arrows signify the motives and the direction of their associated responses, and the circle signifies the individual in conflict. If the response tendencies in approach-approach behaviour were exactly equal in strength and if the goals were exactly equidistant the person might in deed experience a prolonged period of frustration.
But in actuality this is rarely case—the person in this conflict generally has unequal response tendencies toward the two goals, because in the past he has been reinforced more often or more intensely by one that by other. Example, the children choose the chocolate over licorice because he has had more chocolate or because chocolate tastes better to him. One might say, that approach-approach situations are fortunate kinds of conflict; they occur frequently but are generally easy to resolve; the alternatives involved are both pleasant; and any frustration that ensues is likely to be temporary rather than enduring.

2.3.2 Avoidance-avoidance conflict

In avoidance-avoidance conflict, the individual is confronted with two aversive situations; she/he is motivated to avoid both, but he can not avoid one without encountering the other. For example, the child who must either eat his spinach or be spanked experiences by his mother. The avoidance-avoidance conflict is represented schematically as:

![Diagram](image)

The essence of avoidance-avoidance conflict is that it is almost always involves an imposition from outside rather than a pure conflict between the individual’s own motives. The child does not have any inherent motive to eat spinach or to be spanked but his motivated only to avoid both.
The conflict is generated in part by the situation confronting the individual rather than form within the person himself. Therefore, this kind of conflict tends to be more characteristic of childhood than it is of adulthood because the child is much less free to make his own decisions. When avoidance-avoidance conflicts are truly inescapable and irresolvable, they are important, because they tend to generate other motives that have to do with either free or anger. And these drives in turn evoke additional, complicating motives that originate within the individual himself. As a matter of fact, most sustained of approach-avoidance conflicts where the conflict is primarily one of withdrawing from the situation entirely versus remaining in the situation for some positive benefit.

### 2.3.3 Approach-avoidance conflict

In approach-avoidance conflict the individual is confronted with a situation that is both aversive and attractive; approach and avoidance response tendencies are simultaneously evoked. For example, a young lady may be motivated to accept a date with John because she wants to have an escort to an important dance, but at the same time she may find John an unattractive or boring fellow with whom she would prefer not to spend her time. The approach avoidance situation is represented as:

![Diagram](attachment:image.png)
Unlike approach-approach and avoidance-avoidance conflicts, the approach-avoidance conflict does not tend to lead to enduring or even increasing frustration. Since both responses tendencies are directed toward the same situation, the individual can neither postpone one motive (as in approach-approach) nor escape the conflict (as in avoidance-avoidance situations). Any response to the situation will produce frustration. Approach-avoidance conflict is the most important sources of frustration, and they are even more frequently experienced in adulthood than in childhood. This is because of the greater complexity of the adult motivational pattern, which involves a greater number of personal motives and therefore, a greater potential for inconsistency and contradiction.

Shaw (1972:125) explain that in case of literary terms, conflict is defined as the tension in a situation between characters, the actual opposition of characters (usually in drama, fiction and in narrative poetry), there may also occurs conflict between a character and a society environment.