INTERNAL CONFLICTS FACED BY ZARRI BANO IN
QAISRA SHAHRAZ'S *THE HOLY WOMAN*

THESIS

By:
Siti Zubaidah
NIM 13320160

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2020

INTERNAL CONFLICTS FACED BY ZARRI BANO IN
QAISRA SHAHRAZ'S *THE HOLY WOMAN*

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:
Siti Zubaidah
NIM 13320160

Advisor
Dr. Hj. Istiadah, M.A.
NIP 19670313 199203 2 002

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2020

STATEMENT OF AUTHORSHIP

I, Siti Zubaidah, hereby declare that the thesis entitled *Internal Conflicts Faced by Zarri Bano in Qaisra Shahraz's The Holy Woman* is truly my original work. It does not incorporate any materials previously written and published by another author, except those indicate in the quotations and bibliography. Therefore, I am the only person who is responsible for the thesis if there is any objection or claim for others.
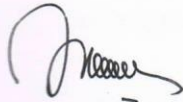
Malang, 18th June 2020

Siti Zubaidah
NIM 13320160

APPROVAL SHEET

This is to certify that Siti Zubaidah's thesis entitled *Internal Conflicts Faced by Zarri Bano in Qaisra Shahraz's The Holy Woman* has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

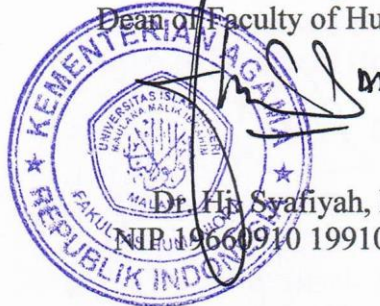Malang, 18th June 2020

Approved by
Advisor,

Dr. Hj. Istiadah, M.A.
NIP 19670313 199203 2 002

Head of Department of English
Literature,

Rina Sari, M.Pd.
NIP 19750610 200604 2 002

Acknowledged by
Dean of Faculty of Humanities,

Dr. Hj. Syafiyah, M.A.
NIP 19660910 199103 2 002

LEGITIMATION SHEET

This is to certify that Siti Zubaidah's thesis entitled *Internal Conflicts Faced by Zarri Bano in Qaisra Shahraz's The Holy Woman* has been approved by the Board of Examiners as one of the requirements for the Degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

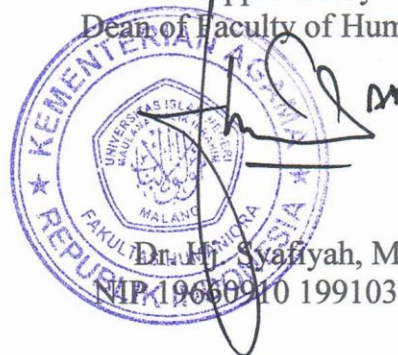Malang, 30th June 2020

The Board of Examiners   Signatures

1. Miftahul Huda, M.Pd.   (Main
   NIP 19840329 201101 1 009   Examiner)

2. Asni Furaida, M.A.
   NIP 19880711 20180201 2 182   (Chair)

3. Dr. Hj. Istiadah, M.A.
   NIP 19670313 199203 2 002   (Advisor)

Approved by
Dean of Faculty of Humanities

Dr. Hj. Syafiyah, M.A.
NIP 19660910 199103 2 002

iv

DEDICATION

With Blessing of Allah SWT and His Mercies

This undergraduate thesis is especially dedicated to:

My beloved Parents, Mr. Syahrul and Mrs. Sri Lestari

My Sister Putri Intan Rahayu Lestari

Whoever support me with their great efforts

My fiance Masrur Bakhtiar, S.Pd who always accompanies and supports me

All of teachers who sincerely educate me, thanks for the priceless knowledge

My Beloved Family of Pagar Nusa especially UKM Pagar Nusa

All of students, staff, and teachers of MTs NU Bunut Wetan Pakis

and

All of the parties who supoort in this undergraduate thesis finishing process

Thank you for your time for supporting and helping me during the process.

ACKNOWLEDGEMENT

In the name of Allah most gracious, most merciful, praise to be Allah as the Lord of the World, the Wise Judge between the bad and the good. May *shalawat* and *salam* always be presented to our Prophet Muhammad SAW, and all of his companions and faithful followers who strive in Allah's religion of Islam. I may be could not finish this thesis without Allah's guidance and help.

I present my greatest gratitude for those people who have supported and helped me to accomplish this thesis, primarily Dr. Hj. Istiadah, M.A., for her endless love, encouragement, supervision during the study. I was really thankful for having her as my patient thesis advisor who always willing to support, to help, to advice, and to spend her little time, and obviously to make me happy in doing work with my thesis.

1. Prof. Dr. H. Abdul Haris, M.Ag. as Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Dr. Hj. Syafiyah, M.A. as Dean of Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. Rina Sari, M.Pd. as Head of Department of English Literarture.
4. Dr. Hj. Istiadah, M.A. as the advisor who always gives me guidance and a lot of suggestion in order to finish this thesis.
5. Mr. Syahrul and Mrs. Sri Lestari (my beloved parents) who always give me the endless love, support and guidance.
6. All of teachers, staff, and students of MTs NU Bunut Wetan Pakis.

7. All of my friends who have supported, helped, and experienced life that came in my life is unforgettable.

8. All of the parties who have helped me, both directly and indirectlty. I hope Allah SWT gives His blessing among you all.

Malang, 18th June 2020

Siti Zubaidah
NIM 13320160

ABSTRACT

Zubaidah, Siti. 2020. *Internal Conflicts Faced by Zarri Bano in Qaisra Shahraz's The Holy Woman*. Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim, Malang.
Advisor: Dr. Hj. Istiadah, M.A.

Keywords: *Internal conflict, Shahzadi Ibadat*

This study aims to analyze the internal conflicts in Zarri Bano, as the main character in the novel *The Holy Woman*. Zarri Bano is the eldest daughter of a wealthy and famous landowner in Pakistan, Habib Khan. She was forced to become a holy woman to replace his deceased younger brother and to preserve family property. Hence, Zarri Bano was not allowed to marry anyone. The formulation of the problem in this study includes the form of conflict experienced by the main character and how to overcome the main character's inner conflict. This study's data is taken from Qaisra Shahraz's third edition of *The Holy Woman*, published in 2013 by Acardia Books Ltd 139 Highlever Road, London. Kurt Lewin assumes that humans, as individuals who are in a psychological environment because humans and their environment are psychology. Techniques used in data collection in this study use library and document techniques. Collect data relevant to the study's focus, then analyze the data and conclude the data that has been analyzed.

The results obtained from this study include three forms of internal conflict and how the main characters deal with internal conflicts in the novel *The Holy Woman* by Qaisra Shahraz. The forms of conflict experienced by Zarri Bano are classified based on the concept of the avoidance-approach from Kurt Lewin. The firstly is avoidance-avoidance, where Zarri Bano is faced with two choices to become a holy woman and leave Sikander. Secondly, the avoidance-approach, Zarri Bano, must accept Sikander married to her younger sister, and she is freed from her duties as a holy woman. Third, double avoidance-approach, when Zarri Bano had merged with the status of a holy woman, and she was asked to become a mother of her nephew by marrying her ex-fiancé, Sikander. Each conflict has a different way of resolving it. In this study, Zarri Bano, as the main character, uses two solutions. First, the turtle style, where Zarri Bano tends to avoid things that cause conflict and every effort will only be in vain. Second, deer style, where Zarri Bano is more concerned with the other people's feelings and the expense of her feelings to avoid the conflict.

ABSTRAK

Zubaidah, Siti. 2020. *Konflik Internal yang Dihadapi Oleh Zarri Bano Dalam Novel The Holy Woman Karya Qaisra Shahraz*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
Pembimbing: Dr. Hj. Istiadah, M.A.

Kata Kunci: *Konflik Internal, Shahzadi Ibadat*

Penelitian ini bertujuan untuk menganalisis konflik internal yang terjadi pada Zarri Bano, tokoh utama dalam novel *The Holy Woman*. Zarri Bano adalah putri tertua dari seorang pemilik tanah yang kaya dan terkenal di Pakistan, Habib Khan. Dia dipaksa menjadi wanita suci untuk menggantikan adik laki-lakinya yang telah meninggal dan untuk menjaga properti keluarga. Karenanya, Zarri Bano tidak diizinkan menikahi siapa pun. Rumusan masalah dalam penelitian ini meliputi bentuk konflik yang dialami tokoh utama dan cara mengatasi konflik batin tokoh utama. Data penelitian ini diambil dari novel *The Holy Woman* edisi ketiga karya Qaisra Shahraz, diterbitkan oleh Acardia Books Ltd 139 Highlever Road, London pada tahun 2013. Kurt Lewin beranggapan bahwa manusia sebagai individu yang berada dalam lingkungan psikologis karena manusia dan lingkungannya adalah psikologi. Teknik yang dilakukan dalam pengumpulan data pada penelitian ini menggunakan teknik pustaka dan dokumen. Mengumpulkan data yang relevan dengan fokus penelitian, kemudian menganalisis data dan menyimpulkan data yang telah dianalisis.

Hasil yang diperoleh dari penelitian ini meliputi tiga bentuk konflik internal dan cara karakter utama menangani konflik batin dalam novel The Holy Woman oleh Qaisra Shahraz. Bentuk-bentuk konflik yang dialami oleh Zarri Bano diklasifikasikan berdasarkan konsep pendekatan penghindaran dari Kurt Lewin. Pertama adalah penghindaran-penghindaran, di mana Zarri Bano dihadapkan pada dua pilihan untuk menjadi wanita suci dan meninggalkan Sikander. Kedua, pendekatan-penghindaran, Zarri Bano harus menerima Sikander menikah dengan adik perempuannya dan dia dibebaskan dari tugasnya sebagai wanita suci. Ketiga, pendekatan-penghindaran ganda, ketika Zarri Bano telah menyatu dengan status seorang wanita suci dan dia diminta untuk menjadi ibu dari keponakannya dengan menikahi mantan tunangannya, Sikander. Setiap konflik memiliki cara berbeda untuk menyelesaikannya. Dalam penelitian ini, Zarri Bano sebagai karakter utama menggunakan dua solusi. Pertama, gaya kura-kura, di mana Zarri Bano cenderung menghindari hal-hal yang menyebabkan konflik, dan setiap upaya hanya akan sia-sia. Kedua, gaya rusa, di mana Zarri Bano lebih peduli dengan perasaan orang lain dan mengorbankan perasaannya untuk menghindari konflik.

مستخلص البحث

ستي زوبيدة. (2020). *صراع الداخلية التي وجهه زري بنو (Zarri Bano) في الرواية The Holy Woman karya Qaisra Shahraz*. البحث الجامعي. قسم الأدب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرفة   : الدكتورة إستعادة

الكلمات الرئيسية : *صراع الداخلية، صحزدي إبادة*

اختارت الباحثة هذه رواية وتهدف هذه الدراسة إلى تحليل الصراعات الداخلية التي حدثت في زاري بانو اي الشخصية الرئيسية في رواية the Holy Women. أما زاري بانو الابنة الكبيرة الذي لداه مال والمشهور في باكستان ،حبيب خان. أُجبرت أن تصبح امرأة مقدسة عوضا أخ صغير المتوفى وتعتني بممتلكات أسرتها. لا يمكن على زاري بانو بالزواج أي شخص. تتضمن أسئلة البحث في هذا البحث يعني شكل الصراع الذي تعيشه علي الشخصية الرئيسية وكيفية التم على الصراع الداخلي للشخصية الرئيسية. مصادر البيانات هذا البحث هي رواية the Holy Women الثالثة لقيصرة شهرز، خرجته Acardia Books Ltd 139 Highlever Road لندن في عام 2013. يعتبر كورت لوين البشر كأفراد يعيشون في بيئة نفسية لأن البشر وبيئتهم علم نفس. طريقة جمع البيانات المستخدمة في هذا البحث هي طريقة القراءة والكتابة، وطريقة تحليل البيانات الكيفية، وهي: تقليل البيانات، وعرض البيانات، والاستنتاج.

أما نتائج البحث فهي ثلاثة أشكال من الصراع الداخلي والطريقة التي تتعامل بها الشخصيات الرئيسية في رواية قيصرة شهرز. أشكال الصراع التي تجري علي زاري بانو مفهوم كورت لوين. اولا هو نهج التهرب، وجه زاري بانو لتصبح امرأة مقدسة وترك سيكندر. ثانيًا، نهج التجنب، كان زاري بانو أن تقبل سيكندر متزوجًا مع أخته الصغيرة وتم وجوبها كامرأة مقدسة. ثالثًا، نهج التجنب المزدوج، عندما انضمت زاري بانو إلى مكانة امرأة مقدسة وتطلب أن تصبح أماً لابن أخيها من خلال الزواج السابق سيكندر. كل صراع له طريقة مختلفة لتمها. في هذه الدراسة ، يستخدم زاري بانو بصفة الشخصية الرئيسية حلين. أولاً، أسلوب السلحفاة، يميل زاري بانو إلى تجنب الأشياء

التي تسبب الصراع وكل جهد لن يذهب. ثانيًا، أسلوب الغزلان، يهتم زاري بانو بمشاعر الآخرين ويضحي لتجنب الصراع.

TABLE OF CONTENTS

CHAPTER 1

INTRODUCTION

This chapter covers the background of the study which informs relevant information about the chosen topic analyzed in chapter III. The scope and boundaries explain the research boundaries in this study. The significance of the research clearly presents the benefits of the study. The latter is research design, data sources, data collection and data analysis. Also, several key terms are provided to facilitate the reader in understanding the study.

A. Background of the Study

Human is a perfect God's creation. The perfection of the human mind is very possible for them to determine their own way of life, namely personality. According to Koentjoroningrat (1986), personality is the concept of structuring the elements of mind and soul that can determine a person's behavior or actions in their life.

Different personalities in humans have a big impact on life. Good and bad characters also determine the process in the community itself. According to Kartono and Golo (Sajarkawim, 2006) personality is a characteristic and characteristic behavior of a person that distinguishes it from others. Basically humans are created by having very diverse differences. Therefore, the diversity possessed by humans also often creates disputes called conflicts. In social life, all people a have different characters in communicating with each

other. The social interaction is very necessary to make everyone's life more interesting. Besides, with so many characters in a community, the problems and the conflicts can arise at any time. One of the conflicts that we know is the conflict in communication between the speaker and the listener.

Literary work is a reflection of society. One reflection of the social community in literature is the relationship between men and women and their perspective in the culture. Relationship of men and woman is an issue that never ends, but continuously grows up. The relation of both became a phenomenon because of the patriarchal system dominates in society. Society recognizes that men have a higher position than women. When the author creates a literary work, he/ she will refer to the condition of the social life he/ she lives in. It means that the way an author lives will influence how he/ she will create the literary work.

In social life, all people have different characters to communicate with each other. Interaction is needed to make our life more interesting. Besides, with many characters in our community, the problem or conflict can appear. One of the conflicts that we know is the conflict in the communication between the speaker and the hearer.

Conflict is a common thing in community life or outside community life that has experienced conflicts between members or with other community groups. This conflict will disappear if the community also disappears. According to Myers (1993: 234) conflict can be understood based on two

perspectives, traditional and contemporary. Traditionally, conflict is considered a bad thing that must be avoided by everyone. This view means that many people prefer to avoid conflict because it is considered as a factor that can cause groups or organizations to be divided. Conflict is often associated with anger, aggressiveness, and verbally conflict and non-verbally conflict which can lead to greater conflict (Lecey, 2003: 17).

According to Barstain (1965) conflict is controversy that cannot be prevented. A conflict has positive and negative impact. People have different character, from language and attitude. We have to be careful with conflict, because conflict is about positive and negative impact as the conflict of human character.

According to Weber (Beteille, 1970), conflict is created because of the individual selfishness of a group that seeks to make its goals more important than the other goals. Thus, the conflict is a social relationship that is interpreted as a desire to execute his will on the other side. So, obviously a conflict can trigger anger, quarrels and hostilities.

Conflicts and tragedies that are portrayed in literary works give the readers aware that things told in literary works can happen in the real world and are experienced directly by the reader. This awareness forms a kind of readiness in a person to face the social conditions that occur in society. The function of literature for the reader is entertainment media. In psychology, according to Hardjana (1994: 23) argues that conflict occurs when the

relationship between two people or two groups experiences different goals and actions. Conflict is disputes or disagreements. In literature, it means that conflict is a tension or conflict between two forces, a conflict within one character, a conflict between two figures, and so on.

The novel is a literary work that is written and has a conflict as an important part. According to Woosley (2001: 430), conflicts are divided into two categories; functional conflict and dysfunctional conflict. The conflicts that have a functional impact on the reader when the reader can feel and imagine as the character, and provide to learning the situation and give a positive impact to the reader. The dysfunctional impact is an impact where the reader is carried away in a negative story or situation in a novel, and indirectly the reader has the feeling and imitates the negative personalities of the character.

The novel has two important aspects namely intrinsic elements, and extrinsic elements. Intrinsic elements function to build the overall structure of literature in a story such as a plot, character, setting, and point of view. Extrinsic elements function as analysis from outside the story, such as the relationship between the writer and his works (the psychology of an author). Usually, the external elements in the novel are related to real-life which contains values such as history, sociology, psychology, religion, and philosophy.

Novels are the most popular literary works of the era, and the reasons for their popularity are not hard to find. The definition of the novel itself is a long fictional narrative in prose dealing with characters, incidents, and settings the mimic styles of the people in a real life. The novel is one of the works that are widely used by writers to show a picture of society in real life. A novel is distilled using several important aspects such as plot, theme, language style, character, and point of view. All of the aspects are connected each other. Sometimes, the novel not only depicts a reality but also lifted from valid history. (Faruk, 2005), in literary works, fiction that tells, illustrates, and shows, or takes a real history as a building of the element of the literary work is called historical fiction.

Psychological approach has an important role in analyzing a literary work. There are several benefits gained in psychological approach, including being able to provide feedback for a researcher who analyzes about character development and for knowing a literary work that has many psychological conflicts. According to Freud (as cited in Smith, 2010: 1929) said that a creative writer can arouse his emotions in producing good literary work. Here can be interpreted that a literary work has a close relationship with the psychological state of a writer. According to Endraswara, (as quoted in Minderop, 2013) which says that literature and psychology have links with one another with human life. Literary works also have the same function related to humans as living things that are very closely related to social.

The Holy Woman novel depicts the female character, Zarri Bano, who experienced an internal conflict in her life because of a *Shahzadi Ibadat* tradition. Zarri Bano is the eldest daughter of a wealthy and famous landowner in Pakistan, Habib Khan. She was forced to become a holy woman to replace her deceased younger brother and to preserve family property. The Holy woman is a woman who is not married and devotes her whole life to serving her God and makes it unable to marry anyone except with the Quran. Although she loved Sikander very much, because of the tradition she had to go through it, she was forced to forget his love for Sikander. Her whole life was just for his religion and became a holy woman.

In Pakistan, there is a tradition that requires a woman to be *Shahzadi Ibadat*. This happens if the family no longer has a successor or son. In the novel *The Holy Woman* explains that Zarri Bano as the first child who has lost her younger brother, then she must carry out the tradition as a holy woman to protect the honor and wealth of her father. Therefore, Zarri Bano is not permitted to marry anyone.

Shahzadi tradition worship must avoid the man of the opposite sex; she also became a sacred and forgets about her desire to get married. In this novel *The Holy Woman*, departing from a long tradition in Pakistan, Habib Khan, Zarri Bano's father, had been overbearing on her eldest daughter to be a holy woman. She should not get married to the holy Qur'an. She was obliged to wrap her body with a black veil. In return, this tradition is for protecting the family in heritance in order not to become her husband later (Ningratih: 2012),

it will gain *Shahzadi Ibadat* entire family legacy in the form of land and hectares of paddy fields. This tradition is not run by a family that does not have a son as heir. Zarri Bano should obey it, releasing all her beautiful dreams about romance and marriage with her fiancé, Sikander. The woman here does not seem right to determine their own fate and future. Even an educated woman like Zarri Bano was eventually defeated, powerless against the destiny proffered by her father.

The Holy Woman is Qaisra Shahraz's first novel published in 2001 and 2013. Qaisra Shahraz is a novel writer and screenwriter who has many achievements and won many awards. She was born in Pakistan in 1958 and obtained two Master's degrees in European English literature and scriptwriting. As a very successful woman, Qaisra is recognized as one of 100 influential Pakistani women in the Pakistan 100 Power List (2012). Previously, she was nominated as an Asian Achievement Woman and Muslim News Award for Excellence. *The Holy Woman* (2001) won the Golden Jubilee Award and has become the best-selling novel in Asia and Turkey. Zarri Bano as the main character in this novel, she is the oldest daughter who is 28 years old. Her life is very glamorous and she comes from a rich landowner family in Pakistan, Habib Khan. Zarri Bano as the main character has a problem of internal conflict when he feels in love with a tycoon who is ruling then engaged, but his father breaks off the engagement and makes her as the main heir in the family, reviving ancient traditions that force him to marry a holy Qur'an.

This study takes some previous studies that have similarities on the object of analysis, *The Holy Woman*, to support the researcher on analyzing the novel. First, Mafakir, (2016) about his thesis *Zarri Bano's Struggle Against Patriarchy in Qaisra Shahraz's The Holy Woman*. He focused on analyzing the main female character, Zarri Bano, who experienced non-verbal oppression due to the patriarchal culture in her area which required her to live differently from other women such as married and have children, she was forced to become a holy woman who served her religion and married the Quran. In this study, the researchers used the theory by Abraham Maslow to analyze the patriarchal culture contained in the novel.

The second, Vazza, (2014) in her thesis *Conflict Experienced by the Main Characters in John Shor's Beneath a Marble Sky: A Novel of Taj Mahal.* She focused on finding the types of conflicts experienced by the main character and the causes of conflict experienced by the main character and how the main character resolves the conflict. The findings of this study are the daughter of Jahanara as the main character who experiences internal and external conflicts simultaneously and resolves internal and external conflicts with aggression or strength (sharks) and Apathy or withdrawal (Turtle).

The third is Habsari (2008) in her thesis *Analysis of Conflict Faced by the Main Characters in the Great Expectations of Charles Dikens*. She focuses on interpreting two conflicts which are external and internal conflicts by Nurgiyantoro (1998: 116). External conflicts include physical and psychological conflicts faced by Pip in his life due to conflicting opinions or

understandings with others in his environment. While internal conflict experienced by Pip is a conflict that comes from a conflict with himself. Theoretically, this research develops and provides a clear description of the conflict that occurred in Pip as the main character in the Great Expectations.

The fourth is Hidayah (2016), a student of the Faculty of Teacher Training and Education, Universitas Sebelas Maret, Surakarta. In her thesis *The Analysis of Translated Novels Penyelamat Kakakku by Jodi Picoult Daro Aspects of Internal Conflict of Figures and Educational Values and Their Relevance as Learning Materials for Literary Appreciation in High Schools: Psychoanalytic Overview*. She focused on interpreting Sigmund Freud's personality theory and using Kurt Lewin's concept of avoidance approach to analyze this novel. This study discusses the types of internal conflicts of all the characters contained in the novel, the value of education, and the relevance of the novel as a medium for literary education in high school.

Based on the above study, the researcher concludes that there are two conflicts contained in the novel. First, external conflicts that originating from other characters in the novel or environment. Second, internal conflicts are conflicts that occur within a person. Internal conflicts occur because of something contradiction in a person that eventually causes problems.

Therefore, researcher chose the novel *The Holy Woman* by Qaisra Shahraz as the object of research, because researcher found several interesting things about the conflict experienced by Zarri Bano. Then to focus on the study, the researcher focused on the internal conflicts faced by the main

character, Zarri Bano. Besides, interesting things experienced by the main character are very rarely found, where a woman is forced to marry the Koran and become a servant of her religion. The main character in the novel experiences a lot of psychological pressure that he has never revealed. Therefore researchers are very interested in analyzing what internal conflicts experienced by the main characters.

B. Problem of The Study

This research is expected to answer at least two main problems in Qaisra Shahraz's *The Holy Woman*. Those are:

1. What kind of internal conflicts experienced by the main character in Qaisra Shahraz's *The Holy Woman?*

2. How does the main character solve the conflicts in Qaisra Shahraz's *The Holy Woman?*

C. Objectives of the Study

The purpose of this study is also to get an overview of the conflicts experienced by the main character in *The Holy Woman's* novel, Zarri Bano. Besides, to discovering the types of internal conflicts that experienced by the main characters, this study also discusses how the main characters resolve her internal conflicts. Where have explains in the background that the main character Zarri Bano experienced many conflicts after the death of her younger brother and required him to become a holy woman.

D. Scope and Limitation

This study examines the internal conflict faced by Zarri Bano as the main character, who experiences internal conflict because she has to be a holy woman and cannot marry any man except the Koran, and how the main character resolves the internal conflict that she experiences. In this study the scope and limitation are needed to make the research is not widespread and more specific. So, this research is more focused on the intended purpose. As explained above, there are two discussions in this study; the first is in the form of internal conflict experienced by the main character Zarri Bano in *The Holy Woman's* novel. Then, the second is how Zarri Bano can resolve the conflicts that happen in her life. In this study, the internal conflict will be analyzed using Kurt Lewin's concept of approach-avoidance conflict.

E. Significance of the Study

Related to the results of this study, hopefully, it can give a theoretical and practical contribution to the literature. Theoretically, this research is expected to help improve and enrich the study of literary psychology, especially the research on the novel *The Holy Woman* by Qaisra Shahraz. Practically, this research is expected to broaden the insight of the researchers in particular, and in general can provide additional information to the readers in understanding the contents of the novel *The Holy Woman*, especially about psychological character and internal conflict through literary criticism.

F. Research Method

This part discusses and covers the research design, data source, data collection, and data analysis for describing the way of analyzing data.

1. Research Design

This research is categorized as a study of literary criticism which includes defining, classifying, and evaluating a literary work (Abrams, 1981 as quoted in Siswantoro, 2005). In this study, literary criticism is used as a design mode in analyzing a literary work that is used as an object in this study. This study uses a qualitative research design that concentrates on the form of contextual analysis related to aspects of the conflict.

This research is a literary work. In this research, literary works are the main objects to be observed. This study analyzes the novel *The Holy Woman* by Qaisra Shahraz. In this study, researchers used the concept of conflict approach-avoidance from Kurt Lewin.

2. Data Source

In this study, there are two types of data used in conducting this research. First, in analyzing this study, the main data were taken from the third edition of *The Holy Woman* by Qaisra Shahraz published in 2013 by Acardia Books Ltd 139 Highlever Road, London.

3. **Data Collection**

The collection of the data needed in this study includes words, phrases, sentences, and dialogues in *The Holy Woman's* novel by Qaisra Shahraz. To prepare the data needed, the researchers took several steps. First, the researcher reading and understanding the novel and examine carefully. To do a comprehensive reading, the researchers need to read and understand the contents of the novel more than three times. After reading the entire content of the novel, the researcher chooses the data that related to the topics, the researcher carefully looks for some data that relates to internal conflicts experienced by the main characters in the novel. Next, mark the Data according to the topic to avoid losing some important information.

4. **Data Analysis**

In this study, the researchers conducted the following steps: the researcher classified types of internal conflicts experienced by the main characters, then the researcher proceeded to analyze existing data, classify, understand, interpret, and evaluate all data. Then the researcher applies the theory to analyze the discussion based on some aspects that exist in the internal conflict. The data will analyze by using the conflict theory by Kurt Lewin.

G. Definition of Key Terms

To avoid the miss understanding, the researcher provides definition for some terms frequently used in this study:

1. **Internal Conflict** : Man versus self-conflict. A conflict which is faced by a character in the story. The conflict was happened between a character and himself. A character must overcome his owns nature or make a choice between two or more, between good and evil, logic and emotion.

2. **Sahzadi Ibadat** : The holy woman, *zahidah*; the woman who devoted her whole life only to worship to God; like of nun.

H. Previous Studies

This study takes some previous studies that have similarities on the object of analysis, *The Holy Woman*, to support the researcher on analyzing the novel.

First, Mafakir, (2016) about his thesis *Zarri Bano's Struggle Against Patriarchy in Qaisra Shahraz's The Holy Woman*. He focused on analyzing the main female character, Zarri Bano, who experienced non-verbal oppression due to the patriarchal culture in her area which required her to live differently from other women such as married and have children, she was forced to become a holy woman who served her religion and married the Quran. In this study, the researchers used the theory by Abraham Maslow to analyze the patriarchal culture contained in the novel.

The second, Vazza, (2014) in her thesis *Conflict Experienced by the Main Characters in John Shor's Beneath a Marble Sky: A Novel of Taj Mahal.* She focused on finding the types of conflicts experienced by the main character and the causes of conflict experienced by the main character and how the main character resolves the conflict. The findings of this study are the daughter of Jahanara as the main character who experiences internal and external conflicts simultaneously and resolves internal and external conflicts with aggression or strength (sharks) and Apathy or withdrawal (Turtle).

The third is Habsari (2008) in her thesis *Analysis of Conflict Faced by the Main Characters in the Great Expectations of Charles Dikens*. She focuses on interpreting two conflicts which are external and internal conflicts by Nurgiyantoro (1998: 116). External conflicts include physical and psychological conflicts faced by Pip in his life due to conflicting opinions or understandings with others in his environment. While internal conflict experienced by Pip is a conflict that comes from a conflict with himself. Theoretically, this research develops and provides a clear description of the conflict that occurred in Pip as the main character in *the Great Expectations*.

The fourth is Hidayah (2016), a student of the Faculty of Teacher Training and Education, Universitas Sebelas Maret, Surakarta. In her thesis *The Analysis of Translated Novels Penyelamat Kakakku by Jodi Picoult Daro Aspects of Internal Conflict of Figures and Educational Values and Their Relevance as Learning Materials for Literary Appreciation in High Schools: Psychoanalytic Overview*. She focused on interpreting Sigmund Freud's

personality theory and using Kurt Lewin's concept of avoidance approach to analyze this novel. This study discusses the types of internal conflicts of all the characters contained in the novel, the value of education, and the relevance of the novel as a medium for literary education in high school.

Based on the explanation of the previous study above, there are two different points in this study. First, this research has a different object, the researcher uses the object of a novel by Qaisra Shahraz entitled *The Holy Woman*. Second, the researcher focuses on analyzing internal conflicts experienced by the main characters in the novel using the concept of avoidance approach and how the main characters resolve conflicts using Kurt Lewin's theory.

In addition, the previous study above also contributed to this research. First, it helps researchers to understand how to analyze the conflicts faced by figures in literary work. Secondly, the previous research above also conducted the same research in internal and external conflicts that could facilitate the researcher in conceptualizing this research.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter present about intrinsic elements of literary works, definition of conflict, internal conflicts and ways to solve the conflict.

A. Intrinsic Element of Literary Work

Intrinsic elements in literary works include plot, setting, character, and point of view which are related to each other and can create the integrity of the story.

1. Plot

Plot in a literary work such as drama, film, novel, or other narration is the sequence of the events and will affect the next storyline that arises because of cause and effect. Plot grows out of an internal and external conflict experienced by characters who oppose the forces that oppose them. The plot begins by giving the reader an exposition as information to explain and assist the reader in understanding the situation. Then, the exposition presents the background of the main character as well as several other minor characters, situations, and environments as needed (Kuehner, 1993: 3).

Distinguished phase of plot into five parts:

1) Exposition: provides information about settings and characters

2) Resulting in a situation: an accident that can cause conflict

3) Increased actions: develop conditions that produce conflict

4) Climax: the end of a conflict

5) Denouement: conflict resolution

In addition, the resolution approach liberates characters using democratic and constructive ways to find a way out of the conflict they experience. The resolution provides an opportunity for the character to solve problems with or without involving a third person. In this case, the plot has six structural elements: exposition, initiation, accident, rising action, climax, falling action, and resolution (Kuehner, 1999: 5).

2. Setting

Setting or place of the story also called the setting of the story, where gives describing of time, place, and the atmosphere of the occurrence of a story (Wiyanto, 2002: 28). In literary settings is a very important story forming element, because the element will be able to determine the general situation of the work (Abrams, 1981: 1975) in (Fananie. 2002: 95). Nurgiyantoro (2002: 216 in Santosa, 2011: 7) states that setting is the basic, leading to the understanding of place, the relationship of time, and social environment where events are told. Hayati (1990: 10) argues that the setting (foundation) of the story is a description of the time or situation in which the event occurred. This setting is closely related to the characters or actors in an event.

Therefore the setting is very supportive of the plot of the story. Besides, setting also greatly influences the atmosphere, events, main issues in the story, and the theme of the story.

The main elements of setting (Nurgiyantoro as cited S.W. Santosa, 2011: 7):

1) Placed related to geographical location, it is place when the accidents occurs (village, river, road, woods)

2) Time related to when the accident occurs. It also about histories (year, season, day, hour)

3) Social related to daily of human life (life habit, culture, tradition, live vision, through and attitude)

The function of the setting in the literary work is to provide an understanding of the reader in understanding other problems such as themes, characters, language, and others. in short, the setting must be able to provide the information on theme and influence of the plot in presenting the situation, the conditions of the dimensions that are related to the place, time of the area and certain people with certain characters that can cause conflict from the environmental situation of the era, and how to survive life and way of thinking.

3. **Character**

A character is a fictional character who is created in a work of fiction and gives the certain identity by desired the story. There are

several characters in literary works, namely the main character and minor character, active character and static character.

The characters that are called the main characters are the characters that are most related to the whole story from beginning to end, the characters that are most related to all the characters that exist in literary works, and the most characters to be told in a story (Sayuti as quoted in Wiyatmi, 2006).

The character has the characterization that aims to emphasize to the reader about the character's personality. Characterization usually give the description of the physical (sex, face, eyes, hair, clothing, age, how to walk, etc.) It can also be a mental and emotional description (behavior, sadness, anger, etc.). According to (Kuehner, 1999: 97-99) the character is the author of the message, because the character presents moral, intellectual, and emotional qualities (Abrams, 1999: 32).

4. **Point of view**

The point of view is the way how the writer tells the story to the reader. They are labeled as the first person center, first person device, third person omniscient, third person is limited (Sayuti as citen in Wiyatmi, 2006).

The writer is the first person who tells the story of the main character according to their point of view. The writer is also the first person who tells a story about the character that will be displayed at

the beginning and end of a story. The reader is the third person who retells the story from the outside and becomes an observer for the other characters in the story. Everyone's perspective is different in understanding the character. The third person also has a freedom of perspective in telling stories about the main character or other characters in a story.

Sharpness, perspective is the main point of the author who tells the story (Kuehner, 1999: 151).

B. Psychological Approach

The approach used in analyzing a literary work that is very thick with the aspects of human psychology is the psychology of literary approach. Endraswara (2003: 96) revealed that literature cannot be separated from the life that describes various series of human personalities. The psychology of literature recognizes literary works as a mental reflection. The author will catch the symptoms of the soul then processed into the text equipped with the taste and spirit. In writing the text, the author usually describes their life experiences and around them that will be imagined drawn into literary texts.

Literary works are seen as the psychological phenomena that will display psychological aspects through characters in the form of drama and prose texts. Jatman (in Endraswara, 2003: 97) argues that literary and psychological works have a very close relationship, directly and functionally.

There are three ways used to understand the relationship between psychology and literature, namely: a) understanding the mental elements of

the author as a writer, b) understanding the mental elements of fictional characters in literary works and c) understanding the mental elements of the reader.

Wellek and Warren (in Ratna 2013: 343) distinguish that the analysis of the psychology of literature is done in two ways, first the study of psychology which is solely related to the author, while the second study relates to inspiration, and other strengths. Literary psychology research has a solid foundation. Because, both literature and psychology are studying a human life as the author's imagination, while, psychology is studying the humanity as a real God's creation.

C. Psychology and Literature

The differences between psychology and literature itself can be seen from the symptoms. In psychology, the symptoms that arise can be seen more clearly, whereas in literature these symptoms are only imaginative. Psychology and literature learn about someone's mental condition.

Psychology of literature is a study that views literature as a psychiatric activity. In this case, the author will give a touch of copyright, taste, and intention in making a work. Likewise with the reader, in responding to a literary work the reader will see and judge based on their individual psychology. In a sociological reflection, the psychology of literature is known as a mental reflection. The author will catch the symptoms of the soul and then processed into text and equipped with psychology. Projection of imaginary own experiences into literary texts (Endraswara, 2003: 96).

So it can be concluded that the relationship between psychology and literature is very close in analyzing a literary work. But the psychology of literature more refers to literature, not practical psychology. In application to the research a literary work determines the theory, not the theory determines the literature. In the study, the object of literature is chosen first and then determines the study of psychological theories as to what is relevant for analysis.

In this case, researchers can analyze a literary work that focuses on the content or goals of researchers. This type of analysis is usually used to analyze a literary work because it does not need to relate to broader aspects such as external aspects. Researchers can analyze a literary work through its intrinsic aspects, such as story conflict, or psychological of the main characters.

D. Conflict

Conflict is a part of human life. With the conflict the humans can have the experiences in life and the process of the maturity. According to Meredith and Fitzgerald (as cited in Nurgiantoro, 2010:122) conflict is a social process between two parties and is unpleasant that occurs or experienced by the characters in the story, if the character has the freedom to choose they will not choose the event happened to him.

Wellek and Warren (as cited in Nurgiyantoro, 2010: 122) said that conflict is a drama that leads to divisions and battles between two people who have the same power and the results in actions and reactions. It can be

concluded that conflict is a dispute or contention. In literature, conflict is a tension that arises because of the conflicting cause between the two opposing forces within the character.

In real life, every human being cannot avoid conflict even we never want it to come. Conflict comes to every human being indirectly and unconsciously by that person. Sometimes, humans never realize that their attitudes, words, or actions can cause conflict. Conflict itself can affect everyone's psychological condition. Conflict is something that is not liked and occurs to the characters in literary works (Nurgiyantoro, 1995: 112).

In a literary work, especially novels, the author writes the novels must have a background or we call conflict. In this case, conflict can arise due to differences of opinion on each character. Differences between the characters that can cause the conflict in a story are to complement a story become more interesting. In fact, in a social life conflict is largely avoided by most people, such as social problems, family problems, and other problems that exist in a person's environment.

The emergence of a conflict in a literary work can create something more interesting and enjoyable where the author can invite the reader into the situations and the events that exist in the story.

Conflict does not have to be avoided, because we can learn from conflicts in our lives. Bulgeski (1967; 311) states, everyone who has a problem must try to solve it by discussing the problem experienced with

others. In a conflict something that happens can be caused by one of the characters with the community or the environment, and then the conflict needs to be solved or discussed to find a way out. Like many cases that occur, in other words, it can be said that if a problem is left unchecked and not resolved it can cause a negative thing.

Conflict is one of the structures in the plot. In literature, conflict is the main problem that makes the story clearer and more interesting. According to Abbott (2008: 55), conflict was first described in ancient Greek as Agon or the central battle in tragedy. Agon is an act of conflict, involve the protagonist and antagonist. It is also considered a hero and a villain.

The resistance between the characters in a literary work such as; protagonists and antagonists as in a drama, novel, or film, can also create conflict. Conflict is a contradiction between two people or more, where each of them has their own ideas or principles.

According to Stanton (as cited in Nurgiyantoro, 1995: 124) conflict can be devided into two kinds of conflicts: external and internal conflicts.

1. **External Conflict**

    According to Jones (Nurgiyantoro, 2010: 124) external conflict is a physical conflict that occurs between a characters with something outside of himself possible with the human environment. Thus external conflicts can be divided into two categories namely physical conflict and social conflict.

External conflict deals with the problems of the world. The story's characters struggle against external conflict; they may even suffer internal conflict resulting from the issues of external conflict. External conflict occurs when characters are involved in the world's woes, such as community, nature, government, and other characters. External conflict manifests itself as man versus man, man versus nature, man versus society, and man versus fate.

 a. Man vs. Man is the most fundamental type of external conflict. This form of external conflict occurs when a character struggles against another character. These struggles may be born from moral, religious, or social differences and maybe emotional, verbal, or physical conflict.

 b. Man vs. Nature occurs when a character or characters, find themselves at odds with forces of nature. A character struck by lightning, characters whose boat sinks in a storm, and a character who struggles against hypothermia in a snowstorm are all characters experiencing man versus nature.

 c. Man vs. Society exists when characters struggle against the morays of their culture and government—works where characters battle evil, oppressive cultures are characteristic of man versus society.

2. Internal Conflict

Internal conflict is a conflict that occurs within a character. This conflict is referred to as a psychiatric conflict because the character opposes him to determine and solve the problem. According to Jones (as cited in Nurgiyantoro, 2015: 124) internal conflict or psychiatric conflict, is a conflict that occurs in the heart and soul of the character. Conflict experienced by the character with self, called the internal conflict of a human being; for example, there is a conflict between two desires, beliefs, different choices, expectations, or other problems.

Internal conflicts are conflicts experienced in a figure. This conflict is called a mental conflict because the character against herself to determine and resolve the conflicts that occur in her life. Jones (in Nurgiyantoro, 2015: 124) internal conflict is a conflict that occurs between characters with something that is contrary to him, for example, the natural environment or the human environment. Internal conflicts or psychological conflicts are conflicts that occur in the heart, soul of the character. Internal problems are humans can occur at any time, for example, there is a contradiction between two desires, beliefs, different choices, hopes or other problems in life.

Internal conflict is a conflict that occurs in the heart and soul of a character. This conflict is a conflict experienced by humans within, which is more of an internal problem of humans. For example, it

occurs as a result of conflict between two desires, beliefs, different choices, hopes or According to Nugiantoro, internal conflicts (2010: 124) is a conflict that occurs in a person's heart, soul character (or characters) of the story. Internal conflict is a conflict experienced by him. In line with Tarigan (2008: 82) said internal conflict is an idea and another idea, a person and a word heart of the challenge.

Meanwhile, according to Sayuti (Natalia, 2015: 28), internal conflict is conflict within the character. This conflict is often referred to as *psychological complicit* or psychological conflict. This type of conflict can occur when a character struggles against him. So that it can overcome and determine what to do. The conflict is caused by two or more ideas or conflicting desires to control oneself to affect behavior.

E. Kurt Lewin's Conflict Theory

Kurt Lewin was born in Mogilno, Prussia on September 9, 1890, and has three brothers. In 1905, his family moved to Berlin so that Kurt and his brothers received a better education. In his study, Kurt studied classical humanities education at the Kaiserin Augusta Gymnasium. While studying at the University of Freiburg, he majored in pharmacy but then he decided to move to the biology department at the University of Munich. In April 1910, he transferred again to the biology department at the University of Berlin. In 1911, Kurt's interest changed to philosophy so he took many psychology courses that year.

Kurt Lewin's theory is known as a field theory. Field theory is a theory that serves as a method for analyzing psychological relations and building scientific constructs. Kurt Lewin describes humans as individuals who are in a psychological environment because humans and the environment are psychological.

1. Kinds of Conflict

According to Kurt Lewin's concept (in Alwisol, 2016:326) of approach and avoidance tendencies to classify some types of different conflict:

a. Approach-Approach Conflict

Where an individual is faced with two choices, where the two choices force in the opposite direction, for example, when a person faced with two choices that he likes. Where, both have positive values in his life. For example, when someone has two offers for scholarships abroad, and both are interesting captives and he must choose one of them. Conflicts like these are not very dangerous because both are positive choices. If he chooses one of them, the other choices won't have much effect on his life.

b. Avoidance-Avoidance Conflict

An individual faces two opposing goals, where both choices have equally negative values but he must decide to choose one of them. For example, when a student is working on a task that

he does not like and he thinks not to do the task, he will not get a grade. This kind of conflict made him have to choose one decision even though he did not want it.

c. Approach-Avoidance Conflict

An individual who is confronted with two forces pushes and impedes the appearance of a goal. When someone faced with an attractive choice, but simultaneously can have a positive and negative impact. For example, when a worker receives a good job offer and has a higher salary, but the job has a higher risk. This kind of conflict can make a worker frustrated and tense because he is very interested in high salaries but he is not ready to accept the risk of the job.

d. Double approach-avoidance conflict

An individual faces many goals that are both interesting and repel. For example, someone accepts a new job offer with a higher salary but has a big risk. Where his current job has a lower salary but does not have a big risk. The resolution of this conflict depends on the situation faced by the person. If he really needs a lot of money, he will choose a new job offer with the greater risk, if the person does not need a lot of money and is comfortable with his current job, he can choose a risky job even if he gets a low salary.

2. Way to Solve Conflict

According to Moberg, 2001 (as cited in Dayaksini & Hudamiah, 2009) the style in resolving a conflict is behavior, which is favored by parties who are facing conflict. Furthermore, the choice of management conflict depends on two main concerns, delivered by someone:

1) Achievement related to the fulfillment of needs owned by someone to achieve the goals to be achieved.

2) Someone's concern for direct relationships with others.

Based on the two points above, there are five conflict management strategies below:

a. Turtle Style

Turtles are more comfortable to pull away or hide behind their shells to avoid the conflict. They tend to avoid the main problem or even from people who are considered to cause conflict. They believe that any attempt to resolve conflicts is wasteful and will only be vain. It is easier to withdraw physically and psychologically from the conflict they face. As a result, personal goals and relationships with other people and the environment cannot be established properly. For example, when someone gets into trouble, she always avoids and has no desire to solve the conflicts; this trait is called the turtle style.

b. Shark Style

Sharks feel comfortable to conquer their rivals by forcing them to accept the conflict solution that she provides. For the shark, personal

satisfaction is the most important and important goal, while relationships with others are not an important priority in his life. Conflict must be resolved with a win and lose agreement, profit, and loss. In this case, the shark is always looking for ways to win by attacking and threatening the others. For example, a person always forces their will to solve the problems with others without thinking of the other's opinions.

c. **Mouse Deer Style**

Mouse deer give the priority to the relationship with others and less concerned with personal goals. He wants to be accepted and liked by other animals. He believes that conflict must be avoided for the sake of harmony and peace. Every conflict that occurs must be reconciled, not complicated so that the relationship does not become damaged. So it would be better to avoid conflict and maintain good relations than to prioritize personal goals. This style always forces itself to resolve conflicts with others that can cause the other greater conflict.

d. **Fox Style**

Foxes are very happy in compromise. For him, both the achievement of personal goals and good relations with other parties are equally important. In this case, Fox can sacrifice his goals to prefer to establish good relations with other parties for the achievement of mutual interests and the common good. Fox always solves the

problems by compromising so that no one feels disadvantaged. In this type, Fox always resolves problems by compromising despite having to sacrifice its main goals in order to reach a mutual agreement.

e. **Owl Style**

The owl style prioritizes the objectives and their relationship with the other parties. In this style, Conflict is a problem that must have a solution be sought and the solution of the problem must be in line with his personal goals and the objectives of his opponent. In this case, the conflict is useful to improve relations by reducing the tension that occurs between the two related parties. To find a way out the problem and the solution must be in line with his personal goals or other personal goals. Resolving conflicts with this method can give benefit to both parties and improve relations by reducing tension and eliminating other negative feelings that will arise in both parties.

CHAPTER III

ANALYSIS

In this chapter, researchers provide analysis of data based on what has been obtained. First, it contains a description of the internal conflict faced by Zarri Bano as the main character where she must marry the Qur'an and become a holy woman. This analysis will mainly focus on describing the internal conflicts experienced by Zarri Bano as seen in the novel *The Holy Woman*. Second, this study also discusses the way Zarri Bano in resolving the conflicts he experienced.

A. Kinds of Internal Conflict

In chapter 2, researchers have elaborated on what internal conflict is. As a review, internal conflict is part of the conflict in a story. Conflict itself can occur when a character struggles against its own thoughts or emotions. In this case, researchers consider using a psychological approach to analyze the personality structure of the main character that will be associated with some internal conflicts. Ratna (as quoted in Minderop, 2010: 54) who argue that psychological theory is used to analyze fictional characters in a story based on psychological aspects and the problems.

This study classifies the internal conflict into four types based on Kurt Lewin's concept of approach and avoidance tendencies; approach-approach conflict, avoidance-avoidance conflict, approach-avoidance

conflict and multiple approach-avoidance conflict. Bateman (2001: 36-37) states "conflict occurs between the instinctual wishes under the sway of the pleasure principle and the demand of reality." It means that conflict occurs; the wishes will be modified by the consciousness.

Bateman, Dollard, and Miller (as cited in engler, 2014, p. 193) state that a conflict is a result from an opposition process between individual's tendency to approach or avoid certain object or goals. Based on the statement, conflicts can occur because of individual desires that need to be met through an approach or avoidance.

1. **Avoidance-Avoidance Conflict**

    Zarri Bano is one of the main characters highlighted by the researcher as the person who experienced the most inner turmoil in dealing with several conflicts in her life. She deals with many conflicts that evoke her personality structure to make decisions in resolving conflicts. Lewin (as quoted in Engler, 2014: p.193) states that the avoidance-avoidance conflict have two negative values. Where, someone must still choose one of them. Each goal has a different impact on an individual. However, choosing one of them will give big impact in her life. If an individual choose one of the goals, the other will be subsided and has no impact to an individual's life. But both of the choices are things that equally displeased. In this study, researchers found several conflicts experienced by Zarri Bano that could be classified into avoidance-avoidance conflicts.

Your father . . .' Shahzada swallowed, finding it hard to say the words, '. . . wants you to become his heiress, and our Shahzadi Ibadat, our "Holy Woman", in the traditional way. Zarri Bano stared, stupefied, as the meaning of what her mother had just said sank in. her mouth opened, but no sound came out.

'No, Mother! No!'

The cry arose from the very depths of her soul. (Shahraz, 2013:63-64)

Based on (Shahraz, 2013: 63-64) above, there are two possibilities that Zarri Bano must choose, first leaving Sikander and second becoming a *Shahzadi Ibadat*. The quote proves that Zarri Bano was faced with two choices he didn't want.

Zarri Bano started blankly at her father, what was he saying? Surely he couldn't mean it!

'Why? She whispered. 'I don't want to be a holy woman, Father. But you don't mean it, do you? It is a joke – and a terrible joke at that.' She looked at him reproachfully. (Shahraz, 2013: 84)

Based on the data above, explaining the situation faced by Zarri Bano, when both of the hard choices were confronted at the same time, she was unable to immediately decide on what and how the impact of her choice would be.

'No choice? I don't believe you. There is no way I will become a Holy Woman, Father,' she warned him. 'I know what it entails and I am not cut out for that role. As you know I have hardly ever covered my head properly. I know very little about religion. I am very much worldly woman. I cannot become a nun!'

This is madness. Father, you cannot be serious,' she said steadily. 'I have accepted Sikander Sahib's marriage proposal. You yourself blessed and encouraged the match. I have decided to marry him. I want to marry him! She was ashamed of the appeal in her voice and the color that she knew and had rushed into her cheeks.

'Father, no! Zarri Bano stepped away from her father as if he was the devil. (Shahraz, 2013: 84-85)

So the quotation above proves that appear balance to be near or far from the object. From the evidence above, this study finds that there are two goals that Zarri Bano faces. The first goal is Zarri Bano ready to accept her destinies become *Shahzadi Ibadat*, and she is also preparing herself to lose Sikander.

> *Zarri Bano's father set a trap and had captured her neatly, using sexuality as ammunition. The words thundered through her head: "what you want is a man." Zarri bano physically recoiled, holding her arms against her chest as she recalled her own feelings for Sikander. Yes, she desire him, but her father had cheapened and degraded marriage and what it stood for, insulting both her and the essence of her womanhood, by his underlying insinuation that what she really craved was a man's presence in her life* (Shahraz, 2013:92)

The data above shows the negative impact on Zarri Bano's life. She was faced with a situation where her pride as a woman was demeaned. What her father said made Zarri Bano forced to accept a fate she did not want. How strong she wanted Sikander in her life, she had to forget everything. Because she doesn't want to be considered a woman who only wants men in his life as her father's said.

> *'I cannot let him or my family down,' she sobbed. 'He has won! He has psychologically managed to blackmail me.'* (Shahraz, 2013:92)

This goal has negative impact because if Zarri Bano perforce accepted her *kismet,* she will become one of a Holy Woman Clan's and forgetting about Sikander's Marriage proposal. She wouldn't feel as a normal woman, as a wife, she will not be tied to one man. The honor and the fame that will she brings to her life and her family. Zarri Bano no needs the glory, the *izzat*, and the fame. She doesn't want any of

those. For the first time, Zarri Bano was hit by the panic attack of her life.

> *'Yes, Mother. Today I have grown up. I am not only your daughter or my father's daughter, I am me! But you and father have brutally stripped me of my identity, as a normal woman and instead reduced me to a role of a puppet. I am, he said, to do his bidding. And so I shall,' the bitterness pierced her mother's heart. I never knew my father could do this to me. I used to feel sorry for other woman, whose menfolk were tyrants. Little did I guess that I was being brought up in the lap of male tyrants myself? My father made me believe that he would "sell the world for me" when in fact he eventually decides to "sell" me to his male whim and ancient traditions. What can I do alone Mother? You have all jailed and numbed me into a commitment, which I will have to go along with – but not willingly, Mother Never willingly. At this moment in time, I feel nothing but burning hatred for father. Only time will tell whether he will ever have his olds Zarri Bano back.'*
>
> *Your sleeping beauty has been rudely awakened to taste the true world of patriarchy tyranny. Don't look so sad, I absolved you to any guilt. I know you can't help me. I do not hold you responsible for anything.''*(Shahraz, 2013: 93-94)

The first conflict explain about Zarri Bano's internal conflict, it happens when Zarri Bano's father seen her to the bachelor's degree. He also let his daughter choose her own mate. But with the death of Jafar, he turns into a tyrant. With his power barely indisputable, he forced Zarri Bano comply with his wishes become the holy woman.

According to those who believe this tradition states that Zarri Bano will become a victims from tradition. Actually, it just certain people who believe and doing the *Shahzadi Ibadat* traditions which usually those people from the high class. In Daily Times of Pakistan (2007) states that, "Despite this and other campaigns, many of Pakistan" s 160 million inhabitants remain unaware that such traditions

even exist at all." It shows that this tradition is unfamiliar to the Pakistan society, only a view people in Pakistan know this tradition (Daily time of Pakistan, 2007). Moreover, in case, The Holy Woman's novel by Qaisra Shahraz explain about how Zarri Bano's family and about the glory, landowner and the property.

> *Zarri Bano stepped forward and pulled her mother gently into her arms.*
>
> *Dry-eyed, she remained thus for a long time. Nothing mattered anymore. Despondency had numbed both her mind and her body. Quietly and with a dignity that only Zarri Bano possessed and could summon to her aid, she whispered in his mother's ear. "Tell Father he can start the preparation for my wedding to the Holy Qur'an.* (Shahraz, 2013:94)

From the evidence above, this study there are two goals that Zarri Bano faces. The first goal is Zarri Bano didn't want to be a Holy Woman, but she was force and stepped forward to accept the *"izzat".* This goal has negative value because Zarri Bano feels alone and no one in her side anymore. The second goal is when she said: *"Tell father he can start the preparation for my wedding to the Holy Qur'an."* In fact, Zarri Bano felt more insecure and more afraid what will happen in her future. This goal has negative value; because it is impossible for a woman to become loneliness without a husband also she cannot be a normal woman, being a wife, pregnant and bear a child.

The third evidence can be seen when Zarri Bano met Sakina who was the other Holy Woman in Pakistan. Sakina tries to help her fixes the hood over Zarri Bano's hair, the *burqa'* slithered over her

head, her shoulders and down to her feet, planting it firmly in place so that it only shows a small triangle of the bride's face. Like a large black tent, it totally hid her body. Such as in this quotation:

> *'Is that me?' Zarri Bano asked in bemusement, starring at the mocking bridal image in front of her. 'I look like any bride in Pakistan.' Even her hands had been ritually painted by her sister with henna patterns the previous night. She grimaced at the sight of her reddish-orange stained palms.* (Shahraz, 2013: 154)
>
> "*Zarri Bano stood frozen the burqa, dehumanized.*" (Shahraz, 2013: 158)

From the data above, it is explained that Zarri Bano was confronted with two realities that she must face. First, in her luxurious wedding gown and hand-painted Henna, she married without a bridegroom. Second, she is confronted with her new appearance as a sacred woman wrapped in a '*burqa*'. The two conditions that she didn't want were happen together, this put pressure on her heart.

> *Unable to contain herself any longer, she burst forth: 'Look lovely – in this? Can any woman look lovely in this garment? I loathe in this cloth, sister Sakina. It burns my body! I have never even worn a shawl, a chador, let alone a 'burqa' in my entire life. This thing – I cannot bear it! It is smothering the life out of me. Do you know that black was my favorite color, two months ago? But this!' her body began to shudder uncontrollably behind the cold soft fabric* (Shahraz, 2013: 158)

Zarri Bano is a woman who really likes the black color in her life. Black is her favorite color for as long as she lives. But now black is not a special a color anymore for her, because she was forced to use that color to cover her entire body and only the eyes are visible.

> *Never! Never! Zarri Bano's harsh voice tripped over a lump rising in her throat as she turned her face away from Sakina, hiding her vulnerability.*

Sister Sakina, I don't want respect, honor or fame! I want to be my normal self – an ordinary woman,' said Zarri Bano, her voice quivering with emotion.

Listening to Sakina and letting her words wash over her, Zarri Bano couldn't hold back her agonized cry. 'All I know is that,' she pinched a fold of the 'burqa' in front of Sakina, 'with this cloth, Zarri Bano is dead. The woman, who lived in this room for the past twenty-seven years, is gone. I have been stripped of my identity and a stranger is taking my place. I am, at this moment in time, wrestling with the death and mourning of one woman, while preparing in fear for the birth and rise of another. I don't want Zarri Bano to die! But I cannot to keep her alive. (Shahraz, 2013:159-160)

From the evidence above, the researcher finds two goals that Zarri Bano faces. The first goal is Zarri Bano feels tired of all kinds of persuasion from her family, especially her father. Zarri Bano fall in her father's aspirations and wishes and her clan's customs, this goal has a negative value because she cannot be herself anymore. The second goal is Zarri also feels oppressed to wear the chador and burqa decide to kill herself.

This conflict makes someone choose between unwanted goals. These two goals can be in the form of two threats, fears, or recurring situations.

Stop right there! Zarri Bano's tall, and slim frame behind her burqa also trembled – but with rage. You have trespassed all barriers of decency, Sikander Sahib! I didn't imagine that you could stoop so low. I am a Holy Woman, in case you have forgotten. A woman who has renounced marriage and one who has no interest in worldly relationships, let alone with man and love! She spat the word as if it was acid burning her tongue (Shahraz, 2013: 340)

The data above shows two circumstances that had a negative impact on Zarri Bano. Where, a man from her past, Sikander talked about her relationship with another man. Later, she said that he was

jealous seeing Zarri Bano talking to another man. This happening makes Zarri Bano hurts her feeling. She tries to avoid the conflict with her brother-in-law to protect her sister's feelings. Furthermore, Zarri Bano was also confronted with the fact that Sikander still loved her. She tried to forget the affairs of the world and love because, for her, her life was only to become a holy woman who was serving her faith.

> *'How gracious of you to think so,' Zarri Bano said sarcastically. 'Marriage is good for me now, is it? But it wasn't good for me five years ago – why? Do you know, Grandfather, I wa engaged to be married to a man I really wanted to marry, but you and father tyrannically vetoed it. I did what you wanted me to do. Not now, not this time, Baba Jee.'* (Shahraz, 2013: 406)

Based on what Zarri Bano had experienced in the past, her father and grandfather used moral and psychological pressure to make her a holy woman. Then Zarri Bano was obedient and resigned, but she will not do it again this time. Zarri Bano realized that she was not a wax doll that could be formed at any time. Zarri Bano confirmed to herself that she was a holy woman, and she had to desire to marry any man. She has no desire to get married. For Zarri Bano she does not need anyone's permission because now she is an adult.

2. **Approach-Avoidance Conflict**

Approach–avoidance conflict is the most complex that is much solved. According to Lewin (as cited in Engler, 2014, p. 193), this kind of conflict has one goal but it has two different impacts. The positive impact attracts an individual to reach this goal; otherwise, the negative impact repels her to reach this goal. These two different impacts lead

an individual to have frustration and tension. This study finds several conflicts which can be indicated by approach-avoidance conflict.

First evidence happens to Zarri Bano when has to accept that she now become a fully-fledged Holy Woman. She never did anything half-heartedly. Such as in this quotation:

> *Zarri Bano now appeared to be forever praying, rolling beads from her rosary bead chain and reciting verses from the Holy Quran, visiting local religious schools and holding sisterhood seminars with groups of woman.*
>
> *As far as religion was concerned, Zarri Bano acknowledged to herself that she was very ignorant indeed. However, blessed with an agile mind and an academic brain, within two weeks she had not only imbibed the basic knowledge of her faith, but had also progressed to reading scholarly works. Books on Islam now littered every corner of her room.* (Shahraz, 2013: 184-185)

The quotation above, show that Zarri Bano cannot go far because her fate and her father's choose to establish the Holy Woman to keep the family's property. From the evidence above, this study finds that there are two goals faced by Zarri Bano. The first goal is when all the guests present and the so-called 'religious woman' who come to visit Zarri Bano all eager to impart their knowledge of Islam. This goal has positive value because the *Shahzadi Ibadat* tradition make her always praying, rolling bread from her rosary bead chain and reciting verses from the Holy Qur'an. The second goal has negative value because Zarri Bano will always remember the day of her died because of the *Shahzadi Ibadat* tradition.

> *Don't look so sad, I absolved you to any guilt. I know you can't help me. I do not hold you responsible for anything.''*(Shahraz, 2013: 93-94)

'Ruby, you are my mirror.' She whispered. 'I think what you think. I feel what you feel, my darling.' (Shahraz, 2013: 162)

The data above, explains that Zarri Bano is very caring for her family's feelings especially her younger sister, Ruby. From these data prove that there are two goals faced by Zarri Bano. First, Zarri assured her sister that she was doing well; she did not want her sister to feel guilty about her current situation. This goal has a positive value, because of her actions she would no longer see her sister feel sad and make her calmer. The second goal has a negative value because she had to endure the pain in her heart without wanting her family to know. She tried to keep it alone, without wanting to burden her family, especially her mother and her younger sister.

'I am fine.' Zarri Bano pressed her sister's hand. 'Be assured that I will not let you, our father, or the clan down,' she whispered in Ruvy's ear, pushing aside her earring. 'I will go through with it.' (Shahraz, 2013: 163-164)

The above quotation has two impacts on Zarri's life. First, she will not leave her family and get married like other women. It has a positive impact because she will fully protect her family property and protect the honor of her father and grandfather. Secondly, it has a negative value on Zarri Bano's life, because she sacrificed her happiness to carry out the destiny her father gave.

The next evidence happens to Zarri Bano, it is when her mother told about her sister's wedding.

'Don't cry,' she whispered against her sister's hair, gathering her in arms. 'There is nothing to forgive, my princess. I am so pleased

*for you.' And yet the quivering voiced belied the words drawn out
from the depths of her being.* (Shahraz, 2013: 264)

The positive impact of this goal is Zarri Bano can make her
sister Ruby thankful of her generous. The second goal has a negative
value because she always pretends and safeguards her mother's
feeling. Because of that, she cannot say about what her feeling. How
can she accept the truths of her sister Ruby will marry Sikander whom
is her ex-fiancé? She cannot stop the knife spearing through and
ripping her apart inside. As in this quotation:

> *'Then as a woman tell me how I can fight this, Mother!' Zarri Bano
> cried in anguish. 'Show me how I can come to terms with this, the
> greatest emotional hurdle in my life – to triumph over my female
> feelings. It is a God-sent task, Mother, but I will triumph. I tell you –
> I will! But first tell me how. Show me how I can stop this knife
> spearing through me and ripping me apart inside.'*(Shahraz, 2013:
> 266)

As a holy woman, Zarri Bano is an honorable woman. Holy
women are women who have the highest caste than other women. But
behind the honor, she got stored a large wound. To see the man she
loved to marry her younger sister Ruby, and would become her
brother-in-law. Zarri felt hopeless and did not know how to fight all
wounds and emotions.

> *She let herself be drawn into her mother's arms, leaning on her
> shoulders. 'He said . . . He said . . .' her voice broke, tripping and
> choking over the words. 'He said that I will remember him till the
> day I die, Mother. Now I'll never get away from him. How I fooled
> myself! I thought that I had killed and buried the old Zarri Bano
> behind the folds of this 'burqa' this black shroud – but she lives,
> Mother. She lives! Oh 'Allah Pak' has a merciy! I never knew my
> parents could be so cruel. Tell me, Mother, how I can kill this
> woman inside me, still passionately in love with this man.*

Based on the data above, explained that Zarri Bano experienced two circumstances in which she wanted to maintain her status as an honorable holy woman. She wants to protect her family's honor and her mother's happiness. But she could not deny there was a previous soul inside her that still wanted Sikander. She tried to kill the woman who wanted Sikander inside her.

> *It is because she is my sister. I will have to witness her life, and imagine what it might have been if I had married him. Was it sheer envy she felt? 'Yes!' the inner voice cried out, loud and clear. She didn't want her sister marry him. Any other man, yes, but not Sikander! It was the cruelest of all blows.* (Shahraz, 2013: 270)

Being a holy woman is the highest duty in her family. She was his father's pride. Get whatever she wants, like education, work, honor, and the same rights as men. But before she chose to become a holy woman, she knew that one day Sikander would marry another woman. She had prepared herself mentally if that happened. But in reality, Sikander will marry her younger sister. In her deepest heart, Zari Bano allowed Sikander to marry anyone, except her sister. It would make her feel sick and difficult to accept the situation where Sikander would become her brother-in-law.

> *'One day I will have to meet him, but not now, not yet.' Her female intuition warned her clearly that she was still too emotionally bruised to come face to face with him soon.* (Shahraz, 2013: 273)

From the sentence above explained the situation that there are two desires that are opposite to Zarri Bano. First Zarri Bano was very eager to meet Sikander. A deep sense of longing makes her feel happy when she meets the man she loves. Secondly, she warned herself to

restrain her lust to meet with Sikander. She was an 'izzat' who cannot give freedom on her heart for a man; moreover, she knows that man is a candidate as her brother-in-law.

From the data above, it can be concluded that Zarri Bano was faced with two conditions that she liked and did not like. The data explained that Zarri Bano was pleased to see Sikander again. But at the same time, Zarri Bano had to accept the situation where Sikander would marry her younger sister, Ruby.

> *It could be a marriage in name only, at first, Shahzada had suggested. (Shahzada, 2013: 426)*

After the death of her sister, Zarri was forced to remarry Sikander. At this time, her family used the reason for the future of his niece, Haris.

Zarri was nervous about what would happen in her life. She can't let her niece be sad about it. She loved Haris very much, but she could not imagine how her life would deal with Sikander forever.

> *Yes, I will. Moreover, I will stay as long as Haris wants me and as long as I am welcome, of course, in your home. Haris's happiness means everything to me, she rushed quickly.* (Shahraz, 2013: 437)

From the data above, the only thing that can change Zarri Bano's stance is her nephew, Haris. She prioritizes Haris's happiness above anything else, without thinking about how she will meet Sikander every day. Her stance on Sikander remained the same and did not change. She accepts Sikander just to be close to Haris.

This research can be found approach-avoidance faced by Zarri Bani in *The Holy Woman* novel.

3. Double Approach-Avoidance Conflict

The last category is double approach-avoidance conflicts. This kind of conflict has two goals which both of them have a couple of different impact. The resolution of this conflict depends on how many negative or positive impacts that an individual will get when they are choose one of them. In The Holy Woman novel, there are several conflicts that can be classified into double approach-avoidance conflict.

The conflict happens to Zarri Bano, it is when she decided to become Holy Woman and when she gave up Sikander. As in this quotation:

> *"Tell Father he can start the preparation for my wedding to the Holy Qur'an.* (Shahraz, 2013:94)

According to quotation above, the first goal has two different impacts on Zarri Bano's life. The positive impact that she can keep her family's property. On other side, Zarri Bano cannot be as a normal woman in her life, she must devote her reminder of life to religion.

> *'It is Sikander!'*
>
> *Zarri Bano didn't hear Ruby enter, but the three spoken words sliced across the room, freezing her on the spot. A paralysis of some sort attacked her body, depriving her of all feeling and sensation; her eyes grew wide.* (Shahraz, 2013: 264)

Based on the data above, Zarri Bano realizes that now her position has no right to take her sister's marriage because of her father and her *Shahzadi Ibadat* predicate. Based on the quotation above, the positive impact that Zarri Bano choose to make her sister's quiet and not feeling guilty to her.

> *'You wanted to marry then, as I remember clearly – so why not now? I have committed a crime not only against you but also against our faith. I have read the books on Islam and the words of condemnation jump out at me"* (Shahraz, 2013: 327)

Based on the evidence above, explains that Zarri Bano received the blessing of her father if she wanted to get married later on. Her father freed Zarri Bano from her duty as a holy woman who was confined in a *'burqa'*. Her father had realized the crime that he had done to Zarri Bano. But on the other hand, Zarri Bano feels that her life is a toy that can be changed at any time. Zari felt that her father's blessing was no longer useful in her life anymore because her life now only for her faith as her father wanted.

> *"Marriage, however, has no relevance in my life now, Father. I am truly happy with things as they are. There should be no compulsion to marry to marry if one is really against it – that, too, is written, Father. There is no man I want to marry. 'She quashed the iiner whisper: 'there was one a long time ago – but you prevented me from marrying him."*
>
> *If you are sure? If you ever change your mind, then you have my blessing, my child, remember that! Habib pressed earnestly.*
>
> *Never, Father!* (Shahraz, 2013: 328)

Even, Zarri Bano's father clearly said that Zarri Bano can marry whenever she wanted. She can be a normal woman as she wants. Become a woman who has a husband and children like her dream with

Sikander in the past. But Zarri Bano's heart remained bound to the destiny that her father's grave. She is a holy woman who cannot marry with any man. Now, her dream had died since her father hired her to marry the man she loved and that man now became her brother-in-law.

Based on the data above, it can be concluded that Zarri Bano experienced a double internal conflict than before. Zarri Bano has many activities that cannot be undertaken by women in general. She attended the seminar, became a speaker, built a school, and manages her family business. While Zarri Bano had deepened all of her roles as a Shahzadi Ibadat and forgot her dream of marriage, her father surprisingly released her as a holy woman and asked her to marry. In this case, the positive thing that Zari Bano got was that she could realize her dream of becoming a woman in general. But the negative side she felt, she felt her life was a toy. She felt it was too late to start again the scratch to become a normal woman. Her dream has been buried since her father separated her from Sikander and made him become brother-in-law.

> *What if you were to marry, Zarri Bano? Shahzada softly slipped in. she had been on the lookout for such a cue.*
>
> *Shahzada leaned forward, her eyes steady on Zarri Bano's face. 'To Sikander!' she added in a low, even voice.*
>
> *Zarri Bano gaped, speechless. Surely she had miss understood? Her mouth opened and then closed.* (Shahraz, 2013: 392)

Zarri Bano was again faced with two perplexing choices when Zarri Bano's mother asked her to marry with Sikander, her brother-in-

law, father of her nephew, and husband of her sister, Ruby. In this case, Zarri Bano had the opportunity to have a marriage with Sikander there was previously delayed because of her father. But on the other hand, Zarri Bano thought of something else, how she could marry her sister's husband.

> *'Have you forgotten?' Zarri Bano hissed. 'I am a pakeeza woman'. How can you thus suggest marriage to me? And with my own sister's husband! Anger danced in her emerald-green eyes.*
>
> *'Remember that your father has released you from that oath'.*
>
> *How convenient of you to remind me now, Mother. Now that is suits all of you, I am asked to marry. Do you think I am a wax doll, a phutley, that you can mould to dance to your tune when and however it suits you? I am a human being! A woman who can never contemplated wedlock.* (Shahraz, 2013: 393-394)

The data above explains the situation where Zarri Bano felt she was mocked. She is a woman who has been formed into a holy woman. It is very difficult for her to return her past to be an ordinary woman. The data also explains that Zarri Bano will never be able to sleep with any man. Especially with men who already have intimate relationships with their younger siblings. Even though she would be happy if she marries a Sikander, a man whom she loved so much in accordance with her dreams in the past.

> *This was her room. That was her bed! She cried out in agony, in a voive full full of reproach. This was how it was for her. I can't sleep here! You promised me Sikander.* (Shahraz, 2013: 491)

From the evidence above, after her decision to accept marriage to Sikander, delayed happiness finally occurred. But Zarri Bano was confronted with memories of her sister with Sikander. Two concurrent events were present in her memory. First, she remembers her first

marriage to her faith, and then she remembers her sister Ruby's marriage. Zarri Bano was unable to be in Ruby's room. She couldn't imagine the history of her sister's and Sikander in their bridal chamber.

This research can be found approach-avoidance where Zarri Bano gets the negative and positive impact of the conflict in her life.

B. How The Main Characters Resolve the Conflict

In dealing with conflicts, everyone has a way to resolve the conflicts they experience. Here are some ways someone in dealing with conflict. As Johnson has stated (Supratikya, 1995: 99), based on the results of the analysis, Zarri uses two ways to resolve the conflicts, there are turtle style and mouse deer style.

1. Turtle Style

Theoretically, happy turtle withdraws into hiding behind her Shell to avoid conflict. This is Zarri Bano resolves the conflict, such as in this quote:

> *'No choice? I don't believe you. There is no way I will become a Holy Woman, Father,' she warned him. 'I know what it entails and I am not cut out for that role. As you know I have hardly ever covered my head properly. I know very little about religion. I am very much worldly woman. I cannot become a nun!'* (Shahraz, 2013:84)

In the quotation above evidence happens to Zarri Bano, Bano gives more priority to her relationship with her father. The data above shows that there is no reason for Zarri Bano to reject what her father had wanted. She must obey the decisions set by her father. She tried to immolate herself to

give her live into tradition. This clear when she said *No Choice?* after her father's goes away.

No matter how strong Zarri Bano was against her father's will, she knew that there was no way out except accepting the fate. As Zarri Bano told to her father above *No choice?* Here she emphasizes the question to ask her father, where the father said that there was no other choice except to make her a holy woman who could protect her family's clans.

Zarri Bano is a woman who loves her father very much, she was angry at her father's decision but she does not reduce her love at all. Even though she fought back by warning her father that she didn't trust her father anymore. She felt it was very unfair if she had to accept a tradition that was very contradicting with her life. She felt that her knowledge of religion is not much; even she was never perfect in wearing the veil. She is a very worldly woman, but she realizes that she can't do anything.

> *'I cannot let him or my family down,' she sobbed. 'He has won! He has psychologically managed to blackmail me.'* (Shahraz, 2013:92)

From the data above, Zari was faced with two choices, she could not choose one of them she loved Sikander and also her family. Whatever the resistance it will make a futile because her father's decision was final. She will accept her destiny as a holy woman. Her father was won; all the resistance will produce nothing.

> *Zarri Bano's father set a trap and had captured her neatly, using sexuality as ammunition. The words thundered through her head: "what you want is a man." Zarri bano physically recoiled, holding her arms*

against her chest as she recalled her own feelings for Sikander. Yes, she desire him, but her father had cheapened and degraded marriage and what it stood for, insulting both her and the essence of her womanhood, by his underlying insinuation that what she really craved was a man's presence in her life.(Shahraz, 2013:92)

In this quotation, although all of related things with marriage is determined by her fathers, Zarri Bano just accepts and does not oppose it. So Zarri Bano become an intro an introvert woman in family and disposed stay away from disturbance or problem in her family. In this case cause she knows that her aim live is to fulfill need her fathers.

In the face of conflicts, Zarri Bano prefers to resolve them without resistance. Because whatever the resistance she would make it will only be vain. Zarri Bano makes it easier by accepting the conditions offered by her father. In this settlement, she sacrificed her future and her dreams. She also cannot be a normal woman in general like having a child and marrying Sikander, a man who she loves. She must be imprisoned and forget it all to devote herself to being a Holy Woman who serves God.

Zarri Bano stepped forward and pulled her mother gently into her arms.

Dry-eyed, she remained thus for a long time. Nothing mattered anymore. Despondency had numbed both her mind and her body. Quietly and with a dignity that only Zarri Bano possessed and could summon to her aid, she whispered in his mother's ear. "Tell Father he can start the preparation for my wedding to the Holy Qur'an. (Shahraz, 2013:94)

From the above quote, gives the evidence that Zarri accepted the fate given by her father to become a holy woman. There was no more resistance because she knew that everything her father said was a task to be carried out. She just needs to forget her love and her future dreams.

'It is Sikander!'

Zarri Bano didn't hear Ruby enter, but the three spoken words sliced across the room, freezing her on the spot. A paralysis of some sort attacked her body, depriving her of all feeling and sensation; her eyes grew wide. (Shahraz, 2013: 264)

When Zarri Bano had decided to follow her father's desire to become a holy woman, a new conflict came into her life. As explained by the data above, where Ruby tells Zarri Bano that the man who will marry her is Sikander, he was Zarri Bano's ex-fiance. There was nothing Zarri Bano can do; it's only accepting it again as before. She did not want any conflict between herself and her sister. She also could not prevent the marriage, because now she is a holy woman whom cannot be married by any man.

It is because she is my sister. I will have to witness her life, and imagine what it might have been if I had married him. Was it sheer envy she felt? 'Yes!' the inner voice cried out, loud and clear. She didn't want her sister marry him. Any other man, yes, but not Sikander! It was the cruelest of all blows. (Shahraz, 2013: 270)

Zarri Bano experienced an increasingly severe internal conflict when she had to accept the situation where the sister she loved so much would marry her former fiancé, Sikander. Her heart screamed and rejected destiny, but again she could not do anything to avoid it. She would give up her younger sister to marry anyone except Sikander. When she heard the bitter news, all she knew was only accepting without resistance, because she already knew that there would be no results from the resistance.

The data above is a way of Zarri Bano in solves the problems and included in the kind of turtle style.

2. Mouse Deer Style

The ways to solve a problem with mouse deer style appear in this quotation:

> *'Are you all right, Baji Jan?' she asked in a voice thick with tears, her eyes on Zarri Bano's face.*
>
> *'I am fine.' Zarri Bano pressed her sister's hand. 'Be assured that I will not let you, our father, or the clan down,' she whispered in Ruvy's ear, pushing aside her earring. 'I will go through with it.' (Shahraz, 2013: 163-164)*

From the data above, Zarri Bano chose to make peace with an unwanted situation. In this situation, Zarri Bano tried to be a strong woman. She resolves the problems by forcing herself to submit and obey the decisions that her father's made for him. She forced herself to accept a fate where she had to protect his family clan.

The next, Zarri Bano is a person who has a strong and though character. She fights tradition that she suffered most of her life. Zarri Bano is very fond of her family, Zarri Bano love her father very much who has made her become a holy woman. In fact, she survived to keep her family eager to live her life. This quotation gives evidence that Zarri Bano gives priority more to make her father happy by marrying the Holy Qur'an. This is seen in the quotation:

> *Zarri Bano sat in front of the dressing table in a sequined red chiffon bridal outfit. Her long, wavy hair was being braided by Ruby, to shape it into a knot on top of her head. An intricately design gold filigree necklace hugged her neck. Its long matching earring dangled becomingly from her ears, while her rounded white arms shone with dozens of beautifully design gold bangles.*
>
> *'Is that me? I look like any bride any bride in Pakistan. Even her hands had been ritually painted by her sister with henna patterns the previous*

night. She grimaced at the sight of her reddish-orange stained palms. (Shahraz, 2013:154)

According to the data above, for Zarri Bano, the family is the top priority in her life. She married the Qur'an because of her great love for her father. Even though, it contradicts her heart and life principle.

Don't look so sad, I absolved you to any guilt. I know you can't help me. I do not hold you responsible for anything.''(Shahraz, 2013: 93-94)

'Ruby, you are my mirror.' She whispered. 'I think what you think. I feel what you feel, my darling.' (Shahraz, 2013: 162)

Based on the quotation above, it provides evidence that Zarri Bano prioritizes the feelings of the people around her and sacrifices herself, to avoid the bad relations occur from all the parties. Based on the quotation above, it also explained that Zarri Bano did not want the people around her and her mother to feel uncomfortable, so she said that she was in a good condition. She gives the freedom to her mother from any guilt for not being able to help her. She still tried to smile to protect the feelings of her mother and her younger sister.

'Don't cry,' she whispered against her sister's hair, gathering her in arms. 'There is nothing to forgive, my princess. I am so pleased for you.' And yet the quivering voiced belied the words drawn out from the depths of her being. (Shahraz, 2013: 264)

Ruby had told her sister Zarri Bano that the man she was going to marry was Sikander. In this case Zarri Bano does not want her sister to feel guilty for what happened; she does not want her sister to cry. She ignores her feelings so as not to look sad in front of her sister. In this case, Zarri sacrificed her feelings for her sister's happiness. For the sake of harmony and peace, to make her relationship with the family will not be damaged.

> *Yes, I will. Moreover, I will stay as long as Haris wants me and as long as I am welcome, of course, in your home. Haris's happiness means everything to me, she rushed quickly.* (Shahraz, 2013: 437)

After her sister died, Zarri took care of her nephew Haris. Then Zarri was asked to marry Sikander to replace Ruby as the mother of Haris. Zarri Bano refused the offer, but again because of her nephew, she sacrificed her determination by marrying Sikander.

The data above is a way of Zarri Bano in solves the problems and included in the kind of turtle style.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the previous chapter, this study entitled *Internal Conflicts Faced by Zarri Bano in Qaisra Shahraz's Novel* using the study of psychology criticism concept by Kurt Lewin. This study was obtained two conclusions in this study; both conclusions are answers the questions that were in previously formulated in the research questions in chapter 1.

First, the researcher concludes that there are three types of internal conflict faced by the main character. The three conflicts were then classified based on the concept of Kurt Lewin's approach and avoidance in internal conflict that is avoidance-avoidance conflicts, approach-avoidance conflicts and double approach-avoidance conflicts.

Second, this study explains how Zarri Bano resolves the conflicts in the novel *The Holy Woman by Qaizara Shahraz*. In this study, there are two styles used by Zarri Bano in dealing with internal conflicts. She resolved her conflict by using the turtle style and mouse and dear style. These two styles are used by Zarri Bano in dealing with experiences of internal conflict according to the situation.

B. Suggestions

The Analysis of a literary work can be observed from the various approaches. This research uses Kurt Lewin's approach and avoidance concept to analyze the novel *The Holy Woman*. The limitations of this study only focus on the types of internal conflicts that occur in the novel and how the main characters resolve the conflict. This research only focuses on analyzing the main character of Zarri Bano. This research can be developed for further research.

Based on research that has been done, suggestions that can be submitted by researchers are as follows.

For the future researchers, hopefully, this research can provide more references and can become new insights regarding the study of Kurt Lewin's psychology. Second, the next researcher can formulate the problem more than two problems and be more diverse. third, because novel *The Holy Woman* is very interesting and teaches a lot about good and bad life, then, of course, there will be many aspects that can be analyzed from the novel *The Holy Woman* in addition to internal conflicts or psychological approach, for example, by analyzing moral values, analysis of Sikander as a man who loved Zarri Bano, intrinsic aspects in the novel, an analysis of the influence of the writer's life, or an analysis of internal conflicts for other characters.

BIBLIOGRAPHY

Abbott, H. Porter. (2008). *The Cambridge Introduction to Narrative*. Cambridge University Press. p.55.

Alwisol. (2016). *Psychology of Personality*. Malang: Universitas Muhammadiyah Malang.

Barstain, Louis. (1965). *The Psichology of Literature.* Vancouver: University of British Colombia.

Bateman, Anthony & Holmes, Jeremy. (2001). *An Introduction to Psychoanalysis: Contemporary Theory and Practice*. London: Taylor and Francis Group.

Endraswara, Suwardi. (2003). *Methodology of Literary Research*. Yogyakarta: Penerbit Pustaka Widyatama.

Engler, Barbara. (2014). *Personality Theories: An Introduction (9th end)*. Wadsworth: Cengage Learning.

Freud, Sigmund. (2016). *Psychoanalysis Kurt Lewin (Edisi revisi II)*. Terjemahan K. Bartens. Jakarta: PT Gramedia Pustaka Utama.

Habsari (2008). Thesis: *Analysis of Conflict Faced by the Main Characters in the Great Expectations of Charles Dikens*.

Hidayah (2016). Thesis: *Analysis of Translated Novels "Penyelamat Kakakku" by Jodi Picoult Daro Aspects of Inner Conflict of Figures and Educational Values and Their Relevance as Learning Materials of Literary Appreciation in High Schools: Psychoanalysis Overview.* Surakarta: Universitas Sebelas Maret.

http://www.holybook.com/sigmund-freud-the-complete-works/.

Dayaksini, Tri & Hudaniah. (2009). *Social of Psychology*. Malang: UMM Press.

Kartono, Kartini. *Theory of Personality*. Bandung: Mandar Maju. 2005.

Kuehner. J. B. (1999). *Fiction The Elements of The Shoer Story*: Illions: Contemporary Publishing Groub, Inc.

Lecey, Hoda. (2003). *How to Resolve Conflict in the Workplace.* Jakarta: PT. Gramedia Pustaka Utama.

Mafakir, Tajul. (2016). Thesis: *Zarri Bano's Struggle Against Patriarchy in Qaisra Shahraz's The Holy Woman. Malang*: UIN Maulana Malik Ibrahim Malang.
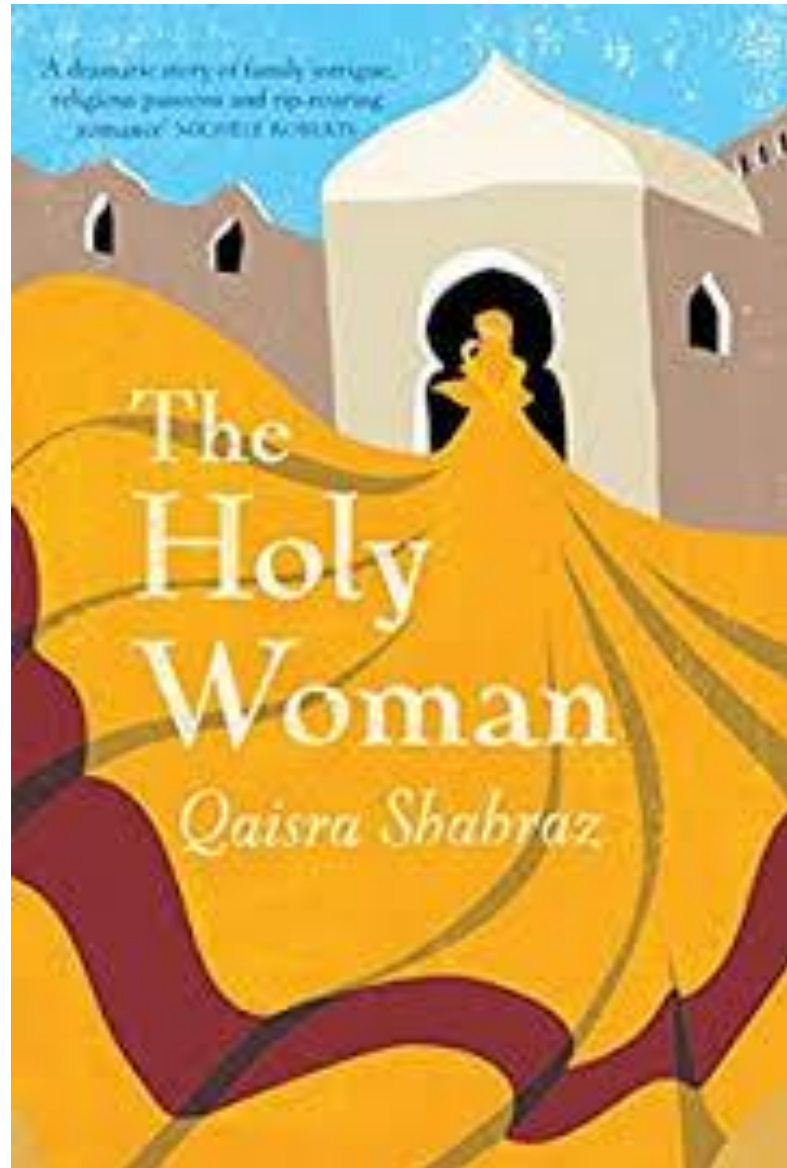
Minedrop, Albertine. (2013). *Literary of Psychology: Literary Works, Methods, Theories, and Case Examples*: Jakarta: Yayasan Pustaka Obor Indonesia.

Nurgiyantoro, Burhan. (2010). *Theory of Fiction Assessment*. Yogyakarta: Gajah Mada University Press.

Ratna, Nyoman Khutna. (2013). *Theory, Method, and Technical Research Literature*. Yogyakarta: Pustaka Pelajar.

Santosa, Wijaya Heru. (2011). *Literature: Theory and Implementation*. Surakarta: Yuma Pustaka.

Shahraz, Qaisra. (2013). *The Holy Woman*. London: Arcadia Books Ltd. Copyright 2001. BlackAmber Books Limited.

Smith, Ivan. (2010). *Freud Complete Works*. Retrieved October 24, 2014.

Supraptiknya. (1992). *Interpersonal Psychology Review. Psychology Review.*Yogyakarta: Karnisius.

Vazza, Vega Lofira (2014). Thesis: *Conflict Experienced by the Main Characters in John Shor's Beneath a Marble Sky: A Novel of Taj Mahal*. Malang: UIN Maulana Malik Ibrahim Malang.

Wellek, Rene & Austin Warren. (2016). *Literary Theory*. *Melani Budianta Translation*. Jakarta: PT Gramedia Pustka Utama.

Wiyatmi. (2006). *Introduction to Literary Studies*. Yogyakarta: PUSTAKA.

Woosley. (2001). *A Look at the Relationships Between MBTI Psychological Types and Mode Conflict Style*. New York: Macmillan Company.

APENDIX

TABLE OF SPECIAL TERM

NO	TERM	MEANING
1	*Aba Jan*	It's a call to Father; *Aba* means father, while *Jan* is a marker of fear
2	*Baji Jan*	Older sister
3	*Burqa*	Long veil that cover the whole of body; some of them use the cover face, some are not. Zari Bano uses it without a face cover.
4	*Chador*	Wide scarves, made from a various materials; the most commonly used are those made from linen, cotton, and wool. The woman used to close their heads to the shoulders.
5	*Chaudharani*	Landlady (landlord couple) designations for women in high social domiciles.
6	*Dupatta*	Headgear.
7	*Hijab*	The clothes is using by a Muslim woman to keep their modesty.
8	*Izzat*	Honor.
9	*Kismet*	Forecast.
10	*Malika*	Queen.
11	*Mela*	Celebration, folk party.
12	*Rishta*	Someone who took the bride's hand at the wedding ceremony.
13	*Sahib*	The term for men, especially from the high social circles.
14	*Shahzadi Ibadat*	The holy woman, *zahidah*; the woman who devoted her whole life only to worship to God; like of nun.
15	*Shalwar Kameze*	Official Pakistan dress, consisting of a long tunic with baggy pants.
16	*Shan*	Personal respect, social standing, and honor.
17	*Zemindar*	Landowner, landlords.

The Holy Woman

Cinta dan Pengorbanan
di Balik Cadar Hitam

Qaisra Shahraz