

**THE CONFLICTS FACED BY TWO SISTERS DURING
WORLD WAR II IN KRISTIN HANNAH'S *THE
NIGHTINGALE***

THESIS

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IBRAHIM MALANG
2022**

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THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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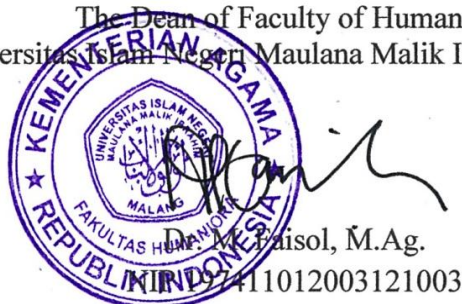
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MOTTO

**“Leaving wounds
that have yet to heal.”**

DEDICATION

This thesis is dedicated to my beloved parents, Slamet Budi Sukariyadi and Umang Dwi Januar Saktiningtyas, who always support me, give me affection, and precious advice. It is also dedicated to my beloved grandmother, Sujinah who has supported me with her advice. Thank you for their endless love, I am so grateful for my family's presence.

Malang, August 01, 2022

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Malang, August 01, 2022

Wahyuniar Maulida B.S
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TABLE OF CONTENTS

COVER	i
STATEMENT OF AUTHORSHIP	Error! Bookmark not defined.
APPROVAL SHEET	Error! Bookmark not defined.
LEGITIMATION SHEET	iii
MOTTO	iv
DEDICATION	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	ix
ABSTRACT	xi
CHAPTER I: INTRODUCTION	1
A. Background of the study	1
B. Research questions	12
C. Objectives of the study.....	12
D. Scope and limitation	12
E. Significance of the study.....	13
F. Definition of key terms	13
G. Previous studies	14
H. Research method.....	17
1. Research design	17
2. Data sources	17
3. Data collection	17
4. Data analysis	18
CHAPTER II: REVIEW OF RELATED LITERATURE	19
A. Psychological approach in literature	19
B. Psychological approach.....	21
C. Conflict	25
1. Kind of conflicts	30
2. The causes of conflict	31
CHAPTER III: ANALYSIS	34
A. Kind of conflicts faced by two sisters in <i>The Nightingale</i>	34
1. Avoidance-avoidance conflict.....	34

2. Approach-avoidance conflict	44
B. The causes of conflict faced by two sisters in <i>The Nightingale</i>	46
1. Driving force	46
2. Restraining force	49
3. Forces corresponding to a person's needs	50
4. Induced force	51
CHAPTER IV: CONCLUSION AND SUGGESTION	55
A. Conclusion	55
B. Suggestion	56
BIBLIOGRAPHY	57
APPENDIX	60
A. Category, Data, and Page	60
CURICULUM VITAE	70

ABSTRACT

Setyaningtiyas, Wahyuniar Maulida Budi. (2022). *The Conflicts Faced by Two Sisters During World War II in Kristin Hannah's The Nightingale*. Undergraduated Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Syamsudin, M.Hum.

Keywords: Psychological approach, kind of conflicts, causes of conflict

This study is conducted to the struggle of French women in the World War II which is written in *The Nightingale* by Kristin Hannah. Basically, stories with historical fiction themes are identical with a male character as the main character. This is because the conditions of war require someone who has the physical and mental strength to face the enemy. However, *The Nightingale* features female character as the main characters, this is very different from the character usually featured in historical fiction. In this novel, there two sisters who become the main characters, Isabelle and Vianne decide to struggle in different ways. Isabelle decides to join a resistance group under the leadership of Charles de Gaulle, while her older sister Vianne acts secretly from her home by rescuing French-Jewish children in an orphanage.

The aim of this study is to analyze the kind of conflicts of the main characters in *The Nightingale* by using Kurt Lewin's theory. In addition, this study also discusses the causes of conflict of the main characters in the novel by using Kurt Lewin's the form of forces theory. To achieve the aim of the study, the researcher learned *The Nightingale* by applying the psychological approach to literary study.

The results of this study show the kind of conflicts and causes of conflict that Isabelle and Vianne face to achieve freedom in the middle of the war. The researcher found the kind of conflicts of the main characters, namely avoidance-avoidance conflict and approach-avoidance conflict. Furthermore, there are five forces that causes a conflict, namely driving force, restraining force, forces corresponding to a person's needs, induced force, and impersonal force. Of these five forces, the driving force is the most found force.

ABSTRAK

Setyaningtiyas, Wahyuniar Maulida Budi. (2022). *Konflik yang dihadapi Dua Saudara Perempuan selama Perang Dunia II di dalam novel The Nightingale karya Kristin Hannah*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Syamsudin, M.Hum.

Kata kunci: Pendekatan psikologis, jenis konflik, penyebab konflik

Penelitian ini dilakukan untuk mengetahui perjuangan kaum perempuan Perancis pada perang dunia kedua yang tertulis dalam *The Nightingale* karya Kristin Hannah. Pada dasarnya, cerita dengan tema fiksi sejarah identik dengan tokoh laki-laki sebagai pemeran utama. Hal tersebut dikarenakan, kondisi perang membutuhkan seseorang yang memiliki fisik dan mental yang kuat dalam menghadapi musuh. Namun, dalam *The Nightingale* justru menampilkan tokoh perempuan sebagai tokoh utama. Hal ini bertolak belakang dengan peran yang biasa ditampilkan dalam fiksi sejarah. Dalam novel ini terdapat dua saudara yang menjadi peran utama, Isabelle dan Vianne memutuskan untuk melakukan perlawanan dengan cara yang berbeda. Isabelle memutuskan untuk bergabung dengan kelompok resistensi dibawah kepemimpinan Charles de Gaulle, sedangkan sang kakak melakukan perlawanan secara diam-diam dari rumahnya dengan menyelamatkan anak-anak keturunan Perancis-Yahudi di panti asuhan.

Penulisan skripsi ini bertujuan untuk menganalisis jenis-jenis konflik yang dialami tokoh utama dalam *The Nightingale* dengan menggunakan teori Kurt Lewin. Skripsi ini juga membahas tentang penyebab terjadinya konflik tokoh utama dalam novel tersebut dengan menggunakan teori Kurt Lewin. Untuk mencapai tujuan tersebut, penulis mempelajari *The Nightingale* dengan menerapkan pendekatan psikologis pada studi sastra.

Hasil penelitian ini menunjukkan jenis-jenis konflik dan penyebab-penyebab konflik yang dihadapi Isabelle dan Vianne untuk mencapai kebebasan di tengah perang. Penulis menemukan jenis konflik dari tokoh utama, yaitu konflik penghindaran-penghindaran dan konflik pendekatan-penghindaran. Selanjutnya ada lima kekuatan penyebab terjadinya konflik, yaitu kekuatan pendorong, kekuatan penahan, kekuatan yang sesuai dengan kebutuhan seseorang, kekuatan yang diinduksi, dan kekuatan impersonal. Dari kelima kekuatan tersebut, kekuatan pendorong merupakan kekuatan yang paling banyak ditemukan.

مستخلص البحث

ستيانينجتاس، وحيونيار موليدا بودي (٢٠٢٢) النزاع الداخلي الذي تواجهه أختان حين حدوث الحرب العالمي الثاني في الكتاب (ته نيغتالي) لكرستين هناه. المبحث. قسم الأدبي الانجليزي. قسم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية شمش الدين الحكومية. د. مستشار

إقترب سيكولوجية، النزاع، أسباب النزاع : الكلمات الرئيسية

في الأساس ، أجريت هذه الدراسة لتحديد كفاح المرأة الفرنسية في الحرب العالمية الثانية وهي مكتوبة في رواية العندليب وذلك لأن ظروف الحرب تتطلب من القصص ذات موضوعات الخيال التاريخي متطابقة مع شخصية ذكورية كشخصية رئيسية ومع ذلك ، تتميز رواية بشخصية أنثوية باعتبارها الشخصية الرئيسية ، وهذا يختلف . يمتلك القوة الجسدية والعقلية لمواجهة العدو في هذه الرواية ، قررت شقيقتان أصبحتا الشخصية الرئيسية ، تمامًا عن الشخصيات التي تظهر عادة في الخيال التاريخي قررت إيزابيل الانضمام إلى جماعة مقاومة بقيادة شارل ديغول ، بينما تعمل أختها الكبرى . إيزابيل وفيان ، النضال بطرق مختلفة .فيان سرًا من منزلها من خلال إنقاذ أطفال يهود فرنسيين في دار للأيتام

بالإضافة إلى ذلك ، الهدف من هذه الدراسة هو تحليل أنواع الصراع بين الشخصيات الرئيسية في رواية العندليب لكريستين هانا ولتحقيق هدف الدراسة تعلم الكاتب رواية العندليب .تناقش هذه الدراسة أيضًا أسباب الصراع بين الشخصيات الرئيسية في الرواية المشكلة في الدراسة هي تحليل أنواع الصراع بين الشخصيات الرئيسية .من خلال تطبيق المنهج النفسي على الدراسة الأدبية وأسباب الصراع في الرواية باستخدام نظرية كورت لوين

وجد الكاتب .تظهر نتائج هذه الدراسة الصراعات وأسباب النزاعات التي تواجهها إيزابيل وفيان لتحقيق الحرية في وسط الحرب علاوة على ذلك .أنواع الصراع بين الشخصيات الرئيسية ، وهي الصراع بين التجنب والتجنب وتعارض النهج وتجنب الصراع ، هناك خمسة عوامل تسبب الصراع ، وهي القوة الدافعة ، والقوة التقيدية ، والقوى المقابلة لاحتياجات الشخص ، والقوة من بين هذه القوة الخمس ، القوة الدافعة هي القوة الأكثر وجودًا .المستحثة ، والقوة غير الشخصية

CHAPTER I

INTRODUCTION

This chapter contains the background of the study, research questions, objectives of the study, scope and limitation, and study significance to determine its problems.

A. Background of the study

Literature is a work that pictures human life. This case means that literary works cannot be separated from the author's life experience. Sumardjo, J. & Kosim, S. (1986:3) argue that literature is an expression of humans, such as experiences, thoughts, feelings, ideas, enthusiasm, and beliefs in the form of works that generate fascination with language tools. As a literary work, it can be understandable, enjoyable, and used by society. It is also a mirror of society that depicts human life's story. There are several types forms of literary work; short stories, novels, drama, and poetry.

Literature is a kind of expression that dramatizes, expresses, and feels human emotions. Literature is defined as a permanent expression in words (written or spoken), ordered explicitly in a recognized and approved pattern or form. Thoughts, feelings, ideas, and other unique qualities of human experience are expressed in literature (Mu'arrof, A. Q. 2016). Literature is a representation of reality. Many individuals use literature as a form of critique because it helps them grasp what is going on in their surroundings.

Literary research is a necessary activity for reviving, developing, and sharpening a science (Culler, J. 2000). It is necessary to research literary works to establish their relation to societal reality. Literary ideas, in general, mirror social realities and have an impact on society. As a result, literary works can be utilized to discover social truths that the author processes creatively. The author of a literary work can disclose hidden aspects of persons or their characters. Through the arrangement of words or sentences, the social strife in the society that arose during the period can be vividly depicted. State tensions do not escape the author's attention, and his image sensitivity responds to the milieu in which he grows. Such aspects can be embraced through the author's choice of words in a clear, sharp, and complete explanation. To put it another way, literature is a description of the community's life in which it is set. In literary works, humanity and its issues in life are the subjects of the literary work's creation. One of the things that can be observed in human life and self-expression.

In literary works, there is the main idea that becomes the basis. An author can develop his literary works, especially novels. There is one main idea and several additional main ideas that function as a medium to convey the main idea to literary connoisseurs. Conflict is a tension or conflict in a fictional story, namely a conflict between two forces, a conflict within one character, or a conflict between two characters (Woosley, E. R. 2001). Problems arise following the character's personal journey and interactions between characters. Psychological conflicts in novels can affect the behavior and character of the characters. Behavior is part of

the turmoil of the soul because, from the behavior, it can be seen that psychological symptoms are certainly different from one another.

According to Scholes via Junus (1984:121), a novel is related to actual or fictional events that the author imagines through his observations of reality. The novel is certainly a description of human life phenomena. It describes romantic, comedy, horror, and tragedy. Like a literary work, a novel also has several elements. The novel's elements are divided into two elements that come inside within (intrinsic) and elements that come from outside (extrinsic). What is meant by intrinsic elements are the elements contained in the composition of the novel itself. Some of the intrinsic elements are themes, characters, storylines, settings, and suggestions. There are external factors that can influence the storyline of the novel. Extrinsic element is somewhat challenging to identify. Extrinsic elements in the novel usually talk about social life and the human psyche that the characters portray in the novel.

The Nightingale is written by Kristin Hannah and tells about World War II in France. *The Nightingale* was published in New York City in 2015 by St. Martin's Press. This novel has two main characters, Vianne Mauriac and her younger sister, Isabelle Rossignol. The main characters are round characters. Their personalities are well developed and can be trusted, and these characters can be changed as the story progresses according to the author's wishes (Henderson, 2006:9). It means that the main character is a character that has a dominant contribution to a novel, drama, or film.

World War II started in 1939 and finished in 1945. A few significant nations engaged in this conflict, like America, Japan, and Europe. In the conflict, there was a ton of harm and mercilessness, for example, slaughters, bombings, and assault. In like that, the portrayal of fighting is firmly connected with manliness. It requires resilient individuals or warriors who are great at overseeing systems and strategies to defy intruders. These attributes were plainly shown by men on the grounds that the ladies were portrayed as delicate, accommodating, uninvolved, and subordinate (Tyson 2006, 85). These reasons make them not permitted to join a conflict. The framework or custom stuck around and then became the reason for ladies not being allowed to participate in the conflict. In any case, ladies in the United States give various portrayals. Their job has started to be perceived just like a medical caretaker or professional, and they even work to supplant men's jobs who participate in the conflict.

In France, World War II was shaded by the battles of certain women in the battle to go against the Nazi presence and to acquire their opportunities. Women's empowerment or agency is the key to seeing women's representation (Rahayu, M. 2020). Their rush will, in general, be underground development which was started by Charles de Gaulle. Lee (1939) contended that resisters in France would, in general, come from working-class experts like educators, legal advisors, and little land owners. Then, at that point, women were exceptionally dynamic, exploiting German generalizations that they were innocuous and uninvolved. In the meantime, the remainder of the French women liked to do homegrown life in their homes or work in a shelter. It happened due to the man-centric framework, which

was taken at that time, a framework where men had higher situations than women. This assertion was upheld by the conditions of the conventional orientation job. Conventional orientation jobs address the distinctions among people in sexual terms that have been utilized to legitimize foul play among them. Men are shown as areas of strength for levelheaded and definitive, while ladies are close to home, feeble, sustaining, and agreeable (Tyson 2006, 85). This generalization uncovers that men are prevalent and strong and approach be a pioneer, while ladies are depicted as the sub-par ones.

Vianne and Isabelle are siblings with opposite traits. Women don't just use their bodies to survive and exist in difficult times (Rahayu, M. 2017). Vianne, the elder sister, is quiet and obedient, while Isabelle is a brave girl who often puts up resistance. During World War II, the house in which Vianne and Isabelle lived was controlled by a Nazi commander, so the relationship between the two sisters was tested. The social and cultural conditions of a patriarchal society give we get an idea that this is the real condition of society, where men are patriarchal and women are subordinated (Rahayu, M. 2010). With living conditions changing drastically, Vianne and Isabelle continue to face various fears, but their siblings' relationship is getting stronger even though they have a dark past. Vianne lost her mother when she was fourteen years old while Isabell was a baby and her father left them to strangers. When she was seventeen years old, Vianne married Antoine, but shortly after becoming pregnant, she lost her baby. It hurt Vianne so severely. After the accident, Vianne ignored Isabell, who was four years old, which made Isabelle disappointed with her. Isabell thought that her elder sister

and her father were the same and had left Isabelle. The various conflicts they experienced completed the researcher wants to analyze this novel by using psychoanalytic criticism. Psychoanalytic criticism plays a critical part in breaking down a scholarly work. It enjoys a few benefits, for example, profoundly exploring the qualities viewpoint, giving criticism to certain scientists about the improvement of attributes, and examining specific scholarly work which has numerous mental issues in their story.

The subject of psychology is addressed in literary works. Individual activities, both motoric, cognitive, and affective, are studied in psychology, according to Woodworth and Marquis (in Walgito, 1997: 8). As a result, psychology is a study that analyzes and explores behavior or activities, where behavior and activities are manifestations of mental existence. A novel is a type of literary work. In the novel, there are characters with various kinds of characters. The character of each character can be studied using science psychology or the human psyche. Although the author did not specifically think about psychology at the time of its creation, the work can contain psychological aspects (Endraswara, 2003: 87-88).

In evaluating literary work, psychological criticism has an important role. It has several benefits, including thoroughly examining the characteristics component and providing feedback to some researchers on creating characteristics. To construct his literary work, a creative writer evokes his emotional impact. It means that the author's psychological state has a significant effect on his or her literary work. According to Freud in Minderop (2010:99),

literature and psychology are inextricably linked to human life. Human beings have a similar function as individuals and as social creatures.

Psychological criticism considers literary work to be a psychological activity (Endraswara, 2003:40). Essentially, the application of psychology in literature is to help reviewers in their attempt to comprehend and examine different facets of the human psyche. As a consequence, psychology and literature (novel) have a relationship. Both can be used to research other people's mental states. Human psychological symptoms portrayed in the novel are fictional. The investigation of an author's unintentional message is known as psychological criticism, sometimes known as psychoanalytical criticism. The focus of the investigation is on an author's biographical circumstances. The primary purpose is to examine the unconscious elements inside a literary composition in light of the author's background.

Conflict is a contradiction that tries to fulfill one's desires with another's opponent (Soekanto, S. 2006:32). It means the definition of conflict is the struggle of values or demands on status. Conflict is a problem between two people or a group. It means conflict is a different opinion, or two people or groups have opposition to each other. Conflicts will arise in human life when their psychological needs are not maximally fulfilled. Conflict, in this case, is a problem experienced by humans. It is undesirable because it can harm itself. Based on the KBBI quote, conflict is a dispute; dispute; contradiction; tension, or conflict in a fictional story or drama (conflict between two forces, one character's self-contradiction, a conflict between two characters, and so on). Nurgiyantoro

(1995: 239) said that conflict is essentially something unpleasant experienced by a character. Conflicts arise because of different interests.

In literature, conflict refers to the conflicting motivations of the characters or forces involved. Internal or external conflict can arise within a character's head or between a character and other influences, such as a point of view. The most obvious conflict is between two or more characters, usually a protagonist and an antagonist, or enemy, or villain, although it can take many different forms. A character could quickly come into conflicts with a natural force, such as an animal, or a weather event, such as a hurricane (Gioia & Kennedy, 1995). Conflict is used in literature to generate tension in a novel, keeping readers guessing as to which characters or forces will triumph. Characters may have various desires or struggle against several opposing forces, resulting in many sources of conflict in a single story. A sense of closure is created when a conflict is concluded, and the reader learns which force or character triumphs. Conflicts can be resolved at any moment in a story, especially if there are multiple conflicts, but stories do not always resolve all of them. A story is said to have an "open" conclusion if it closes without resolving the main or significant conflicts. Open endings, which can encourage readers to think about the issue more personally, may not satisfy them, but a clear conflict resolution may also leave them unhappy with the novel.

The conflict in the story makes readers interested in learning more about the characters in the story (Woosley, E. R. 2001). It will make them speculate about the story's conclusion, though some stories that end with unresolved conflict will disappoint readers. The development of suspense in the story makes readers

interested in finding out the characters. It will make them wonder about the story's conclusion, even though some stories with unresolved conflicts will leave readers disappointed.

In this study, the researcher chooses *The Nightingale*, written by Kristin Hannah, for three reasons. First, the novel is the number one bestseller in the *New York Times*, *Wall Street Journal's Best Book of the Year*, and soon to be a feature film, this unforgettable novel of love and warfare has captivated a generation. The awards that this novel has won include the Audie Award for Fiction (2016), the Goodreads Choice Award for Historical Fiction (2015), and the International Dublin Literary Award Nominee (2017). Second, the novel tells a debatable issue. Third, the story tells children, siblings, parents, and humans how to be good people. Furthermore, there are many positive values in the novel that can be gained.

The researcher discovers previous studies in conducting this research. The first is the thesis entitled *The Internal Conflict Faced by Victor Frankenstein in Mary Shelley's Frankenstein* by Fakhruddin. R.A. (2015). Similarities between this research and mine are that the researcher is concerned with the main character's experiences and responses when facing internal conflicts. The researcher suggests that each personality type affects the emergence of internal conflicts. The differences between this research are discovering the types of internal conflict and the effect of Victor's personality structures on his internal conflicts. The researcher chooses Sigmund Freud's personality structure theory: Id, Ego, and Superego.

The second is the thesis entitled *Analysis of conflict faced by two characters, the virgin suicide's Jeffrey Eugenides* by Muttaqi, A.S. (2016). The thesis examines the conflict in which the Lisbon girls were involved. He chose the Lisbon girls as the study's main subject because they are the main characters who have conflicts. This thesis discusses the kind of conflicts that The Lisbon girls in the novel encounter. Also, the way Lisbon girls solve their conflict in the novel. The researcher uses Jones's theory to determine the type of conflict that the Lisbon girls encounter, as the main characters do. It must have a trigger that emerges in the suicide case to lead them to commit suicide.

The third is the thesis entitled *An Analysis of conflicts undergone by Mia in Gayle Forman's novel If I Stay* by Rahmawati, Z. (2017). The conflicts that Mia, the main character in the novel *If I Remain*, faces are discussed in this thesis. Psychological conflict is the most important conflict in her life. The emphasis of this study is on Mia's portrayal as the main character, her conflicts, and Mia's defensive mechanism for resolving her psychological conflict. The approach used in this analysis is library-based and applied qualitative research. Mia's portrayal, as well as the conflicts she faces, are examined using new criticism.

The fourth is the thesis entitled *An Analysis of Conflict in The Clinic: A Movie by James Rabbits* by Fitriati S.A. (2013). The goal of this research is to describe the conflict in James Rabbits' film *The Clinic*. It was mainly concerned with the study of external disputes that existed between characters. The data was gathered from the movie's utterances or conversations. The descriptive approach was used in the analysis, and the data was gathered through library research.

Lastly, Imanina, L. (2018), a student of Airlangga State University of Surabaya, entitled *Women's Struggle in World War II as Depicted in Kristin Hannah's The Nightingale*. The purpose of this research is to uncover the subject of French women's fight during World War II, as described in *The Nightingale*. In general, the main character in historical fiction stories is portrayed as a man. Soldiers are regarded as important by the general public since they have a mission to defend the country. The conditions of war necessitate physical and mental strength, as well as a high level of knowledge while dealing with the opponent. However, the nature of women, as shaped by traditional gender roles such as weak and docile, is diametrically opposed to the intended function, limiting their participation in the battle to just that of a nun or a chef. Isabelle and Vianne decided to fight in different ways during this inquiry. The resistance they established is referred to as frontline feminism, in which women are placed in a position where they are essentially at risk and can put themselves in danger. The feminism approach was applied in this study, with frontline feminism as the concept theory.

Based on the previous studies, the researcher wants to explore and give a different interpretation in analyzing *The Nightingale* by Kristin Hannah. This study concerns the internal and external conflicts of the two sisters as the main characters in the novel. The researcher wants to show the kind of conflicts and classify the kind of conflicts based on Kurt Lewin's forms of conflict theory. Furthermore, the researcher describes the causes of conflict by using Kurt Lewin's form of forces theory.

B. Research questions

After reading *The Nightingale*, the researcher formulates the following problems:

1. What kind of conflicts are faced by two sisters in Kristin Hannah's *The Nightingale*?
2. What are the causes of conflict faced by two sisters in Kristin Hannah's *The Nightingale*?

C. Objectives of the study

The aims of the study can be elaborated as follows:

1. To describe the kind of conflicts faced by two sisters in Kristin Hannah's *The Nightingale*.
2. To describe the causes of conflict faced by two sisters in Kristin Hannah's *The Nightingale*.

D. Scope and limitation

The study has the scope and limitation to make clear the discussion. In conducting this research, the researcher focuses on the main characters, namely Vianne Mauriac and her sister, Isabelle Rossignol, in Kristin Hannah's novel. As the main characters, Vianne and her younger sister have different ways for their freedom despite the consequences of how they will endanger themselves around there, mainly their family. In analyzing this novel, the researcher tries to describe the kind of conflicts of the main characters considered part of the psychological approach. The researcher would classify and analyze the kind of conflicts and the

causes of conflict based on Kurt Lewin's forms of conflict theory and the forms of forces theory.

E. Significance of the study

The significance of the research is increasing the understanding of the readers about the psychological approach. This research attempts to contribute to the readers, mainly the English Department student in the Faculty of Humanities, who intend to analyze and discuss the kind of conflicts and causes of conflict faced by the main character in literary work. The researcher hopes that this research can inform, enrich, and lead the readers' knowledge to understand the psychological approach, Kurt Lewin's forms of conflict theory and the forms of forces theory.

F. Definition of key terms

This study provides some precise definitions of key terms to avoid misinterpretation.

Psychology of literature: The study of the types and principles of psychology applied to literary works is known as literature psychology. This study examines how psychological subjects and cases are incorporated into the nature of literary works (Wellek, R. & Warren, A. 1993:81).

Psychological approach: An approach to studying the human soul, including its symptoms, processes, and origins, as they are mirrored in the behaviour and activities of humans or individuals described in literary characters (Paris, B. J. 1997).

Literary psychology: A collaboration between literature and psychology. Literary psychology has three approaches, namely: (1) an expressive approach that examines the psychology of the author, (2) a textual approach that examines the psychology of story characters, (3) a receptive approach that examines the psychology of the reader (Endraswara, 2003:99).

G. Previous studies

The researcher is not the first researcher who researched the conflict before some students in the English Literature Department in the Faculty of Humanities did the same research but had a different focus on different literary works.

The first is the thesis entitled *The Internal Conflict Faced by Victor Frankenstein in Mary Shelley's Frankenstein* by Fakhruddin. R.A. (2015). The main character Victor Frankenstein from Mary Shelley's novel *Frankenstein* is the subject of this study. The researcher is concerned with the main character's experiences and responses when he faces internal conflicts. The researcher suggests that each personality type affects the emergence of internal conflicts. To discover the types of internal conflict and the effect of Victor's personality structures on his internal conflicts, the researcher chooses Sigmund Freud's personality structure theory: Id, Ego, and Superego.

The second is the thesis entitled *Analysis of conflict faced by two characters, the virgin suicide's Jeffrey Eugenides* by Muttaqi, A.S. (2016). This thesis examines the conflict that the Lisbon girls were involved. He chose the Lisbon girls as the study's main subject because they are the main characters who have

conflicts. This thesis discusses the kind of conflicts that The Lisbon girls in the novel encounter. Also, the way Lisbon girls solve their conflict in the novel. The researcher uses Jones's theory to determine the type of conflict that the Lisbon girls encounter, as the main characters do. It must have a trigger that emerges in the suicide case to lead them to commit suicide

The third is the thesis entitled *An Analysis of conflicts undergone by Mia in Gayle Forman's novel If I Stay* by Rahmawati, Z. (2017). The conflicts that Mia, the main character in the novel *If I Remain*, faces are discussed in this thesis. This story is about Mia, a young girl who is going through a difficult time in her life. Psychological conflict is the most important conflict in her life. Mia has two options after waking up from her coma in this story. She has to decide whether she wants to live or die. The emphasis of this study is on Mia's portrayal as the main character, her conflicts, and Mia's defensive mechanism for resolving her psychological conflict. The approach used in this analysis is library-based and applied qualitative research. Mia's portrayal, as well as the conflicts she faces, are examined using new criticism.

The fourth is the thesis entitled *An Analysis of Conflict in The Clinic: A Movie by James Rabbits* by Fitriati S.A. (2013). The goal of this research is to describe the conflict in James Rabbits' film *The Clinic*. It was mainly concerned with the study of external disputes that existed between characters. The data was gathered from the movie's utterances or conversations. The descriptive approach was used in the analysis, and the data was gathered through library research.

The last is the thesis by Imanina, L. (2018), an Airlangga State University of Surabaya student, entitled *Women's Struggle in World War II as Depicted in Kristin Hannah's The Nightingale*. The purpose of this research is to uncover the subject of French women's fight during World War II, as described in *The Nightingale*. In general, the main character in historical fiction stories is portrayed as a man. Soldiers are regarded as important by the general public since they have a mission to defend the country. The conditions of war necessitate physical and mental strength, as well as a high level of knowledge while dealing with the opponent. However, the nature of women, as shaped by traditional gender roles such as weak and docile, is diametrically opposed to the intended function, limiting their participation in the battle to just that of a nun or a chef. Isabelle and Vianne decided to fight in different ways during this inquiry. The resistance they established is referred to as frontline feminism, in which women are placed in a position where they are essentially at risk and can put themselves in danger. The feminism approach was applied in this study, with frontline feminism as the concept theory.

The differences between the previous studies above are the researcher tries to analyze Kristin Hannah's work, especially in *The Nightingale*, which has not been analyzed the kind of conflicts and classify the conflict based on Kurt Lewin's forms of conflict theory. Furthermore, the researcher explains the causes of conflict by using Kurt Lewin's form of forces theory in *The Nightingale* by Kristin Hannah.

H. Research method

The researcher describes the process and the steps involved in performing the current study in this section. Research design, data sources, data collection, and data analysis are all included.

1. Research design

This thesis is included in literary criticism since the researcher conducts a literature discussion, including the description, examination, and interpretation of the novel as a literary work. The use of a suitable method and analysis is required to complete this study. One of the techniques used to evaluate literary work is the psychological approach. The researcher's goal is to use a psychological approach to interpret the kind of conflicts in Kristin Hannah's *The Nightingale* according to Kurt Lewin's theory in Alwisol (2016:326). This study also examines the causes of conflict based on Kurt Lewin's theory in Alwisol (2016:325).

2. Data sources

The data source of this study is *The Nightingale* by Kristin Hannah. It was published in St Martin's Press America, New York, 2015. It consists of 415 pages. The data are in the forms of words, phrases, sentences, or discourse of the novel that indicate the conflict.

3. Data collection

The researcher did several ways to collect the data:

- a. Reading *The Nightingale* novel and attempting to apprehend the work by recognizing the intrinsic elements of the novel. The first reading found several conflicts faced by the main characters.
- b. Reading the second time to find the causes of conflict and took notes of every sentence in which the main characters expressed the causes of conflict.
- c. Classifying the kind of conflicts based on Kurt Lewin's forms of conflict theory.
- d. Classifying the causes of conflict based on Kurt Lewin's form of forces theory.

4. Data analysis

The data analysis process is divided into several steps. The steps begin with reading the entire contents of *The Nightingale* to get an overview. The next step is classifying data based on the kind of conflicts and the causes of conflict. In Kristin Hannah's *The Nightingale*, the researcher conducts an analysis and interpretation of the kind of main character's conflict based on Kurt Lewin's forms of conflict theory. Furthermore, the researcher explains the causes of conflict in the novel based on Kurt Lewin's form of forces theory. The final step concludes and double-checks the data to see if it is appropriate to respond to the research question.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains the psychological approach in the literature, the kind of conflicts based on Kurt Lewin's forms of conflict theory, and the causes of conflict based on Kurt Lewin's forms of force theory.

A. Psychological approach in literature

The human idea is reflected through literature. The author's surroundings can impact it, and it may even contain the author's way of life. Most people believe that literary works are a reflection of human life. In other words, authors utilize literary works to express how they feel, see, and deal with societal situations, including human activity. People are familiar with literary works in written form, such as novels, poetry, and plays (Sangidu, 2004:2).

In human life, psychology and literature have a close relationship. Both are concerned with human expression, thought, and motivation. Psychology, according to Kartono, is the science of human behavior (Kartono, 1980:94). By applying psychological principles to literary work, psychology can be used to examine and explain ideas and phenomena in human life." Psychology may have tightened certain conscious artists' sense of reality, heightened their powers of observation, or allowed them to fall into previously unknown patterns.

The psychological background of a writer's statement can be used to characterize literature art (Woosley, E. R. 2001). The feeling of the writer while writing influences the expression. This feeling is shaped by the writer's

surroundings as well as his or her own personal experiences. Psychology has always been linked to human life. People are unable to separate their psyche from their daily lives. Our daily lives are complex, whether we recognize it or not, but they are explainable. Using psychological theory, man can comprehend and solve the problem he is confronted with. The intricacy of problems can be simplified by employing a psychological approach. Psychology can train people's minds to see a problem as a challenge rather than a fate. Everything about the human face isn't as complicated as people think. People can solve any problem if they approach it in a positive light. In this scenario, psychology is vital in fostering a positive mindset.

Literature, particularly novels, has a connection to human life, much like psychology. Novels are works of art that have lasting worth. This is the author's feeling of encouragement and expressiveness. Novels and real life have a connection. Typically, authors use real-life situations as a springboard for expressing their emotions in a novel. Because the novel reflects life, psychology has a close relationship with it. Psychology can be utilized to learn more about the novel's message, characters, and other features (Pooley, G. 1959). Character conduct can be explained using psychology. It elucidates the foundations of human motivation and behavior.

Literary psychology is a collaboration between literature and psychology. Literary psychology has three approaches, namely: 1) *an expressive approach* that examines the psychology of the author, 2) *a textual approach* that examines the psychology of story characters, 3) *a receptive approach* that examines the psychology of the reader. A novel is a type of literary work. In the novel, there are

characters with various kinds of characters. Each character's character can be studied using science psychology or the human psyche. Although the author did not specifically think about psychology at the time of its creation, the work can contain psychological aspects (Endraswara, 2003: 87-88).

A psychological study of the writer as an individual, a psychological study of the creative process, a psychological study of the work, or a psychological study of the reader are all examples of psychological studies in the literature. Since the nineteenth century, many literary critics have been interested in psychology. There are at least five approaches to literary criticism: moral formal (previously existent types), psychological, sociological, mystical, and archetypal (Wellek, R. & Warren, A. 1993, p.59).

Literature is a psychological activity in which the author expresses himself through his imagination, deep feelings, and inspiration. As a result, readers will not be able to disengage from their psychological activities to comprehend a literary work. Instead, the author pours out his head and expresses it in beautiful language in a written work, complemented by the author's observations of his environment. As a result, this phenomenon is referred to as "literary psychology" (Endraswara, 2003:96).

B. Psychological approach

Literary psychology is a method of examining a literary work that has a lot of human psychiatric elements. According to Endraswara (2003: 96), literature is inextricably linked to life since it describes many types of human personalities. Authors will create works with creativity and taste in mind. Literary psychology

considers literary works to be psychological mirrors. The author will record the mental symptoms, convert them to text, and provide access to their psyche. The author's personal experiences and those around him will be described in the literary piece. Initially, only two approaches to literary criticism were available: the moral approach and the formal method.

As science has progressed, approaches to literary criticism have evolved into more than two of these areas. Literary criticism has evolved into at least five different approaches, with the addition of three new methods, namely psychological, sociological, and myth and archetypes approaches (Afifuddin, M., & Auliana, A. 2021). The psychological and sociological methods of literary criticism were added to it as it evolved. This is because the myth and archetype method is a subset of the psychological approach.

The psychological approach is a literary study that stresses the psychological characteristics of a literary work. Because of the author's knowledge, who is also a literary critic, these psychological characteristics emphasize literary study and research. According to Tarigan (1991: 213), psychological criticism is one of the literary criticisms that explores the psychological components of a literary work. Based on the two viewpoints on psychology presented above, it can be stated that literary psychology is one of the literary methods that emphasize psychological features in fictional characters. Psychology comes from the Greek words *psyche*, which means soul, and *logos*, which means knowledge or science. As a result, psychology is often interpreted as knowledge that learns the soul or spirit. Thoughts, knowledge, and suggestions are included in psychology and all

imagination and speculation about the soul. Psychological criticism is a form of literary criticism that uses psychoanalysis methods to interpret or examine literature.

Sigmund Freud, an Austrian therapist who developed the psychoanalytic criticism theory, suggests that mental life has three conscious, preconscious, and unconscious levels of consciousness. In 1923, Freud introduced three other structures: the id, ego, and superego (Freud, S. 1989). Conflict in literary works occurs when there is a dispute between one character, two characters, and more. Nurgiyantoro (1995:50) said that conflict is unpleasant to experience and feel. Nevertheless, the conflicts humans experience in real life have made writers want to put them in literary works, namely novels.

The study of literary works that are thought to represent processes and mental activity is psychological analysis. Therefore, the study of literary work and mental activity is known as the psychology of literature. When studying a novel, it is crucial to consider the degree to which the author's psychology and ability to portray a fictional character. Therefore, the study of psychology is a literary study that examines the psychological condition of the characters to feel what the character is experiencing with the psychological conflict faced by the character. Psychology studies literary works featuring characters with various psychological conflicts, even though they are fictional characters (Barstain, L. 1965).

According to Bertens (1987), psychoanalysis is a branch of human science that focuses on a deeper investigation of mental and psychological conflict in

people suffering from ignorance. It means that psychoanalysis is a science that discusses the human psyche and human conflict. One of the literary criticism that looks at a literary work as psychological activity is psychoanalysis. It means that a literary work serves the same purpose as psychology when it comes to explaining life within the human personality system. Ratna (2009:34) argues that using psychology as a branch of literary analysis is supposed to uncover the unconscious aspects that are thought to cause the psychological deviation and its treatments. She claims that the primary cause of the psychological deviation is technological advancements and their detrimental consequences and the atmosphere in which the psychological deviation occurs.

Many people claim that psychology plays a part in solving psychological issues in literature. However, the primary goal of psychology in literature is to comprehend the psychological aspects of a literary work. Thus, there is a connection between literature and psychology. Psychology studies the human psyche to make the human itself the subject of psychological study. Although the literature is written by a person who has lived in society, he often creates several fictional characters. The psychological contents of the characters, which a person generates under his unconsciousness, emerge when the author attempts to project his imagination based on what he sees in society (Minderop, 2010:54).

According to Sigmund Freud, the creative writer is guided by his unfulfilled desire to create an illusion in his work. An author uses his creative writing to build his imaginative world. Analyzing the author's psychosexual development will reveal this connection. The researcher will look at how a character's actions in a

story represent the author's own life. On the other hand, the researcher should concentrate on the substance of the literary work. This type of research is widely used to evaluate a literary work since it does not connect to an external aspect. The researcher can examine a literary work's intrinsic elements, such as the story's conflict or psychological examination of the main character.

C. Conflict

The word "conflict" comes from the Latin word "configure," which means "to hit. " According to Soekanto (2006:97), conflict is a dispute challenging the opponent. Then it was added to the concept that conflict is a part of life that will always happen, so there will always be a conflict in society. In literature, conflict refers to the conflicting motivations of the characters or forces involved. Internal or external conflict can arise within a character's head or between a character and other influences, such as a point of view. The most obvious conflict is between two or more characters, usually a protagonist and an antagonist, enemy, or villain, although it can take many different forms. A character could quickly conflict with a natural force, such as an animal, or a weather event like a hurricane.

Conflict is used in literature to generate tension in a novel, keeping readers guessing which characters or forces will triumph. Characters may have various desires or struggle against several opposing forces, resulting in many sources of conflict in a single story (Siswantoro, 2005). A sense of closure is created when a conflict is concluded, and the reader learns which force or character triumphs. Conflicts can be resolved at any moment in a story, especially if there are multiple conflicts, but stories do not always resolve all of them. A story is said to have an

"open" conclusion if it closes without resolving the main or significant conflicts. Open endings, which can encourage readers to think about the issue more personally, may not satisfy them, but a clear conflict resolution may leave them unhappy with the novel.

One of the plot structures is conflict. Conflict is a critical theme in literature that brings the story to life. The dispute was first mentioned in ancient Greek as the Agon, or central contest in tragedy, according to Abbott (2008:55). The protagonist and antagonist are involved in the Agon, or act of conflict. It is also known as both a hero and a villain. The conflict in the story makes readers interested in learning more about the characters in the story. It will make them speculate about the story's conclusion, though some stories that end with unresolved conflict will disappoint readers. The development of suspense in the story makes readers interested in finding the characters. It will make them wonder about the story's conclusion, even though some stories with unresolved conflicts will disappoint readers.

A controversy between opposing forces is referred to as conflict. Conflict occurs in literature and real life among all human beings who experience internal and external conflicts. Conflict may also be described as a struggle or competition between individuals with opposing needs, interests, ideas, beliefs, or goals. The plot's core in literature is conflict, which brings the story to life (Siswantoro. 2005). Conflict arises in a story's plot due to a sequence of events culminating in a high-tension moment. Some literary works have a conflict that cannot always be resolved, referred to as an "open ending" plot.

Conflicts will arise in human life when their psychological needs are not maximally fulfilled. Conflict, in this case, is a problem experienced by humans. It is undesirable because it can harm itself. Based on the KBBI quote, conflict is a dispute; dispute; contradiction; tension, or conflict in a fictional story or drama (conflict between two forces, one character's self-contradiction, a conflict between two characters, and so on). Nurgiyantoro (1995: 239) said that conflict is essentially something unpleasant experienced by a character. Conflicts arise because of different interests.

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embroiled in a conflict due to his interactions with his surroundings. It is not as easy as internal conflict; external conflict has its own set of problems to solve, depending on the type of conflict the character is dealing with.

According to Nurgiyantoro (1995:124), conflict can be divided into two types of conflict: internal and external. 1) *internal conflict* occurs between the main character and himself. It happens in thoughts, beliefs, and desires. 2) *external conflict* occurs between the main character and other characters, society, natural forces, and fate. There are several types of external conflict: 1) *man vs. man* means the character lead ideas against other characters' ideas. 2) *human vs. society* means the character leads the struggle for consequences in society. 3) *human vs. nature* means the character leads the struggle against nature and fate.

A central character's internal conflict, also known as human vs. self-conflict, is a conflict between him and his mind. The character has internal arguments on what to do or say. Internal conflict exists within a character's emotion in a novel, whether it is a character's inner need, desire, conviction, or turmoil. This is a crucial conflict for the character(s), and the character himself must resolve it. According to Dollard and Miller (as quoted in Engler, 2004:193), the concept of internal conflict in psychological terms is "*a condition in which conflicting responses are occurring at the same time.*"

Literature plays a vital role in psychological and social development. Literature stimulates children's imaginations and sharpens their awareness of the world. It teaches us about values, norms, and equality and firmly establishes the qualities of tolerance, compassion, sharing, caring, and the ability to resolve

conflicts (Kusuma, A. W. 2019). Internal conflict is a conflict that occurs within a character. Since a character is pitted against itself to decide and overcome something that reveals itself, this confrontation is referred to as mental conflict. A human being's internal dilemma may conflict between two interests, beliefs, different options, and expectations. An internal conflict is a mental battle in a character's mind. Things like character views for which you cannot quite reach.

In contrast to internal conflict, a character is confronted with a force greater than themselves, such as wars, a bike chain breaking, or being unable to go past a roadblock. Internal conflict frequently poses an ethical or emotional difficulty. Character reluctance or self-posing queries are indicators of internal conflict. Internal conflict can sometimes be a factor in making decisions. Internal conflict is also commonly used to denote a military confrontation within a country, such as a civil war. A non-international conflict is an internal conflict. It could be due to political, economic, or religious considerations.

Besides the internal conflict, external conflict is the struggle between the characters: the protagonist and antagonist, to maintain each opinion and defeat each other. This conflict does not happen to us, but it happens between other people and us who conflict with us. This conflict will inevitably arise because each character has a different perspective on issues such as emotion, suspense, and dilemma. The conflict then reaches its peak, characterized by the most significant uncertainty, emotion, and tension. After the climax, it will resolve the conflict (Pooley, 1959:45). External conflict arises from the main character's interactions with other characters, society, natural forces, and even destiny. For

example, human vs. human (the character is directing the ideas in opposition to the other characters), human vs. society (the character have different opinions from the society, causing conflict), and human vs. nature (the character is in control of a fight against nature and destiny) are all examples of external conflict.

1. Kind of conflicts

Conflicts arise when an individual's natural propensity to approach or avoid such objects or targets collides. According to Kurt Lewin's definition of approach and avoidance tendencies (Alwisol, 2016:326), some forms of conflict can be classified as follows:

a. Approach – approach conflict

This conflict occurs when a person is faced with two positive goals. These two goals are incompatible. Each goal has a different impact on an individual. However, choosing one of them will not be a harmful choice. If an individual chooses one of the goals, the other will be subsided and has no impact on an individual's life.

b. Avoidance – avoidance conflict

This conflict occurs when a person is faced with two choices that he does not like, such as when someone is working at a job he does not like, and he thinks he can resign from that job but will be unemployed. These conflicts made him choose one of them even though he did not want to.

c. Approach – avoidance conflict

This conflict occurs when a person is faced with choices containing elements he likes and dislikes. Conflicts will arise in human life when their psychological needs are not maximally fulfilled. In this case, conflict is an undesirable problem experienced by humans because it can harm them, such as when someone receives a job offer with a high salary, but the job is risky. This kind of conflict caused him to hesitate.

d. Double approach – avoidance conflict

This conflict arises when someone receives an attractive offer. For example, a person accepts a new job offer that pays high but carries many risks. On the other hand, his current job has a low salary but low risk. The resolution of this conflict depends on the situation. If he needs a lot of money, he will choose a new job offer; otherwise, if he doesn't want to work hard, he can select his current job even though the salary is low.

2. The causes of conflict

Conflict is just about as old as humanity. From birth, a child starts the excursion of contention by crying, a glimmer of contention. As he grows up, he chomps with his teeth or scratches the nails on his little fingers when vexed. This surmises that people will keep battling as long as they have feelings that they can adore or abhor; to be content or miserable; to be satisfied or furious. Insofar as a human has one more human around them, there will be conflict issues since interest contrasts and interests do conflict, which might prompt conflict.

Seen from a limited and strict viewpoint, struggle addresses one of the two qualities of man: 'evil.' Participation, its inverse, encapsulates the second, the 'agreeableness' of humans (Augustine, 1950). This contention appears in conflict, outrage, squabble, scorn, annihilation, killing, or war. Voracity, rapaciousness, narcissism, discontent, envy, self-importance, inconsiderateness, and exemption, among different demonstrations, are equipped to create a breakdown of human relations. As it were, these indecencies are intrinsic properties of the 'contention idea' of people. It does not recommend that there is no particular reason for conflict. Conflict emerges for various reasons, and there are various sorts of contention in human culture. This section dives into the essential inquiry of types and reasons for conflict, with the view to tending to the examples of most contentions in human culture. Kurt Lewin defines conflict as a situation in which a person accepts equal forces but in opposite directions. Vectors concerning the person, pushing the person in a specific direction with a specific force. Based on this, Kurt Lewin suggests five forces that act like vectors: the driving force, the restraining force, the force corresponding to a person's needs, the induced force, and an impersonal force.

Lewin (in Alwisol, 2016:325) explains that conflict arises in the environment's psychological state in which a person receives forces that are equal in magnitude but opposite directions. Psychological power that hits a person pushes someone in a specific direction with force. In this explanation, what is meant by inner conflict is a problem that arises because of opposing motivations, causing the conflict that occurs in the individual in character.

There are several causes of conflict, in the form of types of forces that act like vectors, namely: a) *driving force* is a cause of conflict; driving force is to move, trigger locomotion in the direction indicated by that force, b) *restraining force* is a cause of conflict restraining force is physical or social barriers restrain the locomotion and affect the driving force's impact, c) *forces corresponding to a person's needs* is a cause of conflict corresponding to a person needs describes a personal desire to do something. d) *induced force* is a cause of conflict-induced; force describes the desire of other people (e.g., parents or friends) who enter the region of the psychological environment, e) *impersonal force* is a cause of conflict; impersonal force is not personal desire but also not the desire of others. It is the power or claim of a fact or object.

CHAPTER III

ANALYSIS

This chapter presents the analysis of the data in this study, and the researcher explores information about the conflicts experienced by the main characters in *The Nightingale* by Kristin Hannah. The kind of conflicts was analyzed using Kurt Lewin's forms of conflict theory, namely approach-approach conflict, avoidance-avoidance conflict, approach-avoidance conflict, and double-approach-avoidance conflict. This chapter also discussed the causes of conflict the main characters face based on Kurt Lewin's theory in the form of types of forces.

A. Kind of conflicts faced by two sisters in *The Nightingale*

According to Kurt Lewin's definition of approach and avoidance tendencies, conflicts arise when an individual's natural propensity to approach or avoid such objects or targets collides (Alwisol, 2016: 326).

1. Avoidance-avoidance conflict

According to Lewin (as Engler, 2004, p. 193), avoidance-avoidance conflict involves two negative aims. This conflict forces a person to choose between two undesirable purposes. Two opposing threats, anxieties, or situations can represent both objectives. In *The Nightingale* novel, this study finds some pieces of evidence categorized as avoidance-avoidance conflict.

The researcher found the first evidence in the first chapter of the novel. It happens when Vianne thinks about the war in the past about the people she has

lost. Vianne is confused to choose the decision to take. The reader can see the evidence of this conflict in data 1 below:

Data 1:

“I want to tell him the truth, but I can’t. It embarrasses and shames me, this failure. At my age, I should not be afraid of anything certainly not my own past.” (Hannah:9)

“If I had told him the truth long ago, or had danced and drunk and sung more, maybe he would have seen me instead of a dependable, ordinary mother. He loves a version of me that is incomplete. I always thought it was what I wanted: to be loved and admired. Now I think perhaps I’d like to be known.” (Hannah:9)

It has been explained before that a person faced with two negative choices is avoidance-avoidance conflict. From data above, this study finds that Vianne faces two negative choices. The first option is for Vianne to tell the truth to her child because she wants her son to know her better than before, at least before he dies. However, the second option has a negative value because Vianne is still hiding the truth from her son. So, this conflict is an avoidance-avoidance conflict because Vianne prefers to hide the truth from her son.

The second evidence was found in the second chapter of the novel when Vianne was fourteen years old. Vianne's mother died, and her father turned into a stranger for her. Her father left Vianne and her sister, Isabelle, with a stranger, namely Madame Dumas. World War II and her mother's death had taken away their father, whom she once loved. The reader can see the evidence of this conflict in the data 2 below:

Data 2:

“You will be the adult now, her father had said to Vianne as they walked up to this very house for the first time. She’d been fourteen years old, her eyes swollen from crying, her grief unbearable. In an instant, this house had gone from being

the family's summer house to a prison of sorts. Maman had been dead less than two weeks when Papa gave up on being a father. Upon their arrival here, he'd not held her hand or rested a hand on her shoulder or even offered her a handkerchief to dry her tears." (Hannah: 12)

The data shows the avoidance-avoidance conflict that Vianne's happens. Vianne's helplessness to face everything. The evidence has a negative value because Vianne feels helpless and fear. The following evidence can be proven when her father said: "They will be no trouble." Vianne felt sad because her father abandoned her to a stranger after her mother died. The conflict includes avoidance-avoidance conflicts because Vianne must be faced with a choice she does not like. The first choice when Vianne had to lose her mother, and the second choice when Vianne was forced to obey her father's will to live with Madame Dumas.

The third evidence happened to Isabelle's conflict. Isabelle doesn't want to live with her sister in Carriveau because when Vianne was young she had to lose her baby and couldn't afford to take care of Isabelle who was very noisy and spoiled, she finally had to leave her sister who made her burdened at that time. It can be seen in the data 3 below:

Data 3:

"Isabelle turned her back on her sister and limped away before she said something unforgivable. She clasped her hands to still their trembling. This was why she hadn't wanted to return to this house and see her sister, why she'd stayed away for years. There was too much pain between them. She turned up the radio to drown out her thoughts." (Hannah: 63-64)

From the data above, this study finds that there are two negative sides faced by Isabelle. The first is Isabelle feels angry with her sister, this has a negative value. The second is when Isabelle remembers what her sister did when she was a

child. Isabelle has too much pain because of her sister. So, the evidence includes avoidance-avoidance conflict found by Isabelle and Vianne in the novel *The Nightingale*.

The fourth evidence found in the eighth chapter when a Nazi commander came to Vianne's house and wanted to live with them which makes Isabelle angry.

This can be seen in the data 4 below:

Data 4:

“He’s moving into your home, taking it over, really, and that piece of paper is a requisition order that makes it possible. And Pétain’s armistice, of course. We can either make room for him or abandon a home that has been in our family for generations.” (Hannah:78-79)

The data above shows the conflict between Isabelle who had to give up their house to live with a Nazi commander or she had to leave her house which had belonged to her family for generations. The conflict that Isabelle experienced includes avoidance-avoidance conflict because Isabelle doesn't want to left her house but she also does not want to live with a Nazi commander in her house.

The fifth evidence found in the ninth chapter shows the conflict Isabelle experienced when she wanted to leave Vianne's house because she did not feel comfortable with Captain Beck's presence at her sister's house in Carriveau. When Isabelle arrived at the railway station but a German sentry stopped her, she wanted to see Isabelle's ID card, but Isabelle did not have it. This made the German sentry force Isabelle to return home by pointing a gun at Isabelle's shoulder. The conflict that occurred in this incident can be seen in the data 5 below:

Data 5:

“Inside, Isabelle was screaming in frustration. It took considerable effort to walk away from the sentry without saying anything.” (Hannah:89)

“On the way home, she didn’t even keep to the shadows. She flaunted her disregard of the curfew, daring them to stop her again. A part of her wanted to get caught so she could let loose the string of invectives screaming inside her head.” (Hannah: 89)

The data above show Isabelle's conflict in this chapter includes avoidance-avoidance conflict because Isabelle does not want to go back to her sister's house on the first side. Still, on the other side, she must go home because she does not have an ID card to go to Paris.

The sixth evidence of avoidance-avoidance conflict found in the twelfth chapters of the novel. Captain Beck asked Vianne to write down the names of the Jewish or communist teachers at the school where she worked. Vianne was forced to write her friend's name because Rachel is a Jew. There was no reason for Vianne to refuse Captain Beck's request after he was helped to deliver a letter to her husband in prison. Due to Vianne's negligence, the Jewish teacher at her school was dismissed including her friend. This accident can be seen in the following data:

Data 6:

“Not that. He was working at the dining room table that day, writing something when I returned. He ... asked me for a list of names. He wanted to know which of the teachers at the school were Jewish or communists.” She paused. “He asked about homosexuals and Freemasons, too, as if people talk about such things.” (Hannah: 125)

“Shame made Vianne look away, but only for a second. She forced herself to say, “I gave him your name, Rachel. Along with the others.” (Hannah: 126)

The data above show the avoidance-avoidance conflict because Vianne felt ashamed and guilty for her stupidity. Vianne wants to atone for her guilt towards

Rachel and tells the truth that the accident happened because of her negligence. After hearing Vianne's statement, Rachel felt disappointed. Vianne had no intention of hurting her friend's heart. If she could turn back time, she would never have written Rachel's name in the data. The decision that she made has disappointed her friend. She should not have made that decision in the beginning, even though Captain Beck forced her.

The seventh evidence can be found in the twenty-fifth chapter. The conflict happened when Vianne find out that her sister, Isabelle put her in danger by hiding an RAF (Royal Air Force) pilot who was being hunted by the Nazis, including Captain Beck, in the basement of Vianne's house. The reader can see this situation in the data below:

Data 7:

“You’re sorry,” Vianne said. Anger swept through her. How dare her sister do this thing, put Sophie and her at risk? And now there was Ari here, who still didn’t understand that he needed to be Daniel. “You’ll get us all killed.” Vianne backed away, reached for the ladder. She had to put as much distance as she could between herself and this airman ... and her reckless, selfish sister. “Be gone by tomorrow morning, Isabelle. And don’t come back.” (Hannah:271)

“I’m done making excuses for you. I was mean to you as a girl, Maman died, Papa is a drunk, Madame Dumas treated you badly. All of it is the truth, and I have longed to be a better sister to you, but that stops here. You are as thoughtless and reckless as always, only now you will get people killed. I can’t let you endanger Sophie. Do not come back. You are not welcome here. If you return, I will turn you in myself.” (Hannah: 271)

The data above show that Vianne takes her anger out on Isabelle, who always puts her in danger. She had to pretend not to know the whereabouts of the pilot Captain Beck was looking for. Vianne's conflict includes avoidance-avoidance conflict because she has to face choices she does not like. Isabelle puts Vianne and her child in danger, but she is forced to hide the truth from Captain Beck to

protect her sister even though she knows the risks if Captain Beck finds out she has betrayed him.

Another avoidance-avoidance conflict experience faced by Vianne in the twenty-fifth chapter is when Captain Beck finds out the whereabouts of the pilot that Isabelle has hidden in the basement of Vianne's corral. Vianne is forced to protect her sister's safety and to kill Captain Beck by hitting him with a shovel in his back. The eighth evidence can be seen in the data 8 below:

Data 8:

"I'm sorry," Vianne said. Vianne tried to wipe the blood off his face, but it just made more of a mess. Her hands were red with it now. "I had to stop you," she said quietly." (Hannah:275)

"Vianne saw the life leave his body, saw his chest stop rising, his heart stop beating. Vianne couldn't move." (Hannah:275)

"Vianne felt something in her harden. It seemed that every time she thought she'd hit rock bottom in this war, something worse came along. Now she was a murderess and it was Isabelle's fault." (Hannah: 275)

Vianne's conflict includes avoidance-avoidance conflict because Vianne has to choose the two hardest choices for letting her sister be captured by Captain Beck or killing the person she started to love. Captain Beck was Vianne's best enemy. He is a captain of the Nazi who always tries to protect and worry about Vianne and her child in contrast to her sister Isabelle who always puts herself in danger.

The ninth evidence found in the thirty-third chapter there is a conflict experienced by Isabelle when she was caught by the Gestapo and interrogated for two days without telling anything important. The reader can see in the data 9 below:

Data 9:

“He hit her hard. Blood filled her mouth, sharp and metallic tasting. She felt it dribble down her chin.” (Hannah:338)

“Two days, she thought. Only two days. She had to last under questioning for forty-eight hours without naming names. If she could do that, just not crack, her father and Gaëtan and Henri and Didier and Paul and Anouk would have time to protect themselves. They would know soon that she had been arrested, if they didn’t already know. Eduardo would get the word out and then he would go into hiding. That was their plan.” (Hannah:338)

The data above shows that Isabelle's conflict includes avoidance-avoidance conflict because her violence tormented her. First, she tried not to say anything significant to the Gestapo commander about who is "Nightingale" and anyone who worked with her so that her father and her friends who rebelled were safe. Second, Isabelle also does not want to die early.

The tenth evidence found in the fourth chapter there is a conflict experienced by Isabelle when she was forced to study in the school by her father even though she was not interested in what her school taught. Isabelle argues that what she learns at school is not necessary for war. She felt that her father did not want her. It can be seen in the data below:

Data 10:

“My father would put me anywhere to be rid of me, she said. Isabelle would rather blurt out the truth than hear another lie. She had learned many lessons in the parade of schools and convents that had housed her for more than decade most of all, she’d learned that she had to rely on herself. Certainly her father and her sister couldn’t be counted on.” (Hannah:28)

“I lost both parents though didn’t I? One died, and the other turned his back on me. I can’t say which hurt more.” (Hannah:28)

The data above shows that Isabelle's conflict includes avoidance-avoidance conflict because she was very disappointed with her father's treatment. She wanted to live with her father instead of spending her time studying at school but

had no other choice. She had to follow her father's will to go to school. The two choices that Isabelle experienced were very displeasing to her. The first, she had to lose her mother, and the second she had to lose her father's love.

In the eleventh evidence found in the thirty-fourth chapter, Isabelle experienced conflict when her father surrendered himself to the Gestapo and claimed that he was the "Nightingale" they were looking for. It can be seen in data 11 below:

Data 11:

“Don’t do this,” she begged. “It’s done,” he said. The smile he gave her was slow in forming, and when it came, she felt pain constrict her chest. Memories came at her in waves, surging over the breakwater she’d built in the isolated years. Him sweeping her into his arms, twirling her around; picking her up from a fall, dusting her off, whispering, Not so loud, my little terror, you’ll wake your maman ... (Hannah:351)

“We were supposed to have time,” she whispered, feeling tears start. How often had she imagined a new beginning for her and Papa, for all of them? They would come together after the war, Isabelle and Vianne and Papa, learn to laugh and talk and be a family again. (Hannah:351-352)

The data 11 above shows the avoidance-avoidance conflict that Isabelle experienced. Her father wants to make amends, begging for forgiveness by sacrificing himself to save Isabelle, but she does not like it. She wants to live happily with her father and sister after World War II ends as promised by her mother, but all do not realize as she wishes to after seeing her father's corpse tied to the square's fountain.

The twelfth piece of evidence shows Isabelle’s conflict experienced. Her father forced her to live with her sister, namely Vianne, in Carriveau, even though she still wants to live with her father in Paris.

Isabelle wants to stay with his father but is forced to live with her sister, which causes Isabelle's unhappiness. The reader can see the evidence from the following data:

Data 12:

“I am not going, Papa. I have told you this.” (Hannah:40)

“Don’t send me away,” she said. “Please.” (Hannah:40)

From the data 12 above, it can be seen that Isabelle's conflict is an avoidance-avoidance conflict. She expresses his true feelings about wanting to live with her father in Paris. The main character tries to convince her not to live with her sister in Carriveau. However, her father still refuses for her safety because Paris begins to be threatened by the Nazis and forces her to live with her sister in Carriveau.

The thirteenth evidence found in the seventh chapter there is a conflict experienced by Isabelle. She is given hope by a man she just met on the way to Carriveau, and he named Gaeton. Gaeton said he would take Isabelle to fight with him in World War II, but he just left her in the end. This reader can see the evidence from the data 13 below:

Data 13:

“She looked around. “Where’s Gaët?” (Hannah:60)

“Did he leave me? He did.” She started to cry. “He left me.” (Hannah:60)

Data 13 above shows that Isabelle feels betrayed by the person she recently loved and trusted. She felt disappointed and sad because she felt that everyone always left her. Isabelle's conflicts include avoidance-avoidance conflicts because she regrets having believed someone she just met, and her will to fight the Nazis

must be crushed because Gaeton left her for her safety and lives with her sister in Carriveau.

2. Approach-avoidance conflict

Approach-avoidance conflict is the most complex and most challenging to resolve is conflict. According to Lewin (as stated in Engler, 2004, p. 193), this type of conflict has only one aim but two different impacts. The good impact encourages an individual to achieve this goal, whereas the negative impact discourages her from doing so. Individuals get frustrated and tense as a result of these two separate impacts. Approach-avoidance conflict is found to be indicative of numerous conflicts in this study.

The first evidence of approach-avoidance conflict happened in the third chapter of this novel. Vianne wanted to stay with her husband, but on the other hand, Antonie had to become a soldier to defend France. She had to give up her husband to fight on the front lines during World War II to save France, which can be seen from the following data:

Data 1:

“Don’t be afraid,” Vianne said. “Papa will protect us.” But even as she said it, she remembered another time, when her maman had said to her, Don’t be afraid.” (Hannah: 16)

“I love you, Antonie Mauriac, and I expect you to come home to me.” (Hannah: 19)

“Don’t think about it, Vianne told herself. Don’t remember what it was like last time when the men limped home, faces burned, missing arms and legs...” (Hannah: 23)

Based on the data above, it can be proven that this conflict is an approach-avoidance conflict. It has been explained previously that approach-avoidance

conflict occurs when a person is faced with a negative and a positive choice. The negative thing is that Vianne was not willing to let her husband go to war because remembering the first World War II took many victims, but the evidence above has a positive side. It makes Vianne believe that her husband will return home and France will be victorious again.

The second evidence of approach-avoidance conflict happens in the eighteenth chapter. Isabelle was planning a way to hide the pilot she had saved. Gaeton suddenly appeared in front of her after leaving Isabelle with a note. She had been trying to forget him all this time. She did not want to remember him because of the false hope he had given her. It can be seen from the data below:

Data 2:

“Gaëtan stepped into the room. He was dressed shabbily, in corduroy pants that were patched at the knees and ragged at the hem and a little too short, in a sweater that hung on his wiry frame, its collar pulled out of shape. His black hair, longer now, in need of cutting, had been slicked back from his face, which was sharper, almost wolflike. He looked at her as if they were the only two in the room. In an instant, it was all undone. The feelings she’d discounted, tried to bury, to ignore, came flooding back. One look at him and she could barely breathe.” (Hannah:187)

The data above shows evidence that the conflict experienced by Isabelle is an approach-avoidance conflict because Isabelle is faced with positive and negative things. Gaeton's presence made Isabelle remember her past with Gaeton, who had left her, but on the other hand, Isabelle missed the presence of the man she loved.

The last evidence of approach-avoidance conflicts happens when the person she has been waiting for meets her. Isabelle was pleased with Gaeton's presence after the war ended. All this time, she had always thought about Gaeton's condition. The evidence can be seen in data 3 below:

Data 3:

“Isabelle felt as if her heart might burst through the paper walls of her chest. She tried to stand and fell back to the chair in a heap. Vianne helped her to her feet, but once she was standing, she couldn’t move. How could she look at him? She was a bald, eyebrowless skeleton, with some of her teeth gone and most of her fingernails missing. She touched her head, realizing an awkward moment too late that she had no hair to tuck behind her ear.” (Hannah:399)

The data above include the approach-avoidance conflict because Isabelle faced a positive and negative choice. Isabelle was pleased with Gaeton's presence, but she was embarrassed to see how bad she was. Her hair and eyebrows are bald, her teeth are not intact, and her nails are loose because of the violence experienced when the Gestapo captured her. She did not feel confident about meeting Gaeton, but she missed him so much.

B. The causes of conflict faced by two sisters in *The Nightingale*

The main character's conflict will not occur if there is no cause. Conflict occurs in the psychological area. Kurt Lewin defines conflict as a situation in which a person accepts equal forces but in opposite directions. Based on this, Kurt Lewin stated that there are five types of forces, namely driving force, restraining force, forces corresponding to a person’s needs, induced force, and impersonal force (Alwisol, 2016:325). Some of the causes the main character's conflict in *The Nightingale* novel including:

1. Driving force

According to Lewin (Alwisol, 2016:325), a driving force is a force that causes conflict and moves or triggers locomotion in the direction indicated by that power. The driving force can be seen in the following data:

Data 1:

“What would you do to keep him here with you?”

“Anything,” she said. (Hannah:347)

The first data that prompted the conflict was that Vianne had to protect her friend's child from being deported. Vianne is willing to give her whole body to Von Richter so that Daniel stays with her because she has promised her best friend to take care of him. Even though Vianne's heart is actually broken, this is the only thing she can do for Daniel's safety.

This proves that the causes of the conflict are the driving force because there is a conflict that drives Vianne to do this. War changes everything. War changes Vianne, and she is willing to give anything for the safety of those around her.

Data 2:

“Vianne knew there was no real choice. She had to keep Sophie safe until Antoine came home, and then he would handle this unpleasantness. Surely, he would be home soon, now that the armistice had been signed. “There is a small bedroom downstairs. You’ll be comfortable there.” (Hannah:79)

The second data above shows evidence of the causes of conflict due to driving force. It has been explained before that the driving force is a conflict that moves or triggers locomotion in the direction indicated by that power. Vianne was forced to accept a Nazi commander living in her house because she knew the risk would be more dangerous for her and her daughter if she refused him.

Vianne knew Isabelle would be angry at her actions, but there was nothing more Vianne could do to save her family. The worst thing would happen if she refused the Nazi soldiers to stay in her house. Vianne must look after Sophie until her husband comes home and until this war ends.

Data 3:

“She wanted to say something more, maybe “kiss me” or “don’t go” or “say I matter to you,” but it was already too late, the moment—whatever it was—was past. He was stepping away from her, disappearing into the shadows. He said softly, “Be careful, Iz,” and before she could answer, she knew he was gone; she felt his absence in her bones.” (Hannah:189)

The third data above, which causes the conflict, is that Isabelle expects Gaeton too much. Gaeton has possessed his feelings and thoughts. However, Isabelle knew that they could not be together. Isabelle did not want Gaeton to leave her. She wanted Gaeton to be by her side. She misses Gaeton, whom she fell in love with at first sight, but she feels that Gaeton had always kept her away from it, which created an inner conflict within Isabelle. If Gaeton told Isabelle about his feelings, she would be pleased.

This proves that Isabelle's conflict was due to a driving force. Isabelle, too expects the existence of the Gaeton she loves to always be by her side. It was Isabelle's wish that pushed her into inner conflict. Isabelle could not express her wish to Gaeton.

Data 4:

“For the next week, Isabelle tried to be on her best behavior, but it was impossible with that man living under the same roof. Night after night she didn’t sleep. She lay in her bed, alone in the dark, imagining the worst.” (Hannah: 110)

In the fourth data above, Isabelle tries to be nice to the Nazi Captain in her house even though she does not like him until she wants to kill him. She did this just for the safety of her older sister and her nephew. The unintended thing would have happened if she had killed the Nazi soldiers.

This proves that the cause of the conflict was a driving force because Isabelle did it all for their safety. Isabelle did not want to act rashly if there were still many people she had to protect during the war.

Data 5:

“I need to go to Carriveau and make sure my sister is well. Her husband is at the front.” (Hannah: 49)

The fifth data above shows Isabelle's concern for Vianne even though their relationship is not good as siblings. As a sister, Isabelle still thinks about Vianne's situation because her husband left her to fight on the front lines. Isabelle was willing to walk from Tours to Carriveau, where Vianne lived, to ensure that her sister was okay during the war.

This proves that the cause of the conflict was a driving force in Isabelle's heart to protect her sister regardless of her circumstances. She was willing to walk hundreds of kilometers in the middle of the war. It was more dangerous than her sister's condition.

2. Restraining force

The first data to show the restraining force is the force that causes conflict in the form of a physical or social obstacle, preventing the locomotion from affecting the impact of the driving force (Alwisol, 2016:325). The emergence of conflict with the restraining force, occurs in the following data:

Data 1:

“My father came home changed from the Great War,” she said quietly, surprising herself with the admission. This was not something she talked about.

“Angry. Mean. He started drinking too much. While Maman was alive, he was different...” She shrugged. “After her death, there was no pretense anymore. He sent Isabelle and me away to live with a stranger. We were both just girls, and heartbroken. The difference between us was that I accepted the rejection. I closed him out of my life and found someone else to love me. But Isabelle ... she doesn’t know how to concede defeat. She hurled herself at the cold wall of our father’s disinterest for years, trying desperately to gain his love.” (Hannah: 283,284)

The data above shows evidence that Vianne wants her father's attention. Since childhood, her father always disappointed her. When she was fourteen, her father left her and her sister with a stranger. She just kept quiet and pretended not to be hurt. Unlike her sister, Isabelle always tries to get her father's love again even though she has been damaged by her father many times. The cause of conflict happened because her father made Vianne feel isolated as a child. If she and her sister had initially received love from her father, she would have been happy, and her mother in heaven would have wanted that.

Vianne's wish for her father causes conflict. This proves that the cause of the conflict that occurred to Vianne was a restraining force. Since childhood, his father became an obstacle to Vianne and Isabelle's happiness.

3. Forces corresponding to a person's needs

According to Lewin (Alwisol, 2016:325), a force corresponding to a person’s needs is a cause of conflict corresponding to a person needs describes a personal desire to do something. The evidence that causes conflict because Isabelle forces corresponding to a person’s needs. It can be seen in the data below:

Data 1:

“It was all Vianne could do not to say, *I’m different now, Papa. I am helping to hide Jewish children.* She wanted to see herself reflected in his gaze, wanted just once to make him proud of her. *Do it. Tell him.*” (Hannah:345)

The data above include the causes of conflict because of the forces corresponding to a person’s needs. Vianne wanted her father to know that she had protected several Jewish children from being deported, but she could not express this confession. She wanted to be seen as a brave girl, unlike before when she had to survive by being obedient to the enemy. However, she did not want to worry about her father because of his deteriorating condition. This creates an inner conflict within Vianne.

This proves that the conflict that Vianne is experiencing includes the corresponding forces to a person's needs because Vianne wants to appreciate herself for fighting for the people around her. This is what causes conflict in Vianne. She does not get recognition or love from her father. Her father always thought Vianne could not do anything compared to her brave sister.

4. Induced force

According to Lewin (Alwisol, 2016:325), a induced force describes another person's desire (e.g., parents or friends). The evidence suggests that induced force can be seen in data 1 below:

Data 1:

“I am not going, Papa. I have told you this.”
“Don’t send me away,” she said. “Please.” (Hannah:40)

From the first data above, it can be seen that she expresses her true feelings about wanting to live with her father in Paris. The main character tries to convince him not to live with her sister in Carriveau. However, her father still refuses her safety because Paris begins to be threatened by the Nazis and forces her to live with her sister in Carriveau.

This proves that the cause of Isabelle's conflict was due to her father's wish for her to live with her sister in Carriveau. Isabelle does not want to live with her older sister because of her trauma. Isabelle was abandoned by her sister when she was a child, so their relationship was not good as siblings.

Data 2:

“Don’t do this,” she begged.

“It’s done,” he said. The smile he gave her was slow in forming, and when it came, she felt pain constrict her chest. Memories came at her in waves, surging over the breakwater she’d built in the isolated years. Him sweeping her into his arms, twirling her around; picking her up from a fall, dusting her off, whispering, Not so loud, my little terror, you’ll wake your maman ...”

“Not this way,” she whispered.

“There is no other. Forgive me,” he said softly. (Hannah:351)

The second data above shows that Isabelle does not want her father to give her up to the enemy, but there is no other way to save her from the Nazis. His father wanted to free Isabelle from the death penalty even though his father had to sacrifice his life.

This quote proves that Isabelle's conflict occurred because of her father's desire to save her life following induced force. It was her father's wish that broke her heart. Isabelle saw her father sacrifice his life for her to stay alive and protect her sister. Since childhood, Isabelle has never received love from her father. However, when she found out that her father was willing to sacrifice his life for

her, she felt guilty because she hated her father so much and blamed him for her mother's death and the destruction of her family. There is nothing more painful than being left by someone we love forever.

5. Impersonal force

According to Lewin (Alwisol, 2016:325), an impersonal force is a power that is not personal desire but also not the will of others. Several pieces of evidence which prove that impersonal force can be seen in the following data:

Data 1:

“Isabelle and my father, Julien Rossignol, and their friends ran the Nightingale escape route. Together, they saved over one hundred and seventeen men.” (Hannah:406)

“I swallow hard. “Isabelle and I didn’t talk much during the war. She stayed away from me to protect me from the danger of what she was doing. So, I didn’t know everything Isabelle had done until she came back from Ravensbrück.” (Hannah:406)

“And it was. I know she saved some of the men in this room, but I know that you saved her, too. Isabelle Rossignol died both a hero and a woman in love. She couldn’t have made a different choice. And all she wanted was to be remembered. So, I thank you all, for giving her life meaning, for bringing out the very best in her, and for remembering her all these years later.” (Hannah:406)

Some of the data above show evidence of impersonal force, which causes inner conflict within Vianne. Vianne told how her younger sister fought during World War II until the end of her life. Her sister tried to protect everyone, including herself, which made Vianne unable to hold back her tears when she remembered her sister's struggle. She was very proud of her sister, who was never afraid of anything even though it was dangerous. She should have told her sister from the beginning that she was great, but they always fought. Vianne always thought Isabelle was always putting her life in danger with her stubbornness.

Her younger sister's struggle was not from impersonal forces. Her sister purely did it due to the state of war. Changing the behavior, character, and way of thinking of Isabelle and Vianne, they are willing to sacrifice anything for other's safety.

CHAPTER IV

CONCLUSION AND SUGGESTION

The researcher has findings and ideas connected to the previous chapter after examining the data. The researcher gives the conclusion and suggestion for future research linked to the study.

A. Conclusion

In conclusion, based on the analysis, the main character Isabelle and her older sister, Vianne, had many conflicts and causes of conflict during the World War II. The two sisters struggle to survive and achieve their right of in the midst of war. The case of Isabelle and Vianne shows that they have struggled in their own way, from dealing with internal and external conflicts.

On the other hand, the researcher found avoidance-avoidance conflict in the main characters, Vianne Mauriac and her sister, Isabelle Rossignol. Isabelle experienced this kind of conflicts more than Vianne. Also, approach-avoidance is found in Vianne and Isabelle conflict. Isabelle experienced this kind of conflicts more than Vianne. Also, this study investigates the causes of conflict in Vianne and Isabelle's experiences happened because of several forces. These are driving force, restraining force, forces corresponding to a person's needs, induced force, and impersonal force.

B. Suggestion

The analysis of a literary work can be observed from various approaches. This study uses Kurt Lewin's approach and avoidance concept to analyze the conflicts of the main characters in *The Nightingale*. The limitation of this is that this study only discusses the kind of conflicts which happened in the novel and the causes of conflict.

This study only focuses on analyzing the main characters, Vianne Mauriac and her younger sister, Isabelle Rossignol. This study can be developed for the next researches. Many aspects can be analyzed from *The Nightingale*. For instance, the analysis about the woman against patriarchy, postcolonialism the jews during the World War II, intrinsic aspect in the novel, or analysis about influence Kristin Hannah's life to her novel.

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APPENDIX

A. Category, Data, and Page

No	Category	Data	Page
1	A. Kind of conflicts 1. Avoidance-avoidance conflict: A choice between two negative alternatives.	<p>“I want to tell him the truth, but I can’t. It embarrasses and shames me, this failure. At my age, I should not be afraid of anything certainly not my own past.”</p>	9
2		<p>“If I had told him the truth long ago, or had danced and drunk and sung more, maybe he would have seen me instead of a dependable, ordinary mother. He loves a version of me that is incomplete. I always thought it was what I wanted: to be loved and admired. Now I think perhaps I’d like to be known.”</p>	9
3		<p><i>“You will be the adult now,</i> her father had said to Vianne as they walked up to this very house for the first time. She’d been fourteen years old, her eyes swollen from crying, her grief unbearable. In an instant, this house had gone from being the family’s summer house to a prison of sorts. Maman had been dead less than two weeks when Papa gave up on being a father. Upon their arrival here, he’d not held her hand</p>	12

		or rested a hand on her shoulder or even offered her a handkerchief to dry her tears.”	
4		“Isabelle turned her back on her sister and limped away before she said something unforgivable. She clasped her hands to still their trembling. This was why she hadn’t wanted to return to this house and see her sister, why she’d stayed away for years. There was too much pain between them. She turned up the radio to drown out her thoughts.”	63 - 64
5		“He’s moving into your home, taking it over, really, and that piece of paper is a requisition order that makes it possible. And Pétain’s armistice, of course. We can either make room for him or abandon a home that has been in our family for generations.”	78-79
6		“Inside, Isabelle was screaming in frustration. It took considerable effort to walk away from the sentry without saying anything.”	89
7		“On the way home, she didn’t even keep to the shadows. She flaunted her disregard of the curfew, daring them to stop her again. A part of her wanted to get caught so she could let loose the string of invectives screaming inside her head.”	89

8		<p>“Not that. He was working at the dining room table that day, writing something when I returned. He ... asked me for a list of names. He wanted to know which of the teachers at the school were Jewish or communists.” She paused. “He asked about homosexuals and Freemasons, too, as if people talk about such things.”</p>	125
9		<p>“Shame made Vianne look away, but only for a second. She forced herself to say, “I gave him your name, Rachel. Along with the others.”</p>	126
10		<p>“You’re sorry,” Vianne said. Anger swept through her. How dare her sister do this thing, put Sophie and her at risk? And now there was Ari here, who still didn’t understand that he needed to be Daniel. “You’ll get us all killed.” Vianne backed away, reached for the ladder. She had to put as much distance as she could between herself and this airman ... and her reckless, selfish sister. “Be gone by tomorrow morning, Isabelle. And don’t come back.”</p>	271
11		<p>“I’m done making excuses for you. I was mean to you as a girl, Maman died, Papa is a drunk, Madame Dumas treated you badly. All of it is the truth, and I have longed to be a better sister to you, but that stops here. You are as thoughtless and reckless as always, only now you will</p>	271

		get people killed. I can't let you endanger Sophie. Do not come back. You are not welcome here. If you return, I will turn you in myself."	
12		"I'm sorry," Vianne said. Vianne tried to wipe the blood off his face, but it just made more of a mess. Her hands were red with it now. "I had to stop you," she said quietly."	275
13		"Vianne saw the life leave his body, saw his chest stop rising, his heart stop beating. Vianne couldn't move."	275
14		"Vianne felt something in her harden. It seemed that every time she thought she'd hit rock bottom in this war, something worse came along. Now she was a murderess and it was Isabelle's fault."	275
15		"He hit her hard. Blood filled her mouth, sharp and metallic tasting. She felt it dribble down her chin."	338
16		"Two days, she thought. Only two days. She had to last under questioning for forty-eight hours without naming names. If she could do that, just not crack, her father and Gaëtan and Henri and Didier and Paul and Anouk would have time to protect themselves. They would know soon that she had been arrested, if they didn't already know. Eduardo would get the word out and then he would go into hiding. That was their plan."	338
17		"My father would put me	28

		anywhere to be rid of me, she said. Isabelle would rather blurt out the truth than hear another lie. She had learned many lessons in the parade of schools and convents that had housed her for more than decade most of all, she'd learned that she had to rely on herself. Certainly her father and her sister couldn't be counted on."	
18		"I lost both parents though didn't I? One died, and the other turned his back on me. I can't say which hurt more."	28
19		"Don't do this," she begged. "It's done," he said. The smile he gave her was slow in forming, and when it came, she felt pain constrict her chest. Memories came at her in waves, surging over the breakwater she'd built in the isolated years. Him sweeping her into his arms, twirling her around; picking her up from a fall, dusting her off, whispering, Not so loud, my little terror, you'll wake your maman ...	351
20		"We were supposed to have time," she whispered, feeling tears start. How often had she imagined a new beginning for her and Papa, for all of them? They would come together after the war, Isabelle and Vianne and Papa, learn to laugh and talk and be a family again.	351-352
21		"I am not going, Papa. I have	40

		told you this.”	
22		“Don’t send me away,” she said. “Please.”	40
23		“She looked around. “Where’s Gaët?”	60
24		“Did he leave me? He did.” She started to cry. “He left me.”	60
25	2. Approach-avoidance conflict: A choice of whether or not to do something when part is positive but the other is not.	“I love you, Antonie Mauriac, and I expect you to come home to me.”	19
26		“Don’t be afraid,” Vianne said. “Papa will protect us.” But even as she said it, she remembered another time, when her maman had said to her, Don’t be afraid.”	16
27		“Don’t think about it, Vianne told herself. Don’t remember what it was like last time when the men limped home, faces burned, missing arms and legs...”	23
28		“Gaëtan stepped into the room. He was dressed shabbily, in corduroy pants that were patched at the knees and ragged at the hem and a little too short, in a sweater that hung on his wiry frame, its collar pulled out of shape. His black hair, longer now, in need of cutting, had been slicked back from his face, which was sharper, almost wolflike. He looked at	187

		her as if they were the only two in the room. In an instant, it was all undone. The feelings she'd discounted, tried to bury, to ignore, came flooding back. One look at him and she could barely breathe.”	
29		“Isabelle felt as if her heart might burst through the paper walls of her chest. She tried to stand and fell back to the chair in a heap. Vianne helped her to her feet, but once she was standing, she couldn't move. How could she look at him? She was a bald, eyebrowless skeleton, with some of her teeth gone and most of her fingernails missing. She touched her head, realizing an awkward moment too late that she had no hair to tuck behind her ear.”	399
30	3. The Causes of Conflict 1. Driving Force	“What would you do to keep him here with you?” “Anything,” she said.	347
31		“Vianne knew there was no real choice. She had to keep Sophie safe until Antoine came home, and then he would handle this unpleasantness. Surely, he would be home soon, now that the armistice had been signed. “There is a small bedroom downstairs. You'll be comfortable there.”	79
32		“She wanted to say something more, maybe “kiss me” or “don't go” or “say I matter to you,” but it was already too late, the	189

		moment—whatever it was—was past. He was stepping away from her, disappearing into the shadows. He said softly, “Be careful, Iz,” and before she could answer, she knew he was gone; she felt his absence in her bones.”	
33		For the next week, Isabelle tried to be on her best behavior, but it was impossible with that man living under the same roof. Night after night she didn’t sleep. She lay in her bed, alone in the dark, imagining the worst.	110
34		“I need to go to Carriveau and make sure my sister is well. Her husband is at the front.”	49
35	2. Restraining Force	“My father came home changed from the Great War,” she said quietly, surprising herself with the admission. This was not something she talked about. “Angry. Mean. He started drinking too much. While Maman was alive, he was different...” She shrugged.	283
36		“After her death, there was no pretense anymore. He sent Isabelle and me away to live with a stranger. We were both just girls, and heartbroken. The difference between us was that I accepted the rejection. I closed him out of my life and found someone else to love me. But Isabelle ... she doesn’t know how to concede defeat. She hurled herself at the cold wall of our father’s	284

		disinterest for years, trying desperately to gain his love.”	
37	3. Induced Force	“I am not going, Papa. I have told you this.” “Don’t send me away,” she said. “Please.”	40
38		“Don’t do this,” she begged. “It’s done,” he said. The smile he gave her was slow in forming, and when it came, she felt pain constrict her chest. Memories came at her in waves, surging over the breakwater she’d built in the isolated years. Him sweeping her into his arms, twirling her around; picking her up from a fall, dusting her off, whispering, Not so loud, my little terror, you’ll wake your maman ...” “Not this way,” she whispered. “There is no other. Forgive me,” he said softly.	351
39	4. Forces Corresponding to a Personal’s Needs	“It was all Vianne could do not to say, <i>I’m different now, Papa. I am helping to hide Jewish children.</i> She wanted to see herself reflected in his gaze, wanted just once to make him proud of her. <i>Do it. Tell him.</i> ”	345
40	5. Impersonal Force	“I swallow hard. “Isabelle and I didn’t talk much during the war. She stayed away from me to protect me from the danger of what she was doing. So, I didn’t know everything Isabelle had done until she came back from Ravensbrück.”	406
41		“And it was. I know she saved some of the men in this room, but I know that you saved her, too. Isabelle	406

		Rossignol died both a hero and a woman in love. She couldn't have made a different choice. And all she wanted was to be remembered. So, I thank you all, for giving her life meaning, for bringing out the very best in her, and for remembering her all these years later.”	
42		“Isabelle and my father, Julien Rossignol, and their friends ran the Nightingale escape route. Together, they saved over one hundred and seventeen men.”	406

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