

**THE INFLUENCE OF CONFLICTS TO JEAN VALJEAN'S
CHARACTER DEVELOPMENT IN VICTOR HUGO'S *LES
MISÉRABLES***

THESIS

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ENGLISH LETTERS AND LANGUAGE DEPARTMENT

FACULTY OF HUMANITIES AND CULTURE

THE STATE ISLAMIC UNIVERSITY OF MALANG

2008

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THESIS

Presented to
The State Islamic University of Malang in Partial fulfillment of the
Requirement for the degree of “*Sarjana Sastra*”

By

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
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2008

APPROVAL SHEET

This is to certify that Herin Uhailiyatul Jannah's thesis entitled The Influence of Conflict to Jean Valjean's Character Development in Victor Hugo's *Les Misérables* has been approved by the thesis advisor for further approval by the Board of Examiners.

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The Board of Examiners

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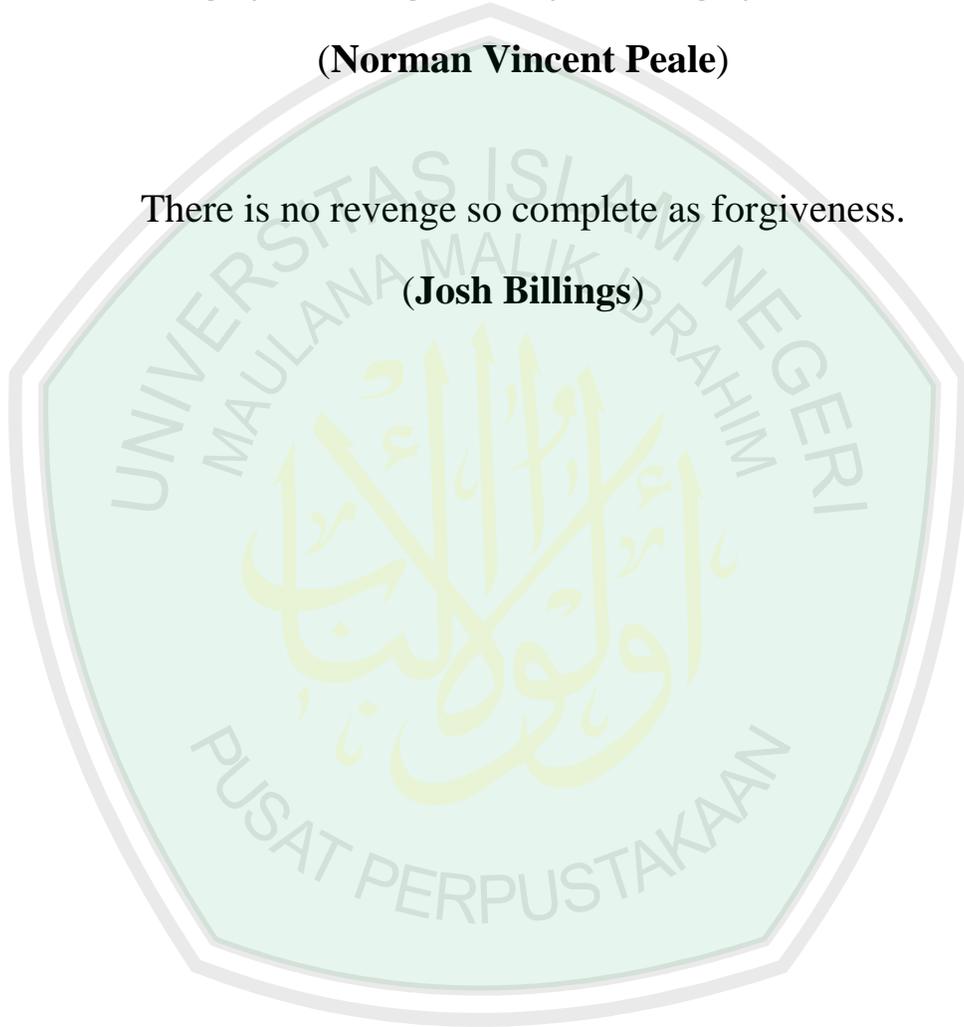
MOTTO

Change your thoughts and you change your world.

(Norman Vincent Peale)

There is no revenge so complete as forgiveness.

(Josh Billings)



DEDICATION

My Beloved Father and Mother,

“Thanks for giving me your endless love, affection, precious advice
and everything. Without you, I’m nothing.

May Allah bless you. Amen.”

My Beloved Brothers and Sister,

“Thanks for the advice and the cheerfulness.”

My Beloved Soulmate,

“Thanks for endless love, support and nice memories when we are
together. I’m happy to be yours. Thanks for always stand by me
and for being the part of my life”.

May Allah bless us. Amen.

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9. To my best friends Bejo “Thanks for your support, motivation and help.” I would never forget your help.
“Thanks for all that writer knows because she is nothing without you all.”

Finally, the writer is only able to say that this thesis is the best for writer’s effort, although it is far from being perfect. The writer hopes this thesis is useful especially for writer and the readers generally.

The writer,

Herin Uhailiyatul Jannah

ABSTRACT

Jannah, Herin Uhailiyatul. 2007. The Influence of Conflict to Jean Valjean's Character Development in Victor Hugo's *Les Misérables*. Thesis. English Letters and Language Department. Faculty of Humanities and Culture. State Islamic University of Malang. Advisor : (1) Dra. Siti Masithoh, M. Hum , (2) Yayuk Widyastuti Herawati, S.Pd., M. Pd

Keyword **Conflict, Character Development, Les Misérables**

As long as we live in the world, we are not able to avoid conflict although we never invite it. A conflict comes to us unconsciously and usually we do not realize that our attitude causes a conflict. Conflict is a contradiction between two persons, each of which has his own idea of principle.

A well-developed character is one that has been thoroughly characterized, with many traits shown in the narrative. The better the audience knows the character, the better the character development. Thorough characterization makes characters well-rounded and complex. This allows for a sense of realism. Character development is very important in character-driven literature, where stories focus not on events, but on individual personalities

This study is aimed at answering the following three research problem and gain better understanding on the content of the novel. The first is what the original character of Jean Valjean is. The second is what are Jean Valjean's conflicts, and the last is how does the conflict influence Jean Valjean's character. The objective of the study are based on three items. First of all to identify the original character of Jean Valjean. The second is to explain Jean Valjean's conflicts. And the third is to describe how conflict influences Jean Valjean's character

This research is classified into literary criticism because the writer examines deeply about everything which has connection to the novel. In order to reach the goal, she uses structural approach. Structural approach is an approach that is used to analyze a literary work by interpreting and focusing on the text alone, apart from the author and reader. With structural approach, the researcher analyzes The Influence of Conflict to Jean Valjean's Character Development in Victor Hugo's *Les Misérables*.

The result of this study shows that the original character of Jean Valjean is kind, a hard worker and responsible man. Three kind of Jean Valjean's conflict is Psychological, social and physical conflict. Social conflict, for example: after spending nineteen years in prison for stealing a loaf of bread, Jean Valjean is at last a free man.. Entering the small town of Digne, he looks for food and shelter for the night, but without success. He is rejected and insulted by everyone he meets. Physical conflict for example: when Jean Valjean in prison, he feels suffering. He is imprisoned for 5 years in the Toulon galleys and ultimately serves nineteen years, because he receives three additional years for each of four escape attempts, and two more for resisting arrest following the second attempt. Psychological conflict for example: When he had imprisoned, he feels that the

society is unfair. He is angry and bitter at the cruel injustice of life. And he will take revenge when he released from the prison. All of the conflict that happen to Jean Valjean apparently changes Jean's character for the first time he is kind, a hard worker and responsible man. Become a person who bears a grudge, desperate and grows to the bad side. In the end of the novel Jean Valjean realize it and grows to the good side.



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CHAPTER I

INTRODUCTION

1.1 Background of Study

As a human being, we like to see, tell and hear something happen.

Whenever we see the movies, listen to the radio or watch television, we consider that those things can increase our experiences of doing things in our imagination that we might never have a chance to do, otherwise, Edward H. Jones in his book *Outlines of Literature* (1968) states that literature is simply another way we can experience the world around us through our imagination.

There are some kinds of literary works. One of them is novel; novel is a kind of literary works presenting many kinds of view and value and giving some fun and sadness for everyone who reads. By reading novel, the reader may find the conflict that are showed by characters and the conflicts around the character's life. In addition, the reader may acquire amusement that will lead them to a keen perception of beauty and make them sensitive to artistic work in general.

According to Jones (1968: 80) a novel is a long story written in prose. But because it is long, it differs from a short story in the other ways. That reason makes novel different from the other literary works.

Conflict comes to us unconsciously and usually we do not realize that our attitude causes a conflict. Conflict can train us to be mature person because we will be trained in problem solving. Yet, when the conflict is so complicated that we get depressed, automatically it will influence our psychological condition.

Perhaps we become absent minded, confused or angry. Indeed, conflict is not easy to solve. Whenever we face conflict in our life, we should overcome it immediately in order to not get some trouble. It means that people can not separate from the problem and conflict wherever and whenever they are. And also conflict is one of the important elements to make a story interested. Meredith and Fitzgerald say that:

“Conflict can be defined as something happens and unpleasant faced by the characters in the story. If the characters are free to choose, they will not choose the incident befell to them” (Nurgiyantoro, 1995: 122)

So, conflict in the normal life or in the real life, can be said as negative connotation or unpleasant. That is why people choose to avoid the conflicts and want peaceful life. But without conflict, you do not have a story. In the real life, a person or couples who move down a lovely, smooth path and accomplish their goals are enviable. In fiction, they are boring. There is no story, because there have been no obstacles to their success

(<http://www.simegen.com/romance/conflict.html> accessed on 24 July 2007 at 06.00)

The reason why the researcher chooses *Les Misérables* because in the novel there are many conflicts that emerge and influence the character's personality that is interesting to analyze. Besides that, it is the greatest novel of the nineteenth century, exactly in the fall of Napoleon in 1815 and the failed revolution against King Louis Philippe in 1832 in France.

Les Misérables is a novel that tells about Jean Valjean; a man who is determined to survive and to do well in the face of vengeful persecution, freed

from prison after serving hard labor for stealing a loaf of bread. Valjean initially reverts to his old ways, stealing from a bishop who has tried to help him. But when the bishop protects him from the law, Valjean decides to reform his ways, eventually becoming a successful factory owner. In later years he rises socially and is a respectable member of society; but he is not allowed to forget his past by the sadistic policeman Javert who is determined to expose him. As Valjean struggles to elude his enemies, he meets many other unforgettable characters: the tragically victimized Fantine and her daughter Cosette, whom Valjean has sworn to protect; the rascally Thenardier who always take advantage from him and the quick-witted street urchin Gavroche, one of the child who are most to be pitied, those posses a parent but are still orphan. Each of them prepares to meet his destinies at the barricades as the July revolution

(http://en.wikipedia.org/wiki/Les_Misérables#Plot_summary accessed on 24 July 2007 at 06.00)

Les Misérables is a French phrase that cannot be translated exactly into English. In French, it has two meanings. It means 'people who live in misery'; it also means, 'people who live outside society in total poverty'. Hugo's interest in social justice and his concern for these "Miserables" is obvious. But it is not Hugo's desire to improve conditions for the ordinary citizens of France that make this a great novel. *Les Misérables* is a great novel because Hugo is romantic at heart, and the book is filled with moments of great poetry and beauty. It has a depth of vision and inner truth that makes it a timeless classic, one of the great

works of western literature. Even today, 150 years after it was written, *Les Misérables* is a powerful story. It has been made many films and plays.

Victor Hugo will always be remembered as one of the world's greatest and most important writers. He is still considered one of the finest French poets who ever lived. The power and beauty of his greatest novel, *Les Misérables* will probably last forever.

1.2 Statement of the Problems

Through this study, the researcher wants to describe how the conflicts influence the character development of Jean Valjean in Victor Hugo's *Les Misérables*. There are three points that will be discussed. It is related to the background of the study.

- a. What is the original character of Jean Valjean?
- b. What are Jean Valjean's conflicts?
- c. How does conflict influence Jean Valjean's character?

1.3 Objectives of the Study

In accordance with the statements of the problems, the purposes of this study are:

- a. to describe the original character of Jean Valjean.
- b. to describe Jean Valjean's conflicts.
- c. to describe how conflict influences Jean Valjean's character.

1.4 Scope and Limitation

The scope of the study is about the influence of conflict to Jean Valjean's character development in Victor Hugo's *Les Misérables*. The conflict is the element of the novel that makes story interesting. And Jean Valjean as the main character will be analyzed. This study will discuss the intrinsic element. It is focused on the conflict as the intrinsic aspect such as physical conflict, psychological conflict, and social conflict. The limitation of this study is that the writer only analyzes the conflicts that influence the character in the story to answer the research problems.

1.5 Significance of the Study

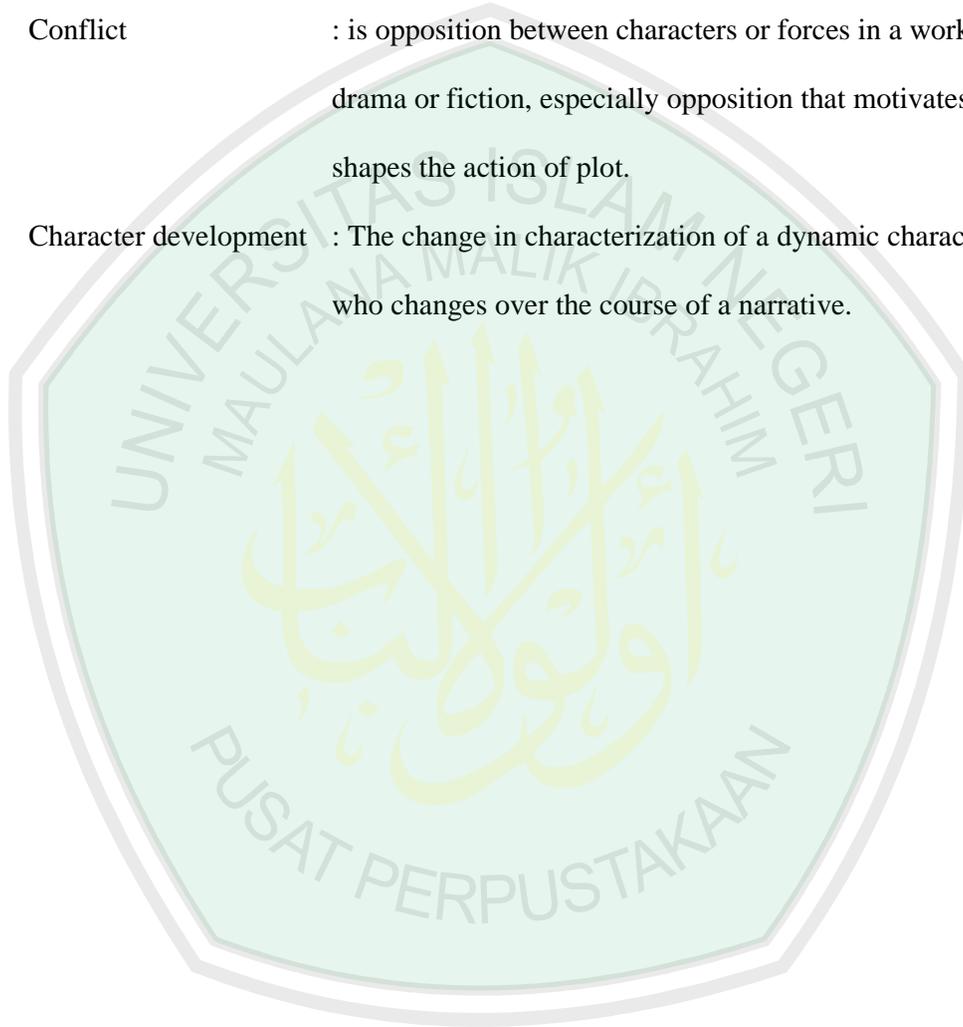
The findings of the study are supposed to give contributions on the area of literature particularly in analyzing the influence of conflict to Jean Valjean's character development in Victor Hugo's *Les Misérables*. The writer hopes the findings of this study are also supposed to give contribution to students in studying literature. The result of this study, hopefully, will be useful as one of the examples in studying conflict in a novel. It is also expected to give some contributions to the reader to understand and know more about the influence of conflict to the character development.

1.6 Definition of Key Terms

Character : is the person or characteristics of person presented by the writer in a work of fiction.

Conflict : is opposition between characters or forces in a work of drama or fiction, especially opposition that motivates or shapes the action of plot.

Character development : The change in characterization of a dynamic character, who changes over the course of a narrative.



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to review some of related literature concerning with the topic of the study. The writer thinks that it is necessary to discuss it before she presents some analysis

2.1 Conflict

2.1.1 Definition of Conflict

There are a lot of expert who gave definition about conflict. Sigmund Freud defines conflict as an opposition of two factors of struggle between contestants. The component of conflicts might be ideas, wishes, impulses, and tendencies to respond to direction, instincts, emotion, and even perception. It does not only happen in the conscious level, but also in the unconscious level. Meanwhile Sasse has another definition. He says that a conflict was an open struggle between two or more person. It may also happen between a person and his society. Conflict was the difference between two or more person, whether the problem related to ideas, wishes or another aspect (Muthmainnah Mustofa, 2005: 73).

In other hand, Davidoff (1991:178) states the definition of conflict is arises in situations where two or more incorruptible needs, wishes, wills and goals or cause of action compete and cause an organism to feel pulled simultaneously in different direction with an attending sense of discomfort.

The next, Crow (1967:236) also states that conflict happens because of an unsatisfied need or desire, or a frustration. The incompatibility of opposing desires sets up tension that often increased by a repression of unsatisfied, because on continued frustration. If the tensions are not resolved, many adjustment problems may arise in the mental and emotional life of the individual. He also describes the causes of conflict; he states that conflict arises out of the failure to adjust. There are two major causes of conflict, namely individual satisfaction or social ambition and environment (1967:242) individual satisfaction means that every individual has desires, if the desires are blocked and he is unable to pursue another course of action. There is developed an inner disturbance that affect his mental and emotional life. The inner disturbance is a conflict. Environment means that these conflicts usually arise because of specific environmental condition. They appear mainly because an evaluation of one's desires and attainment in relation to behavior expected by society.

Morgan stated in her website that in many cases, the conflict within the story is the driving force towards the story goal. The *need* to overcome the conflict is often the central focus of the hero. The means to overcome that same conflict can then become a path to victory for the protagonist. She added that according to Webster's unabridged dictionary, conflict is: to come into collision or disagreement; be contradictory; at variance or in opposition: clash; discord of action, feeling or effect; antagonism or opposition as interests or principles; a mental struggle arising from opposing demands or impulses.

(<http://www.fictionfactor.com/articles/conflict.html> accessed on 24 April 07 at 06.00).

One of the importance elements of the novel is it conflicts. Then every novel always contains and describes conflicts. Brahim says that “Every plot in the work of fiction always involve conflicts and the others that have power. The events that happen in a story are caused by the conflicts. And they bring the events into a plot.” So, it can be said that story will be more interesting if there are many conflicts happen. (Brahim, 1968: 70)

In online (<http://hrsbstaff.ednet.ns.ca/engramja/elements.html#THEME> accessed on 9 August 2007 at 10.00) state that conflict is essential to plot. Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments; rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones. And it can be stated that conflict is opposition between characters or forces in a work of drama or fiction, especially opposition that motivates or shapes the action of the plot.

Furthermore, conflict is necessary to every story. In short stories, there is usually one major conflict. In longer stories, there could be several conflicts. Conflict adds excitement and suspense to a story. The conflict usually becomes clear to the beginning of a story. As the plot unfolds, the reader starts to wonder what will happen next and how the characters will handle the situation. Many readers enjoy trying to predict the final outcome. The excitement usually builds to

a high point, or climax. The climax is the turning point of the story. Something has happened to resolve the conflict.

(<http://www.dowlingcentral.com/MrsD/area/literature/Terms/conflict.html>

accessed on 9 August 2007 at 11.00)

From the explanation above we can take conclusion that conflict mostly is caused by the different opinions, limited skills, unfulfilled desires, dissatisfaction and frustration. And also conflict is one of the important elements of novel. Without conflict, the story will flat and will not interesting. And also from the conflict people can learn about life and it will grow their maturity when she or he can solve the conflict.

2.1.2 Kinds of Conflict

After understanding what conflict is, we need to know that conflict can be classified into two kinds. There are two main kinds of conflict in stories: external conflict and internal conflict.

1. **External Conflict.** It is a struggle between a character and an outside force is. Characters may face several types of outside forces. The outside force may be another character. It may be the character and the community. The outside force may also be force of nature. For example, a story might be the main character struggling against the arctic cold. Man against man. Man against nature.
2. **Internal Conflict.** It is a struggle that takes place in a character's mind is. For example, a character may have to decide between right and wrong or

between two solutions to a problem. Sometimes, a character must deal with his or her own mixed feelings or emotions. Man against himself.

(<http://www.dowlingcentral.com/MrsD/area/literature/Terms/conflict.html>
accessed on 9 August 2007 at 11.00)

Furthermore, Nurgiyantoro (1995: 124) states that conflict can be divided into two parts; they are internal conflict and external conflict. External conflicts are the conflicts that happened to one character with something outside himself, may be with the environment and the nature. These conflicts can be in the form of physical conflict and social conflicts. Physical conflicts, also called elemental conflicts, are the conflicts that are caused by a clash of action between the characters and the environment. Then, social conflicts are the conflicts that happen to the characters with the social relationship such as; war, oppressions, quarrel, and others. While, internal conflicts are the conflicts that happen to the characters' heart and mind, for instance, because of the dual desires or different wishes and choices, etc.

Koesnosobroto (1988:42-43) also supports the Nurgiyantoro's opinion. He states that conflict may be external or internal and it may variously be physical, moral, psychological, intellectual, or spiritual contest between antagonistic forces. It is called as internal conflict between aspects of the personality and the external conflict between a person and an external force (another person, society, environment, nature, God).

In online (<http://hrsbstaff.ednet.ns.ca/engramja/elements.html#THEME> accessed on 9 August 2007 at 11.00) also mention the three kinds of conflict that support the story, and here the researcher will use the theory above to analyze the novel, they are:

1. **Man vs. Man (physical)**; the leading character struggles with his physical strength against other men, forces of nature, or animals. For example: when Thenardier wants to take some money from Jean Valjean, and he refuses. So thenardier and his friend attack him. it can be seen on page 135:

Meanwhile a prodigious struggle was in progress. Monsieur Leblanc had feeled two of his assailants to the ground. He was now kneeling with a knee on two other men, who lay groaning under the pressure. But the remaining four, grouping him by the arms and neck, prevented him from rising. Eventually they managed to drag him on to the bed nearest the window, treating him now with respect. (*Les Misérables*, 135)

2. **Man vs. Society (social)**; the leading character struggles against ideas, practices, or customs of other people. For example: Jean Valjean wants to an inn but there is no inn that can accept him because of his yellow-ticket-leave meaning that he is ex-convict. In this story, it can be seen on page 4:

'Look. My name is Jean Valjean. I'm convict on parole. I've walked from Toulon in four days and today I have covered a dozen leagues [about thirty miles]. When I reached this place I went to an inn and they turned me out because of my yellow ticket-of-leave. Which I had shown at the *Mairie* as I'm obliged to do. I tried another inn and they told me to clear out. Nobody wants me anywhere. I crawled into a dog-kennel and the dog bit me and drove me out just as if he were a man and knew who I was. (*Les Misérables*, 3-4)

3. Man vs. Himself/Herself (psychological); the leading character struggles againsts himself/herself; with his/her own soul, ideas of right or wrong, physical limitations, choices, etc. it is also called as an internal or mental conflict. for example: when Jean Valjean steals the silverware and silver plates from the bishop, but the bishop saves him from the authorities by claiming that he gave the silverware to Valjean as a gift, and as a corroborating details he gives him the candlesticks as well. It makes him feel guilty. it can be seen on page 8:

Jean Valjean left the town as though he were still on the run. He was overwhelmed by new sensations. He had moments of strange tenderness which resisted with all the hardness heart which twenty years had brought him. He perceived with dismay that the kind of dreadful calm instilled in him by injustice and misfortune had begun to crumble. What was to take its place? (*Les Misérables*, 8)

2.2 Characters and Characterization

The term “character” refers to people or actor in the story, for example: it is the answer of the questions: “who is the main character of the novel?” or “how many people in the story?” or “who is the protagonist and the antagonist of the story?” etc. According to Jones “characterization is the drawing of clear illustration about someone that represented in the story” (Nurgiyantoro, 1995: 165)

Furthermore, there are two meanings of character: first, the person in a work of fiction. Second, character is the characteristics of a person. The kinds of persons in a work of fiction are Antagonist and Protagonist. Short stories usually

use few characters and one character is clearly central to the story with all major events having some importance to this character - he/she is the protagonist. The opposer of the main character is called the antagonist.

(<http://hrsbstaff.ednet.ns.ca/engramja/elements.html#THEME> accessed on 9 August 2007 at 11.00)

Next, character is the person in the story whether prose or play. What meant by character here is how the author of the prose/ play present people in his or her story and how are their characteristics. It means that there are two main points; first is related to the technique of presentation, while the second is related to the attitude and behavior of the people presented (Suroto, 1989:92). as Abrams in Koesnosoebroto (1988:65) states that character as literary genre: a short, and usually witty, sketch in prose of distinctive type person. Character is the persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say, i.e., the dialogue, and what they do, i.e., the action.

Kennedy (1983:45) tries to define character as an imagined person who inhabits a story. It means that the story may happen not only to people but also to the elements of nature such as the wind, the wave, grass or stone or even animals. Hall also defines character is an imagined person, created by the playwright in dialogue and stage direction, made particular by director and by the actor. Character is a person, or any thing presented as a person, e.g., a spirit, object, animal, or natural force, in literary work.

(<http://www.ih.k12.ohus/mscookd/Lit%20Definitios.htm> accessed on 9 August 2007 at 11.00)

Most fiction is about people and how they interact. After introducing the characters and their environment, fiction generally presents conflict and its resolution. Sometimes, there are repeated cycles of conflict and resolution. While conflict can be between a person and nature, generally it is between two individuals. Occasionally, conflict involves three individuals with different patterns of two-against-one. It definitely does not require a dozen characters.

(<http://www.rossde.com/malaprops/characters.html> accessed on 9 August 2007 at 07.00)

Furthermore, Kenney (1966: 24) states that people tend to expect the people or the character in fiction to be similar to the people in life. He adds that the character in fiction may be “natural” or “lifelike”. A character is obviously relevant to our experience if he is like ourselves or like others whom we know. Lifelikeness is properly understood as one form of relevance. A character is relevant if there are a lot of people like him in the real world. (1966: 27)

Edward Morgan Forster introduces popular new terms for an old distinction by discriminating between flat and rounded characters. Flat character is built around “a single idea or quality” and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A round character is complex in temperament and motivation and is represented with subtle particularity (Abrams, 1993: 24). Such a character therefore is as difficult to describe with any adequacy as a person in real life, and

like real persons, is capable of surprising us. In online

(<http://web.uvic.ca/wguide/Pages/LTCharacter.html> accessed on 080907 at 07.00)

also supported Edward Morgan Forster's opinion that a flat character is defined by a single quality without much individualizing detail. A round character is a complex individual incapable of being easily defined. The degree to which characters are given roundness and individual complexity depends upon their function in the plot-some only need to be seen at a distance, like strangers or acquaintances, rather than known intimately.

In online (<http://en.wikipedia.org/wiki/Characterization> accessed on 9 August 2007 at 07.00) Characterization is the process of conveying information about characters in fiction. Characters are usually presented through their actions, dialect, and thoughts, as well as by description. Characterization can regard a variety of aspects of a character, such as appearance, age, gender, educational level, vocation or occupation, financial status, marital status, social status, cultural background, hobbies, sexual orientation, religious beliefs, ambitions, motivations, personality, etc. It can be read there are two kinds of characterization, they are:

- 1. Direct or explicit characterization** it happens when the author literally tells the audience what a character is like. This may be done via the narrator, another character or by the character him or herself.
- 2. Indirect or implicit characterization** it take place when the audience must deduce for themselves what the character is like through the character's thoughts, actions, speech (choice of words, way of talking),

looks and interaction with other characters, including other characters' reaction.

Perrine (1970:68) also states that the character must act, if there is to be a story; when they do not act, the story approaches the condition of an essay. The writer may explain the character in the story both direct presentation. Direct presentation shows us not a character but explanation of the character and the indirect presentation is when the characters are dramatized by showing the speech and acting as in a play.

Koesnosoebroto (1988: 66) explains that there are three principles in characterization. First, the characters must be consistent in their behavior; they must not behave one way on one occasion and different way on another unless there is clearly sufficient reason for the change. Second, the character must clearly be motivated in whatever they do, especially when there is any change in their behavior. Third, the characters must be plausible or lifelike, credible, realistic, probable. If the writer can be found, the third will automatically be realized.

From the explanation above, we can understand that character in a story has fundamental character different from a real life. And by the characterization we can regard a variety of aspects of a character, such as appearance, age, gender, educational level, vocation or occupation, financial status, marital status, social status, cultural background, hobbies, sexual orientation, religious beliefs, ambitions, motivations, personality, etc.

2.3 Character Development

Character development is the change in characterization of a dynamic character, which changes over the course of a narrative

(http://en.wikipedia.org/wiki/Character_development accessed on 9 August 2007 at 08.00).

According to the (<http://www.math.grinnell.edu/~simpson/Connections/Fiction/Charac/index.html> accessed on 07 November 2007 at 20.00)

characterization broadly refers to the description and development of characters. Arguably, most fiction is characterization in a broad sense; one could say that plots and settings, for instance, generally work to develop character.

According to Campbell and Bond (1982) There are four major questions to be addressed when focusing on character development: what is good character; what causes or prevents it; how can it be measured so that efforts at improvement can have corrective feedback; and how can it best be developed?

(http://web.uvic.ca/w_guide/Pages/LTCharacter.html Accessed on 9 August 2007 at 07.00)

Next, in on line (<http://en.wikipedia.org/wiki/Characterization> Accessed on 9 August 2007 at 07.00) is also stated that a well-developed character is one that has been thoroughly characterized, with many traits shown in the narrative. The better the audience knows the character, the better the character development. Thorough characterization makes characters well-rounded and complex. This allows for a sense of realism. Character development is very important in

character-driven literature, where stories focus not on events, but on individual personalities.

In online (<http://www.writing-world.com/screen/film3.shtml> accessed on 9 August 2007 at 07.00) Elizabeth English says that: Character development is essential to a good story. Characters should enter the story as dimensional, non-stereotypical characters, and become more dimensional as the story and other characters act upon them. They should be big as life; capable of developing and being transformed. We should see different sides of them, understand how they think and act, learn about their philosophies and attitudes. We should be aware of their emotional make-up through their responses to their surroundings, to others with whom they interact, and to events which occur.

2.4 Previous Study

There are some theses that are similar with discussion. She reviews three theses focusing on conflict. The first thesis was conducted by Enni Kurniati (2005) with her theses entitled *The Influence of Conflict to Ralph's Character development in William Golding's Lord of the Flies*. In that thesis she has discussed about the conflict that influence the main character in the novel. She has done her analysis by using descriptive qualitative and she wants to describe or interprets what exist with respect to condition in situation. In this study she has found some research problems. They are what is the original attitude of Ralph, what are Jean Ralph's conflicts, and how does the conflict influence Ralph's character. And also, the writer explains about theories that relate to the problem of

study. She also quotes some definition and conclusion. This study is conducted to analyze the influence of conflict to the character development. This research is little difference with the analysis above. She used descriptive qualitative as her research design and also used some personality theories. While this analysis have the different in object and used literary criticism structural approach as the research design.

The next thesis was conducted by Nuri Subekti (2005) with her thesis entitled *An Analysis on conflicts faced by Anne in Jane Austen's persuasion*. In the theses she has done her analysis by using structural approach because she analyzes one of the intrinsic elements of literary work and she found several problems of studies. They are, what conflicts that are faced by Anne as the one of the main characters, and then the causes and effects of the conflicts come from two sides, internal and external. The internal conflict in which Anne faced were her family who wanted to move to bath and she felt in love with a man who had no fortune. The external conflicts happened when she faced the conflict with other characters, for example: her parents, Sir Walter Elliot and Lady Russell. Both two conflicts had some effects to Anne and other characters such as; frustrated, compulsive worried, curious, angry, and anxious. The other side, this analysis is difference with the analysis above. In this analysis, the researcher tried to describe the conflicts that influence the character development of the main character of the story. While the analysis above explained the cause and the effect of the conflicts to the character.

The last thesis was conducted by Iffah Agustin (2007) entitled *An Analysis on Conflict Faced by Main Character King Lear in William Shakespeare's King Lear*. In that thesis, she told about the king Britain in old age who retired and divided up Britain between his three daughter. He two oldest flattered him with praise and are rewarded generously with land respectively. Lear's youngest and beloved daughter refused to flatter her father, going only so far and saying that she loves him as much as a daughter should. Lear unjustly enraged, gives her gives her no land. The problem and conflicts appear in the story one by one. Internal conflict is found that main character King Lear's conflict began when he was betrayed and left by his two daughters in whom they had got their each heritage. Lear thought his daughter repeatedly until he was depressed and almost be mad. The external conflicts are with the people around him. Such as: Lear's conflict with Cordelia, Lear's conflict with Goneril, Lear's conflict with Regan, Lear's conflict with Earl of Kent, Lear's conflict with Edmund, Lear's conflict with Oswald, Lear's conflict with Captain. In that thesis she analysis not only the conflicts faced by King Lear in Shakespeare's *King Lear* but also the chronological how the conflict happen. The analysis is differences with the analysis above. In this thesis, the researcher analyzes how the conflict influence the main character and had the different research problem and the theory used. But in the thesis, she discussed not only the conflicts faced by King Lear in Shakespeare's *King Lear* but also the chronological how the conflicts happened.

Based on the statement above, the writer wants to discuss about the influence of Conflict to Jean Valjean's character development in Victor Hugo's

Les Misérables. In this novel there are some conflicts faced by Jean Valjean as a protagonist, such as physical, social, and psychological conflict.

2.5 Structuralism Approach

A literary work analysis is an experience which is written after an analyst interacted in a certain literary work completely. After reading such kind of literary work, between one analyst and another will have a different impression toward the literary work they read. The term of impression toward the literary work they read. The term of impression could be in form of point of view, idea, and attitude. An analyzing a literary work either intrinsically or extrinsically, a researcher absolutely needs sort of approach in order to make him or her easy focusing and limiting her or his study.

They are many literary theories, which used to analyze literary works. One of them is structural approach. Structural approach is an approach that is used to analyze a literary work by interpreting and focusing on the text alone, apart from the author and reader (Semi, 1989: 44). Actually this approach had introduced by Aristotle since Greek period with the concept of *wholeness, unity, complexity, and coherence*, but it had just developed quickly in twentieth century (Fananie, 2000: 114-115)

Suwondo (2001: 54) state that the characteristic of structural theory is a consideration that in literary work itself there is an autonomous structure that can be understood as a unit of its elements, which relate each other. A structure is a system that consists of amount elements, which none of them is able to experience

a change without producing a change in other elements (Strauss *via Teeuw* in Suwondo, 2001: 54-55). In a novel, the structure does not present from word and language, but it can be analyzed based on many elements that form it, such as theme, character, plot, setting, and point of view. To know the whole meaning, those elements must be related to each other. Whether the structures bind to each other, support to each other and whether the structures are related to each other. Therefore, to understand its meaning, literary work must be analyzed based on the structure its self; it is free from the historical background, the author, and the effect of the readers. So, understanding literary work means understanding its elements.

This approach has some weaknesses; they are (1) releasing a literary work from the history background and (2) isolating a literary work from the relevance of the social culture (Teeuw in Suwondo, 2001: 55). Although it has some weaknesses, it is necessary to agree Teeuw's opinion. Teeuw in (Suwondo, 2001: 55) says that however structural approach is priority duty for a researcher of a literary work before he or she steps to other things. So, to understand the meaning of literary work optimally, understanding the structure is a step that is difficult to avoid and it must be done.

In appreciating and analyzing the conflicts influence the character development of Jean Valjean in Victor Hugo's *Les Misérables*, the writer uses structural approach. This approach tries to study the work itself, without relating to the author's life, background of society, or background of the work. Jonathan Culler in Selden (1989: 50) argues that structuralist theory of criticism should aim

to explain how readers actually manage to produce from texts. In the study, the writer will analyze the work purely. So that the writer does not need to study the author's life, background of society, or background of the work, but just analyzing the work itself.



CHAPTER III

RESEARCH METHOD

In this chapter, the writer presents the aspects dealing with the research method which are used to analyze the novel. It deals with research design, data sources, data collection, and data analysis.

3.1 Research Design

In this study, the researcher uses literary criticism as her research design, because the writer examines deeply about everything which has connection to *Les Misérables*. A literary criticism related to discuss a literature, including description, analysis, and interpretation a literary work of *Les Misérables* novel. In online (http://en.wikipedia.org/wiki/Literary_criticism accessed on 9 August 2007 at 07.00) it is stated that literary criticism is the study, discussion, evaluation, and interpretation of literature. Peck and Coyle (1984: 1) also state that literary criticism is primarily concerned the individual works of literature. The most important thing is to read and reread the books we are studying. Trying to decide what about they are and how they work.

This research she uses structural approach. Structural approach is an approach that is used to analyze a literary work by interpreting and focusing on the text alone, apart from the author and reader (Semi, 1989: 44). In this research, the researcher analyzes Jean Valjean's conflict and how the conflict influenced Jean Valjean's character. In literary work, such as novel, structure is not only

from word or language, but also from the elements; they are theme, plot, setting, character, and point of view. In this research, character and conflicts are the very important elements. Based on those two elements, the researcher will be able to identify the conflicts that influence the character development in *Les Misérables*.

3.2 Data Sources

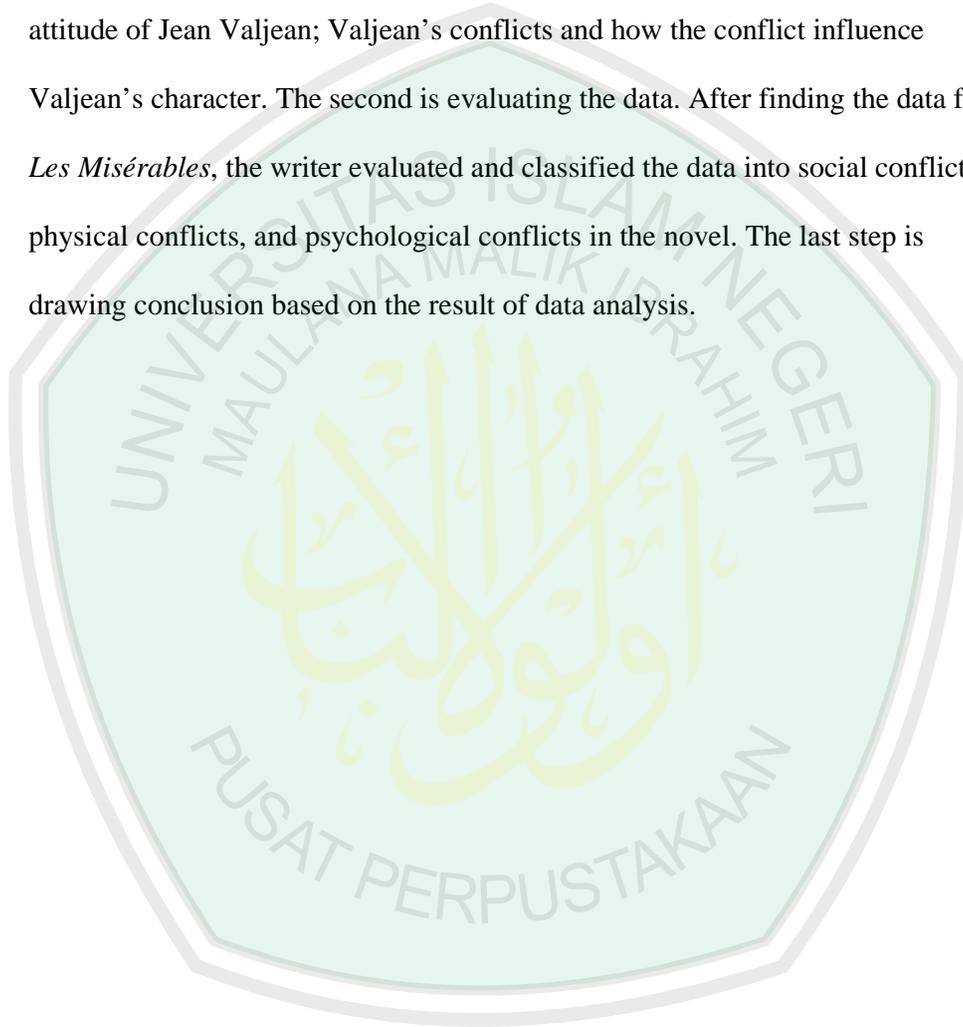
The main data of this study is the novel itself. In the form of phrase, sentences, dialogues, conversations and explanations. It was written by Victor Hugo and published in 1862. The writer analyzes The Influence of Conflicts to Jean Valjean's character development in Victor Hugo's *Les Misérables*. The supporting information is taken from some literary criticisms, the summary of *Les Misérables*, articles, website and books related to this study as a reference.

3.3 Data Collection

The researcher uses some steps in collecting the data. Firstly, reading all the content of the novel of *Les Misérables* written by Victor Hugo. At least three times or more in order to get full comprehension and understanding on the whole story. Secondly, the writer reads through the whole novel and underlying the dialogues, statements, conversations and explanations in the novel related to the problem of the study. Thirdly, identifying the character and conflict, also describe how those conflicts influence the main character, Jean Valjean. The last is finding out the relevant information from the books or Internet.

3.4 Data Analysis

After collecting all the data, the writer applies some steps. First, identifying the data. The writer analyzes the data of each page to find the original attitude of Jean Valjean; Valjean's conflicts and how the conflict influence Valjean's character. The second is evaluating the data. After finding the data from *Les Misérables*, the writer evaluated and classified the data into social conflicts, physical conflicts, and psychological conflicts in the novel. The last step is drawing conclusion based on the result of data analysis.



CHAPTER IV

ANALYSIS

In this chapter the writer would like to discuss the problem of the study. To facilitate the analysis of the problems, it is necessary to answer the problems stated in previous chapter related to (1) the original character of Jean Valjean (2) Jean Valjean's conflicts and (3) how the conflicts influence Jean Valjean's character.

In answering the problems, the writer not only explores and shows proofs as her findings related to her study through the whole dialogue but also tries to discuss by giving some explanation.

4.1 The Original Character of Jean Valjean

The main character in *Les Misérables* is Jean Valjean. The story begins with the original character of Jean Valjean. He is kind, a hard worker and responsible man. He comes from a very poor peasant family, after his parents passed away; he has been looked after by his sister who has seven children that engulfed in poverty in the beginning of the novel.

As the definition of poverty in *The Encyclopedia of Sociology* (1992:1525) here Jane Valjean and his family also described as the people who live in poverty.

It can be seen on page 6-7:

Jean Valjean came from a very poor peasant family in Brie. When he was old enough he had gone to work as a treepruner at Faverolles. He had lost both his parents when he was still young. (*Les Misérables*, 6)

They were a sad little group, engulfed in poverty and always on the verge of destitution. And then came a particularly hard winter. Jean was out of work and there was no food in the house, literally no bread- and seven children! (*Les Misérables*, 7)

From the data above it show that Jean Valjean is came from a very poor family, and when he old enough he must go to work as a gardener. And after his parents died, he lives with his widowed sister and her seven children. They are lived in the poverty.

The other data is showing that even though he is still young, he is responsible for taking care his older sister and his seven children. It happen when his sister's husband passed away; he should be able to survive their life although it is very hard. Valjean takes a pity knowing this condition because he used to live with them, so he decides to help them by working hard. As it is stated in the following:

His only living relative was a widowed sister older than him self who had seven children, boys and girl. She had housed and fed him while her husband was still alive, but the husband had died when the oldest child was eight and the youngest only one. Jean Valjean, who was then just twenty-four, had stepped into the breach and supported the sister who had cared for him. (*Les Misérables*, 6-7)

And then the particularly hard winter come but he does not have any job, where as there are eight people who need a food. Finally he stealing a loaf of bread from the baker, and he is imprisoned for nineteen years. And six years after he released from the prison, Jean Valjean become a wealthy factory owner, and also has a new identity that is M. Madeleine. He helps many people who live in poverty to get job and he had spent more than a million on the town and the poor, he build a new factory consisting of two large workshops, one for men and the

other for women. Valjean helps them because he wants to be a good man and want to compensate for some wrong in the past. It can be seen in the following quotation:

Pere Madeline's profits were so great that in the second year he was able to build a new factory consisting of two large workshops, one for men and the other for women. The needy had only to apply, and they could be sure of finding employment and a living wage. Unemployment and extreme poverty were forgotten. (*Les Misérables*, 25)

The data that supports is when Jean Valjean become a wealthy factory owner, he give more advantage for the society than himself. The people there loved him because he had to be honored and so kindly. And the society addressing him as Monsieur Medeleine. It can be seen in the following quotation:

Through the stir of activity of which he was cause and centre, Pere Medeleine had made fortune for himself, but, strangely in a man of business, this did not seem to be his principal concern. He seemed to give far more thought to others than to himself. In 1822 he was known to have a credit of some 635,000 at the banking-house of Lafitte, but, in addition to setting aside this sum, he had spent more than a million on the town and the poor. The district owed him a great deal and the poor owed him everything. He was so invaluable that he had to be honoured and so kindly that he had to be loved. His work people in particular adored him, and he accepted their adoration with a kind of grave melancholy. When it become known that he was extremely rich the 'society' of the town took notice of him, addressing him as Monsieur Medeleine; but his work-people and the children still called him Pere Medeleine, and it was this that drew him his warmest smile. (*Les Misérables*, 25)

After that he meets Fantine, a tragic woman who has a child because of her affairs in the past. Firstly she is working in Valjean's factory but there is a woman who know that she have an illegitimate child and reported to Valjean without knowing the true story. Then she had been fired from her job at his

factory and resorted to prostitution. After he knows the true story of Fantine, he takes a pity for her condition and promise to help her. Jean Valjean helps her to fetch her child, Cossette who lives with a corrupt innkeeper, Thernardier and his selfish cruel wife. Even Cossette is not his child; he promises her that he will take care of Cossette. He fetches Cossette from Thernardier's house; but Thenardier ask Jean Valjean fifteen hundred francs as the change of Cossette, Valjean give what he want and finally Thenardier released Cossette. As it is stated in the following:

The stranger hesitated and then said in a voice which he strove to make casual but which trembled slightly:

‘Suppose I were to take her off your hands?’

The woman's red, coarse face was illumined with a sudden, atrocious radiance.

‘Why monsieur, my dear monsieur, take her! Take her away, care for her, cosset her, pamper her and may you be blessed by the Holy Virgin and all the saints in Paradise!’

‘Well go and fetch the child,’ he said

But at this moment Thenardier came right into the room saying:

‘Monsieur owes twenty-six sou.’

‘What!’ exclaimed his wife.

‘Twenty for the room,’ said Thenardier coldly, ‘and six for his supper. As for the child, that is something that I must discuss with the gentleman. Kindly leaves us, my dear.’

Mme Thenardier had one of those flashes of enlightenment that are the reward of natural talent.

Perceiving that the leading actor had now entered the stage she said nothing and withdrew.

When they were alone Thernardier invited the stranger to seated but himself remained standing.

Thenardier realized that he had to do with a man of great moral strength. He understood it instantly. Throughout the previous evening he had had eye on the stranger. Even before he had shown that he was interested in Cossette, Thenardier had guessed it. Was he perhaps grandfather? But if one has a rightful claim one produces it. Evidently the man had no claim to Cossette. Thenardier, guessing there was a secret that the stranger had reason for concealing, had felt he was in a strong position. The plain and forthright answer, showing the man of mysterious, had taken the wind out of his sails.

He felt that this was the moment for the straightforward approach.

‘Monsieur,’ he said, ‘I need fifteen hundred francs.’

The stranger got an old black leather wallet out of an inside pocket, extracted three bank notes and laid them on the table. He then pressed his large thumb on them and said:

‘Fetch Cossette.’ (*Les Misérables*, 69)

Another paragraph that supports can be seen on page 74, it shows that Jean Valjean and Cossette return to Paris and live together as father and child. It Long a stranger to close connection with other human beings, Jean Valjean was unprepared for the feelings that flooded him at the sight of Fantine’s child. Cosette’s experience of this meeting mirrored his: “When their two souls saw each other, they recognized that they were mutually needed, and they closely embraced.” As it is stated in the following:

On the evening of the day when he rescued Cossette from the Thernadiers they returned together to Paris, entering the city after dark by the Monceaux barrier. Here he took a cab to the Esplanade de l’Observatoire and then, with the little girl’s hand in his, walked through deserted alleyways to the Boulevard de l’hospital. (*Les Misérables*, 74)

He also releases Javert, An obsessive police inspector who continuously hunts, tracks down, and loses Valjean. His mental attitude was compounded of two very simple principles that is respect to the authority and hatred of revolt against it. Theft, murder and every other crime were to him all form of revolt his judgments were absolute, admitting no exception. Because of it principle, Javert always pursued Valjean, even tough he has change to be a good man. And then Javert goes undercover behind the barricade to investigate, but is unmasked. Valjean has the chance to kill him, but lets Javert go. It is because actually he is

kind and there is no hatred in his heart, even though Javert always tries to catch and pursued him. The following quotation explains this item:

Jean Valjean with some difficulty helped Javert, bound as he was, to climb over the barricade leading to the Rue Mondetour, without letting go of him for an instant. Having done so they were in the narrow alleyway, where the corner of the house hid them from the insurgents.

‘Take your revenge,’ said Javert.

Valjean got a clasp-knife out of his pocket and opened it. ‘A knife-thrust!’ exclaimed Javert. ‘You are quite right. That suite you better.’

Jean Valjean cut the halter round Javert’s neck, then the ropes binding his wrists and ankles; then standing upright, he said:

You’re free to go. (*Les Misérables*, 190-191)

4.2 Jean Valjean’s Conflict

Conflict can happen because of the interaction process, because as human being we have to do social relationship with other. Every human being in the world experience problem and conflict includes in the problem too. With the existence of the conflict, we can be more adult and can decide which is bad and good for us.

From the beginning to the end, it is described that Valjean faces so many conflicts including physical, social and psychological conflict.

4.2.1 Physical Conflict

Physical conflict is the leading character struggles with his physical strength against other men, forces of nature, or animals.

The first physical conflict under gone by Valjean, it happens when he imprisoned. He is punished in the Toulon galleys and serves nineteen years. As it is stated in the following:

The bishop was regarding him. 'You have suffered a great deal.'

'Well, yes-the red smock, the ball-and-chain, a plank to sleep on, heat, cold and hard labour, the galleys and the lash. Chained even when you're sick in bed. Nineteen years of it. I'm forty six. And now the yellow ticket. That's the story. (*Les Misérables*, 5)

From the conversation above, it can be formulated that when Jean Valjean in prison, he feels suffering and causes him malignant. He is imprisoned for 5 years in the Toulon galleys and ultimately serves nineteen years, because he received three additional years for each of four escape attempts, and two more for resisting arrest following the second attempt. He is imprisoned because at that time the particularly hard winter come but he does not have any job, where as there are eight people who need a food. Finally he steals a loaf of bread from the baker. Valjean try to escape because he thinking about the condition of his family, he is the head of the household and what will they do if he imprisoned? It is the only reason why he trying to escape from the prison.

By the punishment, Jean Valjean becomes different people. He never smiled, desperate and emerged grim faced. It can be said that it is physical conflict because in the prison he is under the lash and chained, when he is work or even sick in bed. That is why in the solitary cell, He is trying to curse the societies that make him imprisoned and suffering. The following quotation supports this idea:

Jean Valjean had gone to imprisonment weeping and trembling; he emerged impassive. He had gone despairing; he emerged grim- faced. Under the lash and in chains, on fatigue and in the solitary cell, he withdrew into his own conscience and reflected. (*Les Misérables*, 7)

Another data that support is show that Jean Valjean is speaking seldom and never smiled, his spirit had withered because he has imprisoned nineteen years. As it is stated in the following:

He spoke seldom and never smiled. His impulses were governed by resentment, bitterness and a profound sense of injury which might vent itself even upon good and innocent people, if any such came his way. Year by year, slowly but inexorably, his spirit had withered. Dry of heart and dry-eyed. During his nineteen years' imprisonment he had not shed a tear. (*Les Misérables*, 8)

The other physical conflict of Jean Valjean is between Valjean and Thenardier. Thenardier is people who have an inn in Montfermeil, and he also have take care of Cossette when she five years old. But now he is bankrupt and he and his family live in the leased house without any money. And then Jean Valjean, who is know become rich and charitable and also have a new identity in his escape as Monsieur Leblanc, wants to help Thenardier's family by giving clothes and some money, but Thenardier wants to take more from Jean Valjean, He refuses, as a consequence Thenardier and his friend attack him. Finally they fight, but Jean Valjean can do anything because he just alone. It can be said that it is physical conflict because Valjean disagree with Thenardier that make them fight.

The following quotation explains this item:

So, I've caught up with you at last, my noble philanthropist, my wealthy buyer of dolls! You got the better of me once! You must have thought I was a fine fool when you got away with the brat. You were the stronger that day in the forest. But now it's my turn. I hold the cards now, and you're done for. I want money, a lot of money, the devil of a lot, or else, by God, I'll do for you!

'Well he said, 'I have you anything to say before we got to work on you?'

'If there's any chopping to be done, 'I'm your man!' A huge, grimy face loomed up by the doorway. It was the face of the man with pole-axe.

'Why have you taken your mask off?' Thenadier shouted furiously and, in shouting of the man, he turned his back on the prisoner.

Monsieur Leblanc took instant advantage of this. Moving with astonishing speed, he was half-way through the window when six powerful hands laid hold of him and dragged him back.

Meanwhile a prodigious struggle was in progress. Monsieur Leblanc had felled two of his assailants to the ground. He was now kneeling with a knee on two other men, who lay groaning under the pressure. But the remaining four, grouping him by the arms and neck, prevented him from rising. Eventually they managed to drag him on to the bed nearest the window, treating him now with respect.

Eventually they managed to drug him on to bed nearest the window, treating him now with respect.

'Searched him,' said Thenadier.

Monsieur Leblanc made no further resistance. They searched him. He had nothing on him except a leather purse containing six francs and handkerchief in his pocket. Then going across to the corner by the door, picked up a bundle of rope and tossed it to them. (*Les Misérables*, 135)

4.2.2 Social Conflict

Social conflict is the leading character struggles against ideas, practices, or customs of other people.

When the hard winter come he has no job and finally he stealing a loaf of bread from the baker to feed his seven nephews and his older sister. Then he found guilty by the court. There are terrible occasions in the civilization, those when the law decrees the wrecking of a human life. It is a fateful moment when society draws back its skirts and consigns a sentient being to irrevocable abandonment. He has conflict with the society because he think the society do not want to take a responsible of him and his family that engulfed in poverty. Maybe he does not need to steal the bread if the societies want to help him by giving some food. The following quotation explains this item:

Jean Valjean was found guilty. The penal code was explicit. There are terrible occasions in our civilization, those when the law decrees the wrecking of a human life. It is a fateful moment when society draws back its skirts and consigns a sentient being to irrevocable abandonment. He was taken to Toulon, where he arrived, still chained by the neck, after a journey of twenty-seven days in a cart. Here he was clad in the red smoke and everything that had been his life was blotted out, even to his name. He was no longer Jean Valjean, but No. 24601. (*Les Misérables*, 7)

After spending nineteen years in prison for stealing a loaf of bread, Jean Valjean is at last a free man. But he is cold, tired, hungry man, with no money and not a friend in the world. Entering the small town of Digne, he looks for food and shelter for the night, but without success because he had shown that he has yellow ticket and yellow ticket which marks him as the ex-convict. He is rejected and insulted by everyone he meets. It can be said that it is the social conflict because he has a conflict with the society because of his yellow ticket. As it is stated in the following:

‘Look. My name is Jean Valjean. I’m convict on parole. I’ve walked from Toulon in four days and today I have covered a dozen leagues [about thirty miles]. When I reached this place I went to an inn and they turned me out because of my yellow ticket-of-leave. Which I had shown at the *Mairie* as I’m obliged to do. I tried another inn and they told me to clear out. Nobody wants me anywhere. I crawled into a dog-kennel and the dog bit me and drove me out just as if he were a man and knew who I was. I lay down on a bench in the square outside and a good woman pointed to your door and told me to knock on it. So I’ve knocked. Will you let me stay?’ (*Les Misérables*, 3-4)

The peasant Jean Valjean is released. However, he is required to carry a yellow ticket, which marks him as a convict. He is rejected by innkeepers who do not want to take in an ex-convict. He talk to the Bishop that there are people who

have food and place better than the Bishop, but they do not want to give a food like the Bishop do. The following quotation supports this idea:

‘Monsieur le cure, all this too good for me, but let me tell you that the wagoners, who would not let me share their meal, eat better than you.’

‘Their work is more than tiring than mine.’

‘No, said the man. ‘They have more money. I can see that you are poor. Perhaps you are not even a cure. (*Les Misérables*, 6)

From the conversation above it can be stated that after he has released from the prison, he is rejected by the people in the town. But there is only one kindly old priest that gives him food and place.

The other data that show the social conflict is the conflict between Jean Valjean and Javert. When Jean Valjean in his house with Fantine, a woman that he saved. Javert come and want to arrest him, but Valjean ask three days to fetch Fantine’s child. He will do anything Javert’s likes. Javert refused his request; he accused that Valjean want to clear out. It can be said that it is social conflict because Jean Valjean just want to fetch and safe Cossette, but Javert tight to arrest Valjean without any compromise. It can be seen in the following quotation:

‘Monsieur le maire!’ she cried.

Javert uttered a hideous laugh baring all his teeth. ‘He isn’t mayor any longer.’

Jean Valjean made no attempt to loose the hand gripping his coat collar.

‘Javert-’

Inspector, if you don’t mind.’

Jean Valjean turned towards him and sais rapidly in a very low voice:

‘Inspector, give me three days! Three days to fetch the unfortunate woman’s child. I’ll pay anything you like. You can come with me if you want to.’

‘I didn’t think you were so stupid,’ said Javert. Three days to clear out! To fetch the the woman’s child, you say that’s rich.’

Fantine began to tremble. 'To fetch my child? But isn't she here? Sister answer me- where is Cossette? I want to see her. Monsieur Madeleine, I want to see her, Monsieur Medeleine-'

Javert stamped his foot. 'And noe she's started! You hold your tongue, you shut! It's fine state of affairs when gaolbird become magistrates and whores are nursed like countresses. But we're going to put a stop to all that.' He turned to regard Fantine, 'I tell you there's no Monsieur Madeleine here, no mayor either. There's no one but a criminal, a convict called Jean Valjean. That's the man I'm holding.' (*Les Misérables*, 50-51)

4.2.3 Psychological Conflict

Psychological conflict is the leading character struggles against himself/herself; with his/ her own soul, ideas of right or wrong, physical limitations, choices, etc.

The data show the psychological conflict is can be seen in the following quotation:

He admitted that he was not an innocent man unjustly punished but, admitting the offence, had not the punishment been ferocious and outrageous? Did not the penalty, aggravated by his attempts to escape, become in the end a sort of assault by the stronger on the weaker, a crime committed by society against the individual and repeated daily for nineteen years?

He asked these questions and, having answered them, passed judgement on society.

He condemned it to his hatred. Hatred was his only weapon, and he resolved to sharpen it in prison and carry it with him when he left. (*Les Misérables*, 7)

The psychological conflict faced by Jean Valjean is when he had imprisoned, he feels that the society is unfair. He just wants to help and giving food for his poor family because he does not have any work and his family is suffering. Valjean is angry and bitter at the cruel injustice of life. And he will take revenge when he released from the prison.

When he wants to steal the silverware and silver plates from the bishop, he feels doubtful because of the expression and the attitude of the Bishop. But it does not make him changes his plan to steal the silverware from the Bishop. It is the psychological conflict because he confuses, whether he take the silverware or not. If he steals the silverware from the bishop, it can be the form of his revenge but he also confuses about the kindness of the Bishop that help him when all of the people is reject him. As it is stated in the following:

Valjean moved on into the bedroom and cautiously forward, hearing from the far side of the room the quiet, steady breathing of the bishop. For nearly half an hour the sky had been darkened by cloud. At the moment when Valjean stopped by the bed the clouds were torn asunder and moonlight, flooding through the tall window, fell upon the bishop's face. He was sleeping peacefully. His face wore a look of serenity, hope and beatitude. Motionless in the shadow, gripping the spike in his hand, Jean Valjean stood gazing in a kind of terror at the old man. All that clearly emerged from his attitude and expression was that he was in state of strange indecision, seemingly adrift between the two extremes of death on the one hand and salvation on the other—ready to shatter that skull or to kiss that hand. (*Les Misérables*, 9)

Jean Valjean steals the silverware and silver plates from the bishop, but the bishop saves him from the authorities by claiming that he has given the silverware to Valjean as a gift, and as a corroborating detail he gives him the candlesticks as well. The bishop then tells him that in exchange, he must become an honest man. It makes him feel guilty and change to be a good man. As it is stated in the following:

Jean Valjean left the town as though he were still on the run. He was overwhelmed by new sensations. He had moments of strange tenderness which resisted with all the hardness heart which twenty years had brought him. He perceived with dismay that the kind of dreadful calm instilled

in him by injustice and misfortune had begun to crumble.
What was to take its place?

‘Thus he spent the day in a state of growing turmoil; and in the evening, when the sun had sunk so low that every pebble cast a shadow, he was seated on the ground by a thicket, in an expanse of russet plain that was totally deserted. (*Les Misérables*, 8)

And that afternoon, into his meditations a lively sound intruded. A boy of about ten is coming along the footpath, singing as he comes. Now and then he pauses, still sings, to play at bones with the coins he is carrying, tossing them in the air and catching them on the back of his hand. Those far he has caught all the coins, but this time he has dropped the forty sou piece. This rolled in the direction of Jean Valjean, who promptly set his foot on it. He does not realize that the money is under his foot. And because of this, he is accused to stealing his money. After that he feels horror struck at what he has done. The following quotation supports this idea:

The sun had set. The shadows were closing about Jean Valjean. He remained standing in the same place, not having moved since the boy had run off. Suddenly, his eye caught the glitter of the forty-sou piece, half buried by his foot in the earth.

It affected him like an electric shock. ‘What’s that?’ he muttered under his breath. After some moments’ pause he moved convulsively forward, snatched up the coin and then stood gazing to every point of the compass.

There was nothing to be seen. Night was falling, the plain was cold and empty and a purple mist was rising to obscure the twilight. He uttered an exclamation and began to walk rapidly in the direction taken by the boy. He shouted at the top of his voice:

‘Petit- Gervais!’ Petit- Gervais!

He waited, but there was no reply.

He went on walking and then broke into a run, stopping now and then to cry amid the solitude in a voice that was at once terrifying and despairing, Petit- Gervais! Petit- Gervais!’ if the boy had heard, he would certainly have hidden; but by now he was probably far away.

Valjean ran for a long time, calling as he went. Finally, at a place where three paths intersected, he stood still. Gazing

into the distance he called for the last time, 'Petit- Gervais! Petit- Gervais!' and his voice sank without echo into the mist. His legs suddenly buckled under him as if sunk exhausted on to a piece of rock with his hands clutching his hair and his head between his knees, and he exclaimed, 'Vile wretch that I am!'

His heart overflowed and he wept, for the first time in nineteen years. (*Les Misérables*, 14)

Finally, Jean Valjean begins a new life and becomes the mayor of Montreuil-sur-Mer. And living as a man of industry under the name M. Madeleine, and then he knows that the authorities have arrested a man believed to be himself. The misfortune of poor old M. Champmathiue, the wrong "Valjean" has provided a way to seal the true Jean Valjean's escape from Inspector Javert and full immersion into his new-found life of respectability and wealth. In the course of a seemingly endless night, many demons seek to possess Jean Valjean. They screech from his past and torment his exhausted body and spirit. Every human instinct begs him to succumb to their enticements. The demons spread before him a banquet of charitable deeds that his continued freedom will make possible. But Fantine is sick and she wants to meet her child, Cosette. It can be said as psychological conflict, because he confuse. He wants to safe Fantine and fetches her child or safe the people who arrested believed to be himself. If he arrested he can not fetch her child, but if he does not, he will robbing a man of his life. As it is stated in the following:

He would be robbing a man of his life, his peace, his place in the sun, morally murdering him by condemning him to the living death that is called a convict prison. He felt the presence of the bishop and knew what the henceforth, monsieur Madeleine the mayor would seem to him abominable, where as Jean Valjean the felon would be admirable and pure.

'Well then,' he said, 'let us decide upon it. Let us do our duty and save this man.'

Without knowing it, he spoke the words aloud.

He perceived that this was the second turning-point in his spiritual life and his destiny: the Bishop had been the first, and the man Champmathieu marked the second. This was the uttermost crisis, the final trial of his fortitude.

Then suddenly he thought of Fantine. The abrupt recollection, coming as it were out of the blue, seemed to shed an entirely new light on his predicament.

He began now to consider the consequences of his departure from the scene. The town and the whole region would suffer. He had come to a place that was moribund and made it prosperous, brought life to desert. With his going that life would start to ebb, without him the place would sink and die. And did he owe nothing to Fantine, for whose sufferings he was in some degree responsible? He had promised to retrieve her child. If he failed in this, she too would surely die, and the Lord knew what would become of the child. All this would follow if he gave himself up. (*Les Misérables*, 42)

After a while, he still thinks what would he do, save the people or save himself. What a waste of a saintly man's good will, if he were sent back to prison. In that darkest night of Jean Valjean's soul, he reaches for the only sure compass available to him, a guardian angel who stands daily at his side in silent witness: the late Bishop Bienvenu Myriel. (Jean Valjean) felt that the bishop was there, that the bishop was present all the more that he was dead, that the bishop was looking fixedly at him, that henceforth Mayor Madeleine with all his virtues would be abominable to him, and the galley slave, Jean Valjean, would be admirable and pure in his sight. That man saw his mask, but the bishop saw his face. That man saw his life, but the bishop saw his conscience. He must then go to Arras, deliver the wrong Jean Valjean, denounce the right one. Alas! That was the greatest of sacrifices, the most poignant of victories, the final step to be taken, but he must do it. Mournful destiny! He could only enter into sanctity in the

sanctity of God, by returning into infamy in the eyes of men!” The data are as follows:

‘Jean Valjean! An old man who understands nothing of what has happened, whose only crime may be that your name is now inflected upon him, is to be sentenced in your place. And you will remain an upright citizen, the respected and honoured monsieur le maire.’

For a moment, and in utter despair, he envisaged the consequences of giving himself up, all he would be losing and what he would be getting in its place: the chain gang, the convict smock, the plank bed. Whichever way he turned, he faced the same alternatives-to cling to his paradise and become a saint by going back to hell. In God’s name, what was he to do. (*Les Misérables*, 43)

Cossette and Marius finally get married and ask Jean Valjean to live with them. But he cannot leave his past as ex-convict and he scared that it will crush their live as honored people, because actually he is an honest man. As it is written in the following quotation:

The fearful struggle had begun again. How often had Jean Valjean been darkly joined in mortal conflict with his own conscience! But this night Valjean knew that the struggle had reached its climax. An agonizing question was this how was he, Jean Valjean, to ensure the continued happiness of Cossette and Marius? It was he who had forged it. But what he now to do with it, this happiness he had brought about? Should he take advantage of it, treat it as though it belonged to him? Cossette was another men’s but he still retained as much of her as he could possess. Could he not continue to be almost her father, respected as he had always been, able when he chose to enter her house? And could he, without saying a word, bring his past into his future? Could he greet them smiling and cross that innocent threshold, casting behind him the infamous shadow of the law? Cold he still keeps silent? (*Les Misérables*, 208-209)

4.3 The Influence Of Conflicts To Jean Valjean's Character Development

Physical conflict influence Jean Valjean from hard worker becomes desperate and never smile. Because He feels suffering in the prison, and he is under the lash and chained, when he is work or even sick in bed. It hurt him and also influences his character, from hard worker become desperate people. The following quotation supports this idea:

Jane Valjean had gone to imprisonment weeping and trembling; he emerged impassive. He had gone despairing; he emerged grim- faced. Under the lash and in chains, on fatigue and in the solitary cell, he withdrew into his own conscience and reflected.

He spoke seldom and never smiled. His impulses were governed by resentment, bitterness and a profound sense of injury which might vent itself even upon good and innocent people, if any such came his way. Year by year, slowly but inexorably, his spirit had withered. Dry of heart and dry-eyed. During his nineteen years' imprisonment he had not shed a tear. (*Les Misérables*, 7-8)

Social conflict influence Jean Valjean's character from kind people become a person who bears a grudge, because he thinks that the society is unfair to him and his family. It happen when he and his seven nephews and niece are hunger, there is no one helps them. That's why he stealing the bread from the local baker. But after that he had imprisoned. After release from the prison, the society is rejected and insulted him. As it is stated in the following:

'Look. My name is Jean Valjean. I'm convict on parole. I've walked from Toulon in four days and today I have covered a dozen leagues [about thirty miles]. When I reached this place I went to an inn and they turned me out because of my yellow ticket-of-leave. Which I had shown at the *Mairie* as I'm obliged to do. I tried another inn and they told me to clear out. Nobody wants me anywhere. I crawled into a dog-kennel and the dog bit me and drove me out just as if he were a man and knew who I was. I lay down on a bench in the square outside and a good woman pointed to your door and

told me to knock on it. So I've knocked. Will you let me stay?' (*Les Misérables*, 3-4)

The psychological conflict influence Jean Valjean's character from kind becomes a person who bears a grudge. When he had imprisoned, he feels that the society is unfair. He is angry and bitter at the cruel injustice of life. And he will take revenge when he released from the prison.

He admitted that he was not an innocent man unjustly punished but, admitting the offence, had not the punishment been ferocious and outrageous? Did not the penalty, aggravated by his attempts to escape, become in the end a sort of assault by the stronger on the weaker, a crime committed by society against the individual and repeated daily for nineteen years?

He asked these questions and, having answered them, passed judgement on society.

He condemned it to his hatred. Hatred was his only weapon, and he resolved to sharpen it in prison and carry it with him when he left. (*Les Misérables*, 7)

After Jean Valjean faces some conflicts and troubles, he feels that he will avenge to the society that make his life crushed. He thinks the society must take a responsible on his bad destiny. It makes him feel that he must take revenge, and he do the revenge by stealing the silverware from the Bishop of Digne, the people who help him when the society reject him.

The physical conflict, social conflict and psychological conflict have bad influence to Jean Valjean's life. But after he meets and promised to M. Charles Francois-Bienvenu Myriel, Bishop of Digne. He certainly commit to living a virtuous life in the service of others. The "promise," if one existed at all, resided solely in the wishful thinking and hopeful heart of a kind old man whose love for society's marginalized, *Les Misérables*, extended even to this ex-convict, recidivist thief. He feels new sensation that makes him realize that what he has

done is wrong and changes his attitude and grow to the good side. It can be seen on page 8:

Jean Valjean left the town as though he were still on the run. He was overwhelmed by new sensations. He had moments of strange tenderness which resisted with all the hardness heart which twenty years had brought him. He perceived with dismay that the kind of dreadful calm instilled in him by injustice and misfortune had begun to crumble. What was to take its place? (*Les Misérables*, 8)

And the event that influence is when unintentionally he steals a five franc piece from a chimney sweep, little Gervais. He feels guilty and begins his new life become a good man.

Valjean ran for a long time, calling as he went. Finally, at a place where three paths intersected, he stood still. Gazing into the distance he called for the last time, 'Petit- Gervais! Petit- Gervais!' and his voice sank without echo into the mist. His legs suddenly buckled under him as if sank exhausted on to a piece of rock with his hands clutching his hair and his head between his knees, and he exclaimed, 'Vile wretch that I am!'

His heart overflowed and he wept, for the first time in nineteen years. (*Les Misérables*, 14)

And:

Before going to prison I was a peasant with very little intelligence. It was prison that changed me. I grew malignant, but goodness and compassion saved me after brutality had come near to destroying me. (*Les Misérables*, 46)

From the statement above, we can say that after all the conflicts and problems he faced, Jean Valjean become desperate and become a person who bears in grudge. It is far from Jean Valjean original character, he is kind, hard worker and responsible. Otherwise, the psychological conflict also makes Jean Valjean realize that he is wrong. And he grows to the good side.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 CONCLUSION

At the beginning of the novel Jean Valjean is characterized as kind, hard worker and a responsible man. He looks after his sister who has seven children that engulfed in poverty.

Jean Valjean has three kinds of conflict, they are: social conflict, for example: after spending nineteen years in prison for stealing a loaf of bread, Jean Valjean is at last a free man. But he is cold, tired, hungry man, with no money and not a friend in the world. Entering the small town of Digne, he looks for food and shelter for the night, but without success. He is rejected and insulted by everyone he meets. Physical conflict for example: when Jean Valjean in prison, he feels suffering. He is imprisoned for 5 years in the Toulon galleys and ultimately serves nineteen years, because he receives three additional years for each of four escape attempts, and two more for resisting arrest following the second attempt. Psychological conflict for example: When he had imprisoned, he feels that the society is unfair. He is angry and bitter at the cruel injustice of life. And he will take revenge when he released from the prison.

The conflicts that influenced Jean Valjean's character are: Physical conflict influence Jean Valjean from kind becomes desperate and never smile. It is far from the Jean Valjean's character that is kind. Social conflict makes Jean Valjean becomes person who bears a grudge, because he thinks that the society is

unfair to him and his family. And the psychological conflicts makes Jean Valjean become person who bears a grudge but it is also change his attitude and grow to the good side.

From the explanation in the previous chapter, it can be concluded that the conflicts have influenced Jean Valjean's character. Conflicts make Jean Valjean's character changes. For the first time he is kind, hard worker and responsible man; but after he faces conflict, Jean Valjean becomes desperate, and becomes person who bears a grudge. Finally, Jean Valjean realizes it and grows to the good side. In other word, it can be said that JeanValjean's character change from good to bad, but finally become good.

5.2 SUGGESTION

After analyzing and comprehending the whole story that stresses on the title *The Influence of Conflicts to Jean Valjean's Character Development in Victor Hugo's Les Misérables*. The writer would like to give suggestion to the reader.

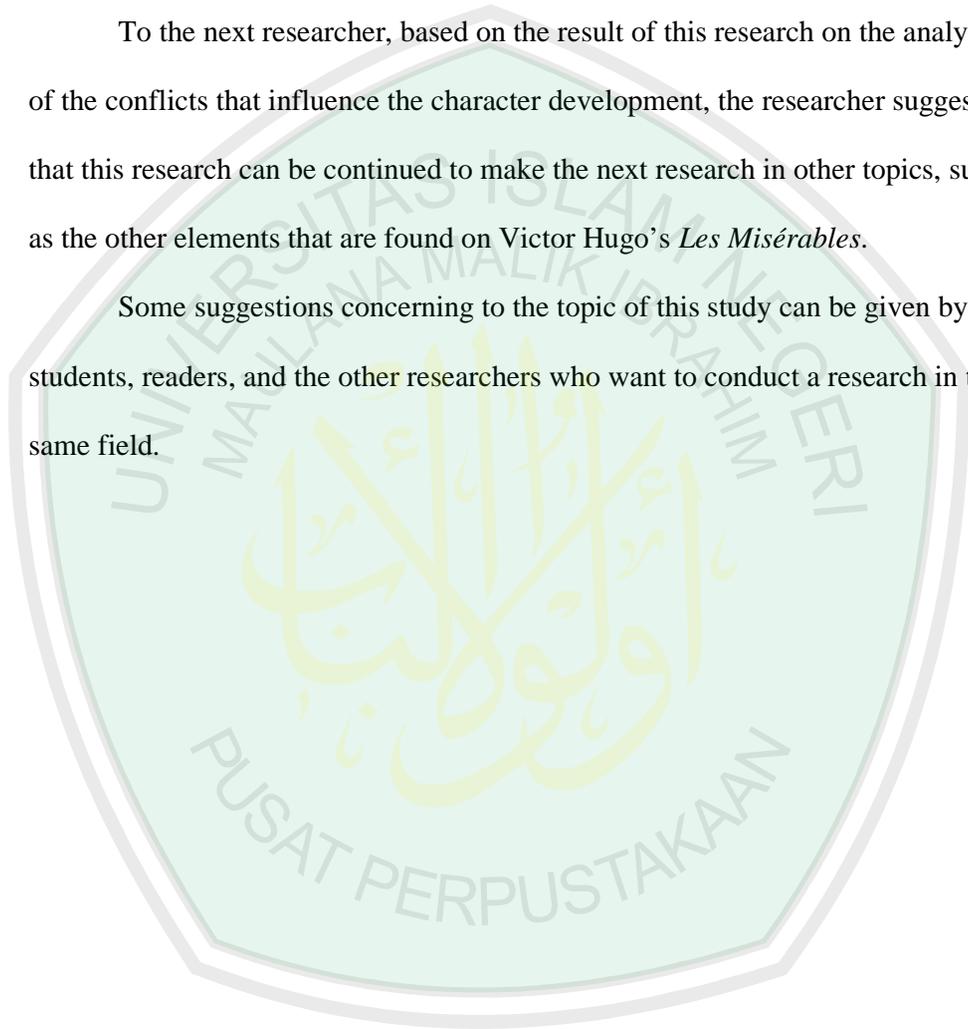
In this study, the researcher only focuses on the conflicts that influence the character development in *Les Misérables*. The researcher hopes that the further researcher will conduct an analysis on the conflict that are related to education. The writer hopes that this analysis could be as a source to the further analysis.

For the readers, *Les Misérables* is good novel, which is considered as a material containing physical conflict, psychological conflict and also social conflict that influence the original character and it can give the additional lesson

about live. It is hoped that the readers have more curiosity in understanding literary work. Here, the writer also hopes some comments from the readers related to this analysis.

To the next researcher, based on the result of this research on the analysis of the conflicts that influence the character development, the researcher suggests that this research can be continued to make the next research in other topics, such as the other elements that are found on Victor Hugo's *Les Misérables*.

Some suggestions concerning to the topic of this study can be given by the students, readers, and the other researchers who want to conduct a research in the same field.



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Pembimbing : Drs. Siti Masithoh, M.Hum.

No	Tanggal	Hal yang dikonsultasikan	Tanda tangan
1.	20 Maret 2007	Pengajuan proposal skripsi	1.
2	5 April 2007	Seminar proposal skripsi	2.
3	30 April 2007	Pengajuan Bab I dan II	3.
4	3 Mei 2007	Revisi Bab I dan II	4.
5	4 Juni 2007	Pengajuan Bab I, II dan III	5.
6	14 Juni 2007	Revisi I, II, dan III	6.
7	10 November 2007	Bab IV dan V	7.
8	12 Desember 2007	Bab Keseluruhan	8.
9	28 Desember 2007	ACC Bab Keseluruhan	9.

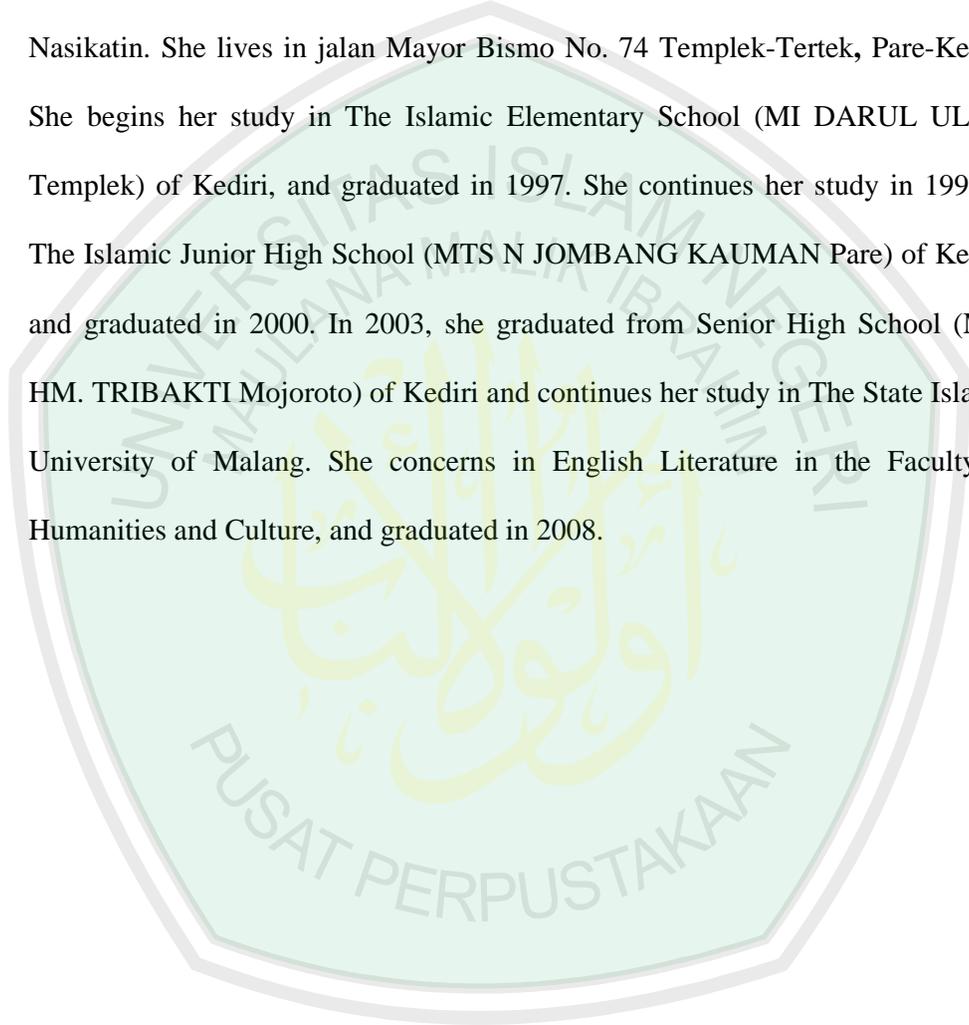
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APPENDIXES

BIOGRAPHY

Victor Hugo (1802-85). Poet, playwright and novelist, and one of the most prolific, versatile and acclaimed of the French Romantics. Hugo is chiefly remembered for his great novels *Les Misérables* and *Notre-Dame de Paris*.

Born the son of a colonel (later to become a general) in Napoleon's army, Victor Hugo traveled with his father to Italy and Spain before being educated in Paris. As a youth he was both Catholic and royalist (he received rewards from Louis XVIII for his odes of 1822), but over the course of his life Hugo's social conscience developed and he became a democrat, while his Catholic faith weakened and he developed an interest in spiritualism and the occult.

Hugo wrote many volumes of verse, a number of dramatic works in both verse and prose, criticism and perhaps most notably, several novels. A supporter of the "new" writing of Romanticism, Hugo attacked the artistic orthodoxy of classical literature and came, after the publication of *Orientalism* (1829) and its manifesto of a preface, to be regarded as the leader of the movement. His first great novel was *Notre-Dame de Paris* (1831), a somber, pessimistic work. Hugo's later novels were characterized by his alert social conscience, the first and most famous of these being *Les Misérables* (1862).

Hugo began planning a major novel about social misery and injustice as early as the 1830s, but it would take a full 17 years for his most enduringly popular work, *Les Misérables*, to be realized and finally published in 1862. The author was acutely aware of the quality of the novel and publication of the work went to the highest bidder. The Belgian publishing house Lacroix and Verboeckhoven undertook a marketing campaign unusual for the time, issuing press releases about the work a full six months before the launch. It also initially published only the first part of the novel ("Fantine"), which was launched simultaneously in major cities. Installments of the book sold out within hours, and had enormous impact on French society. Response ranged from wild enthusiasm to intense condemnation, but the issues highlighted in *Les Misérables* were soon on the agenda of the French National Assembly. Today the novel remains popular

worldwide, adapted for cinema, television and musical stage to an extent equaled by few other works of literature.

Hugo turned away from social/political issues in his next novel, *Les Travailleurs de la Mer* (Toilers of the Sea), published in 1866. Nonetheless, the book was well received, perhaps due to the previous success of *Les Misérables*. Dedicated to the channel island of Guernsey where he spent 15 years of exile, Hugo's depiction of Man's battle with the sea and the horrible creatures lurking beneath its depths spawned an unusual fad in Paris: Squids. From squid dishes and exhibitions, to squid hats and parties, Parisiennes became fascinated by these unusual sea creatures, which at the time were still considered by many to be mythical. The Guernsey word used in the book has also been used to refer to the octopus.

In 1833 he began a relationship with Julliete Drouet, which lasted until her death in 1883. His wife Adele and the poet Charles Sainte-Beuve having destroyed his domestic happiness with their affair. His family life was further blighted by the death of his daughter Leopoldine and her husband in 1843, following which some of his energies were channeled into an active political life. This led eventually to his exile from France to the Channel Island during the period 1851-70 after an attempt to organize resistance to Napoleon III (*Napoleon le Petit*). He had been elected to the assembly in 1848, was again chosen as a deputy in 1870 and went on to become a senator of the Third Republic.

Victor Hugo's death on 22 May 1885, at the age of 83, generated intense national mourning. He was not only revered as a towering figure in French literature, but also internationally acknowledged as statesperson who helped to preserve and shape the Third Republic and democracy in France. More than two million people joined his funeral procession in Paris from the Arc de Triomphe to the Panthéon, where he was buried.

Victor Hugo will always be remembered as one of the world's greatest and most important writers. He is still considered one of the finest French poets who ever lived. The power and beauty of his greatest novel, *Les Misérables* will probably last forever.

SUMMARY

Les Misérables is the story of the ex-convict Jean Valjean, known in prison only by his prisoner number, 24601, who becomes a force for good in the world, but cannot escape his past. The novel is divided into five parts, each part divided into books, and each book divided into chapters. Each chapter is relatively short; usually no longer than a few pages. Nevertheless, the book in its entirety is quite lengthy by usual standards, well exceeding twelve hundred pages in unabridged editions. Within the borders of the novel's story arc, Hugo fills many pages with his thoughts on religion, politics, and society, including his three lengthy digressions, one being a discussion on enclosed religious orders, another being on argot, and most famously, his epic retelling of the Battle of Waterloo.

The story starts in 1815, in Toulon. After five years of imprisonment for stealing food for his starving family, and fourteen more for attempting to escape, the peasant Jean Valjean is released. However, he is required to carry a yellow ticket, which marks him as a convict. Rejected by innkeepers, who do not want to take in a convict, Valjean sleeps on the street. However, the benevolent Bishop Myriel takes him in and gives him shelter. In the night, he steals the bishop's silverware and runs. He is caught, but the bishop rescues him by claiming that the silver was a gift and at that point gives him two candlesticks as well. The bishop then tells him he must become an honest man and must perform good deeds for others.

Six years later, Valjean has become a wealthy factory owner and is appointed mayor of his adopted town, having broken his parole and assumed the pseudonym of Monsieur Madeleine to avoid capture by Inspector Javert, who has been pursuing him. Fate takes an unfortunate turn when another man, mistakenly accused of being Valjean, is put on trial, forcing the real Valjean to reveal his true identity. At the same time, Valjean meets the dying Fantine, who has been fired from her job at his factory and has resorted to prostitution. She has a young daughter, Cosette, who lives with a corrupt innkeeper and his selfish, cruel wife. As Fantine dies, Valjean, seeing in Fantine similarities to his former life of

hardship, promises her that he will take care of Cosette, despite imminent arrest by Javert. He pays off the innkeeper, Thénardier, to obtain Cosette, and flees with her to Paris. Once in Paris, they find shelter in a convent. Not allowed to search the convent, Javert is unable to find the pair.

Ten years later, as Cosette and Valjean are leaving the convent, angry students, led by Enjolras, are preparing a revolution on the eve of the Paris uprising on June 5–6, 1832, following the death of General Lamarque, the only French leader who had sympathy towards the working class. They are also joined by the poor, including the young street urchin Gavroche. One of the students, Marius Pontmercy, who has become alienated from his family because of his liberal views, falls in love with Cosette, who has grown to be very beautiful. The Thénardiens, who have also moved to Paris, lead a gang of thieves to raid Valjean's house while Marius is visiting. However, Thénardier's daughter, Éponine, who is also in love with Marius, convinces the thieves to leave.

The following day, the students revolt and erect barricades in the narrow streets of Paris. Valjean, learning that Cosette's lover is fighting, joins them, not certain if he wants to protect Marius, or kill him. Éponine also joins to protect Marius, and ends up taking a bullet for him and dying happily in his arms. During the ensuing battle, Valjean saves Javert from being killed by the students and lets him go. Valjean carries off the injured Marius, but all others, including Enjolras and Gavroche, are killed. Valjean escapes through the sewers, carrying Marius' body on his shoulders. At the exit, he runs into Javert, whom he persuades to give him time to return Marius to his family. Javert grants this request and another, then realizes that he is caught between his belief in the law and the mercy Valjean has shown him, as he can no longer give Valjean up to the authorities. Unable to cope with this dilemma, Javert throws himself into the Seine. Marius and Cosette are soon married. Valjean loses his strength to live, since Cosette no longer needs him. Marius is convinced Valjean is of poor moral character and steers Cosette away from him. Marius learns of Valjean's good deeds too late and rushes to Valjean's house, where he lies dying. Valjean reveals his past to the pair, and in

his final moments realizes happiness at long last with his adopted daughter and son-in-law by his side. He expresses his love to them, and then dies.

