

**CONFLICT ANALYSIS OF ELISE IN THE NOVEL *THIS
SONG WILL SAVE YOUR LIFE* BY LEILA SALES
THESIS**

By:
Zumagus Isya
NIM
17320151



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2023**

**CONFLICT ANALYSIS OF ELISE IN THE NOVEL *THIS
SONG WILL SAVE YOUR LIFE* BY LEILA SALES**

THESIS

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

By:
Zumagus Isya

NIM
17320151

Advisor:
Dr. Siti Masitoh, M. Hum.

NIP
196810202003122001



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2023**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Conflict Analysis of Elise in The Novel '*This Song Will Save Your Life*' By Leila Sales" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang,
The Researcher


Sumagus Isya
NIM 17320151

APPROVAL SHEET

This is to certify that Zamagus Isya's thesis entitled **Conflict Analysis of Elise in The Novel This Song Will Save Your Life By Leila Sales** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

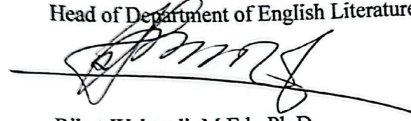
Malang, 17 June 2023

Approved by
Advisor,



Dr. Siti Masitoh, M.Hum.
NIP 196810202003122001

Head of Department of English Literature,



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by
Dean of Faculty of Humanities



Dr. M. Faisal, M.Ag
NIP 197411012003121003



LEGITIMATION SHEET

This is to certify that Zumagus Isya's thesis entitled *Conflict Analysis of Elise in The Novel This Song Will Save Your Life By Lella Sales* has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, 17 June 2023

The Board of Examiners

1. Agung Wiranata Kusuma, M.A.
NIP 198402072015031004
2. Hafidhun Annas, M.Hum.
NIP 198807292019031009
3. Dr. Siti Masitoh, M.Hum.
NIP 196810202003122001

Signatures



Approved by
Dean of Faculty of Humanities



Dr. M. Faisol, M.Ag.
NIP 197411012003121003



MOTTO

“Hidup yang tidak dipertaruhkan tidak akan pernah dimenangkan” - Sjahrir

DEDICATION

I proudly dedicate this thesis to:

My beloved father and mother, Agus Rambani and Zumrotun.

Thank you for always supporting me and praying for me.

Thank you for being the best parents for me.

My thesis advisor, Mrs. Siti Masitoh.

Thank you for advice, guidance, and knowledge bestowed on me sincerely.

My brother and my brotherhood SABBATH, whom always encourage and
motivate me to complete my thesis.

Thank you for your love, enthusiasm, attention, and togetherness.

ACKNOWLEDGMENTS

Bismillahirrahmanirrahiim

Alhamdulillah Rabbil 'Alamin, all praise be to Allah SWT who has bestowed His Grace so that I can complete my thesis entitled *Conflict Analysis of Elise in The Novel 'This Song Will Save Your Life' By Leila Sales* as the requirement for the degree of *sarjana sastra (S.S.)*. *Sholawat* and *Salam* are extended to the prophet Muhammad *SAW* who has brought us from a dark age to the bright era, which has brought Islam, the religion of *Rahmatan lil A'lamin*.

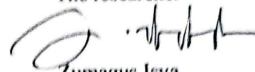
The researcher realizes that this thesis would not succeed without the help and support from people around me. First of all, I would like to express the deepest gratitude to the advisor, Dr. Siti Masitoh, M.Hum who has helped provide criticism and suggestions in the preparation of my thesis. I also thank all the English Letters Department lecturers, who have provided useful knowledge during my study in this department.

I also express my gratitude to my beloved father and mother, Fikeri and Siti Rahmah. Thank you for all your prayers, support, love, and motivation. I also want to say thank you to my beloved father and mother, Agus Rambani and Zumrotun. Thank you for all prayers, support, love, and motivation. I also want to say thank you to all my friends and kind person that I found.

Hopefully, the result can be useful for future studies. Above all, the researcher realizes this thesis needs constructive criticism and suggestions from readers in order to make it better.

Malang,

The researcher



Zumagus Isya

ABSTRACT

Isya, Zumagus. (2022). *Conflict Analysis of Elise in the Novel 'This Song Will Save Your Life' By Leila Sales*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Siti Masitoh, M.Hum.

Key words: Conflict analysis, Leila Sales, structuralism theory, structural patterns

This research delves into the conflict analysis of Elise, the central character in the novel "This Song Will Save Your Life" by Leila Sales, through the lens of structuralism theory. By applying the principles of structuralism, the study investigates the underlying structural patterns, binary oppositions, and symbolic representations that shape the conflicts within the narrative. Through a qualitative examination of the novel, the research uncovers how conflicts reflect broader societal and cultural structures. Drawing upon the structuralist approach, the analysis reveals the presence of binary oppositions and transformative structural elements in Elise's conflicts. It explores the intricate connections between conflicts, their symbolic representations, and the overarching narrative structure. By examining the conflicts through the lens of structuralism, the study enhances our understanding of the deeper meanings and thematic implications of these conflicts. The findings of this research contribute to the understanding of how conflict functions within a structural framework. The application of structuralism theory sheds light on the interplay between conflict and structure, illuminating the power dynamics and social constructs at play. By exploring the structural dimensions of Elise's conflicts, this research offers new insights into the character development and thematic exploration in the novel.

RANGKUMAN

Isya, Zumagus. (2022). Conflict Analysis of Elise in the Novel ‘*This Song Will Save Your Life*’ By Leila Sales. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Siti Masitoh, M.Hum.
Kata kunci: Analisis konflik, Leila Sales, teori strukturalisme, pola struktural

Penelitian ini berfokus pada analisis konflik yang dialami oleh Elise, karakter utama dalam novel "This Song Will Save Your Life" karya Leila Sales, melalui lensa teori strukturalisme. Dengan menerapkan prinsip-prinsip strukturalisme, penelitian ini menginvestigasi pola struktural yang mendasari, oposisi biner, dan representasi simbolik yang membentuk konflik-konflik dalam cerita. Melalui analisis kualitatif terhadap novel ini, penelitian ini mengungkap bagaimana konflik mencerminkan struktur sosial dan budaya yang lebih luas. Dengan mengadopsi pendekatan strukturalis, analisis ini mengungkap adanya oposisi biner dan elemen-elemen struktural yang transformatif dalam konflik-konflik yang dihadapi oleh Elise. Analisis ini mengeksplorasi hubungan yang rumit antara konflik-konflik tersebut, representasi simboliknya, dan struktur naratif yang melingkupinya. Dengan memeriksa konflik-konflik tersebut melalui lensa strukturalisme, penelitian ini meningkatkan pemahaman kita tentang makna yang lebih dalam dan implikasi tematik dari konflik-konflik ini. Temuan penelitian ini berkontribusi pada pemahaman tentang bagaimana konflik berfungsi dalam kerangka struktural. Penerapan teori strukturalisme memberikan pemahaman tentang interaksi antara konflik dan struktur, yang membuka wawasan tentang dinamika kekuasaan dan konstruksi sosial yang terlibat. Dengan mengeksplorasi dimensi struktural dari konflik-konflik yang dialami oleh Elise, penelitian ini menawarkan wawasan baru tentang perkembangan karakter dan eksplorasi tematik dalam novel ini.

البحث مستخلص

إيسيا ، زوماجوس. (2022). تحليل الصراع لإليز في رواية "هذه الأغنية ستنتقد حياتك" بقلم ليلي سيلز. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. المستشار:

Dr. Siti Masitoh, M.Hum.

الكلمات المفتاحية: تحليل الصراع ، ليلي سيلز ، النظرية البنيوية ، الأنماط الهيكلية

يتعمق هذا البحث في تحليل الصراع لإليز ، الشخصية المركزية في رواية "هذه الأغنية ستنتقد حياتك" بقلم ليلي سيلز ، من خلال عدسة نظرية البنيوية. من خلال تطبيق مبادئ البنيوية ، تبحث الدراسة في الأنماط الهيكلية الأساسية ، والمعارضات الثنائية ، والتمثيلات الرمزية التي تشكل الصراعات داخل السرد. من خلال فحص نوعي للرواية ، يكشف البحث كيف تعكس الصراعات بني اجتماعية وثقافية أوسع ، بالاعتماد على النهج البنيوي ، يكشف التحليل عن وجود تعارضات ثنائية وعناصر هيكلية تحويلية في صراعات إليز. يستكشف الروابط المعقدة بين الصراعات ، وتمثيلاتها الرمزية ، والبنية السردية الشاملة. من خلال فحص الصراعات من منظور البنيوية ، تعزز الدراسة فهمنا للمعاني الأعمق والآثار الموضوعية لهذه الصراعات ، وتسهم نتائج هذا البحث في فهم كيفية عمل الصراع ضمن إطار هيكلية. يلقي تطبيق نظرية البنيوية الضوء على التفاعل بين الصراع والبنية ، مما يضيء ديناميكيات القوة والبني الاجتماعية في اللعب. من خلال استكشاف الأبعاد الهيكلية لصراعات إليز ، يقدم هذا البحث رؤى جديدة في تطوير الشخصية والاستكشاف الموضوعي في الرواية

TABLE OF CONTENTS

STATEMENT OF AUTHORSHIP	Error! Bookmark not defined.
APPROVAL SHEET	Error! Bookmark not defined.
LEGITIMATION SHEET	Error! Bookmark not defined.
MOTTO	v
DEDICATION	vii
ACKNOWLEDGMENTS	viii
ABSTRACT	x
البحث مستخلص	xii
CHAPTER I	1
INTRODUCTION	1
A. Background of the study	1
B. Problems of the Study	7
C. Significances of the Study.....	7
D. Scope and Limitations.....	7
E. Definition of Key Terms	8
CHAPTER II	10
REVIEW ON RELATED LITERATURE	10
A. Structuralism	10
B. Conflict.....	11
CHAPTER III	13
RESEARCH METHOD	13
A. Research Design.....	13
B. Data Source	13
C. Data Collection.....	14
D. Data Analysis	14
CHAPTER IV	15
FINDING AND DISCUSSION	15
A. Elise’s Conflict in the story.....	15
B. Elice's way to overcome her conflicts	39

CONCLUSION AND SUGGESTIONS	44
A. Conclusion	44
B. Suggestions	45
BIBLIOGRAPHY	46

CHAPTER I

INTRODUCTION

In this chapter, the researcher will explain the background of the research, research questions, research objectives, and scope of limitations, the significance of the research, definition of key terms, previous research, and research methods in the following sections.

A. Background of the study

In life, several things usually happen that are beyond a person's control, such as conflicts. People cannot escape conflicts, such as conflicts with themselves and conflicts with others. Conflicts occur in human life and affect multiple individuals and groups. Conflicts also usually arise when there is a mismatch between one ego and another, or differences in cultural patterns, social status, interests, and events of social change. But in the literary world, conflict is necessary to underpin a narrative. A story has a plot. A plot is a story that contains a series of events, but each event is only related to cause and effect, and one event causes or causes another event. (Stanton 1965:14)

However, in the world of literature, plot and conflict support the content of the story and make the reading more interesting. Conflicts are also part of the analysis plot (Castle, 2013). Plot and conflict can influence each other in the formation of a literary work and increase interest in knowing its content (Kennedy, 1991). There are several reasons why conflict is interesting to the analysis of the work. First, conflict is one of the components of a literary work related to characters, plots and settings that are an important part of the literary work. Second,

many lessons can be learned from conflict, so you can learn how to solve problems you may face one day. Third, the presence of conflict can entice readers to read literary works (Michael, Davis, & Andrew, 2001).

Discussing the objective of intrinsic elements are used to analyze novels in order to make easy to analyze the novel, and it consists theme, plot, characterization, setting, point of view, style and mandate (Swiden, 1997). Intrinsic element showed the interpretation and analysis of the works of literature themselves (Wellek & Warren, 1963). In relation to the meaning of texts, this concept is found in formalism, where it is believed that it is possible to separate text from its context and from the code it shares with other texts (Pierre, 1984). Analysis of intrinsic elements can also be interpreted as analyzing elements of fiction from within fiction because the analysis is limited to the content of the story (Andari, 2019). A literary work created by an author has a moral value that must be conveyed to the reader or audience (Agustina, Simaibang & Mulyadi, 2022).

In other word, literature is a source of human desire and teaches moral values through its complexity in relation to human experience. According to Pantic (2006), moral values motivated by the fact that it is associated with sentimentality, ingenuity and morality, as literature is concerned with what is actually happening in society as a whole. Moral values are closely related to both behavior and character because morality is reflected in people's lives (Agustina, Simaibang, & Mulyadi, 2022). The moral value of literature is the message or lesson that can be learned from the story. Moral values are the concepts of right and wrong that people use to decide what they should and shouldn't do in life (Kinnier & Kernes, 2000).

Moral values can be taken as a reference standard for judging whether an individual's or a group's behavior is moral or immoral (Wibawa, 2013).

The new criticism research in literature had been broadly conducted as well. In this point, Wati (2019) in *Woman Qualities in John Steinbeck's The Pearl*, about a qualities of woman as characterization portrayed in the main female character and the influence of Juana's character development in John Steinbeck. Wati analyzed Juana's character can be seen in her actions and reactions. Based on Juana's storyline, she is portrayed as a responsible, strong, loyal, caring, responsive, persuasive, persevering, multi-tasking and smart woman who excels as a woman. Furthermore, these characterizations influence Kino's character development. The female traits Juana has in the novel give her more courage and motivation, persuading Kino to do more than her husband and it seems to offer such strong intuition for dealing with problems that Kino may allow, and rethink the plots he does.

In another related previous study, research on literary devices had been conducted as well. Such Aisyah & Sosronegoro (2017) on *Harry Potter's Characteristics Influence towards the Conflict of Rowling's Harry Potter and the Chamber of Secrets*. This paper is about the second book of the Harry Potter and the Chamber of Secrets series, and it focused on the main characters of the Harry Potter. The author used library research methods to collect the data through data analysis applying a new critical approach. The data showed that Harry Potter is challenging, curious, clever, revealed to exhibit some characteristics of a protective

narrative, brave and tenacious. This study indicate that these qualities in Harry seem to allow him to resolve the problems created by the conflict.

On the other hand, the new criticism research in literature had been broadly described by Latifah (2022) about *Irony in Jonathan Stroud's The Amulet of Samarkand*. The novel contained five types of irony, such as verbal irony, dramatic irony, cosmic irony, situational irony, and ironic point of view. Irony works in the plot to its rising action and climax, and also it helps to emphasize key points in plots. A key point of the plot emphasized by irony, like the naivety of Nathaniel, the discrepancy between what is done and the result, and the cunning nature of the devil.

Another previous study focused on comprehensive understanding about the hero character as well as the efforts the character provides as a hero by Khairul (2021) about *The Analysis of Cyrus Smith as a Hero in Jules Verne's The Mysterious Island*. This research is part of literary criticism which found that Cyrus Smith is an ordinary hero whose characterization is portrayed through his actions, dialogue, and author's narration. The portrayal of the common hero corresponds to his Cawelti definition of the common hero as someone who has more skills in the group and finds favor with others. Meanwhile, efforts to keep his friends alive include providing comfort, obtaining food, crafting medicine, sharing knowledge, providing security, and crafting tools.

Lastly, focused on intrinsic element and moral values, Andari (2019) conducted the research about *Intrinsic Elements and Moral Values in Novel Tarian Bumi* by Oka Rusmini (2007) showed that intrinsic elements contained in the novel

Tarian Bumi are categorized into theme, plot, characters, background, point of view and language. The forms of moral values contained in the novel *Tarian Bumi* are distinguished into one's relationship with oneself, one's relationship with God, one's relationship with other people, and one's relationship with the environment as it appears in social life. It was reflected the lives of Balinese who adhere to the concept of Tri Hita Karana.

In addition, Novida, Tahrin, & Sari (2016) in their article *Moral Values and Intrinsic Elements Depicted in the Novel entitled Black Notice* by Patricia Cornwell described about Indonesian values and culture that are very popular all over the world. The highly complex conflict in Indonesia, especially the normative recession, is of great concern in general. The same real dilemma arises in the school world. Thus, this study aimed to clarify, the moral value and intrinsic elements from the novel *Black Notice* by Patricia Cornwell as it relates to people in different environments. It was recorded to describe ongoing conditions and relationships, and it found that certain moral values and intrinsic features include in the novel *Black Notice* are social and cultural historical techniques and biographical frameworks.

The present research seeks to examine the intrinsic element and the values in the novel "*This Song Will Save Your Self*" by Leila Sales which tells about the struggle of Elise as the main character in which it describes various forms of conflict that occur in the phase of adolescent life and how readers can infer the message from the events of the novel. This novel is interesting to be studied more deeply because during the period of searching for identity, teenagers often stutter to resolve conflicts and even go through every problems which is actually a process of

maturity to rise to the next level as human beings in general.

This study would apply the new criticism theory as its approach. Besides, it would seek to examine the conflict in the novel "*This Song Will Save Your Self*" a novel by Leila Sales which tells about the struggle of Elise as the main character in which it describes various forms of conflict that occur in the phase of adolescent life and how Elise handles conflicts that occur. This novel is interesting to be studied more deeply because, during the period of searching for identity, teenagers often struggle to resolve conflicts and even go through every problem/conflict which is actually a process of maturity to rise to the next level as human beings in general.

This youth novel describes how the struggles of a teenager who grew up with overprotective parents, became a victim of bullying when she was a teenager and was confused because she was a lonely girl as a teenager and was also isolated from her social world. Little Elise grew up to be a lonely person because of the lack of love from her parents, moreover, she also didn't get the love and attention of her friends who bullied her because of her parent's divorce. From that moment on, Elise felt different and began to alienate from her social life. However, it does not rule out new people who want to fill Elise's bland teenage life.

Furthermore, this research tries to make a gap in the previous studies. Taking a step into only one particular, the research would like to understand what kinds of intrinsic element is portrayed in the studied object, and what moral message can be concluded from the storyline. The research is important to know the intrinsic elements and moral value in literary work, especially on the object being studied, and even enrich the research of new criticism as well. The research might be

contributing to a different perspective of literary study being conducted toward the main character. Besides, the hope of the literary devices, intrinsic elements, and moral values study might be gradually developed as well.

B. Problems of the Study

1. What are Elise's conflict described in the novel *This song will save your life* by Leila Sales?
2. How does Elise overcome her conflict in the novel *This song will save your life* by Leila sales?

C. Significances of the Study

Researchers are expected to make readers understand critical issues related to real-life and literary works. This research is expected to be worthwhile for English literature students and further studies. It would conduct to realize literary study by new criticism theory. The study is essential to be conducted in order to realize literary criticism by applying new criticism theory and intrinsic elements. It is expected to trigger the next studies for those willing to explore and broaden the analysis on new criticism, intrinsic elements, and moral values of the novel.

D. Scope and Limitations

This study focuses on the intrinsic elements, and moral values involving the main character in the novel. Pan Macmillan published the novel in 2013. The focus of this study is kinds of elements faced by Elise. Then how moral values that can be taken in the novel *This Song Will Save Your Life* by Sales.

E. Definition of Key Terms

To make it easier for readers to understand the terms used in this study, we will explain some key terms from the research below:

1. Plot: A storyline is a series of events that show the actions of a character. This sequence, not by chance, was chosen by the author as the best way to tell his story. (Lukens, 1999)
2. Setting: The setting is an integral part of the story, very important in understanding the plot, characters and themes, which the reader must experience through the senses (Lukens, 1999).
3. Theme: A subject in literature is an idea that holds together a story, like a commentary on society, human nature, or the ^{human} condition. It is the main idea or central meaning of the text. (Lukens, 1999)
4. Style: Style is basically words, the way an author says something as opposed to what the author says. Style is the skilled writer who chooses the setting, plot, characters, and thematic words to create a literary work. (Lukens, 1999)
5. Point of View: It is an integral part of storytelling, determining the perspective readers get on events, character motivations, suspense and climax, and subject matter. (Lukens, 1999)
6. Character: It is a term commonly used for the set of mental, emotional, and social qualities that characterize a person. However, in literature the term character is used for people, and in children's literature it is sometimes used for anthropomorphic animals and objects. (Lukens, 1999)
7. Main Character: The main character plays an important role in the story, and

the continuity of the story is influenced by the events experienced by the main character.

8. Moral Values: The concepts of right and wrong that people use to decide what they should and shouldn't do in life

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Structuralism

This literature review examines the application of structuralism in the analysis of conflict within the novel *This Song Will Save Your Life* by Leila Sales. Structuralism, a theoretical framework in literary studies, focuses on the underlying structures and systems that shape and influence the text. By employing this approach, scholars can explore the intricate relationships between characters, themes, and narrative elements. This review aims to provide a comprehensive overview of the key concepts of structuralism and its relevance to the analysis of conflicts within the chosen novel.

Structuralism, pioneered by Ferdinand de Saussure, emerged as a prominent theoretical framework in the early 20th century. Its analytical tools have since been adopted in various disciplines, including literary studies. Structuralism explores the interconnectedness of elements within a system, emphasizing the underlying structures and patterns that govern a text. This review explores the application of structuralism in the analysis of conflict within the novel *This Song Will Save Your Life* by Leila Sales.

Structuralism examines the role of language as a sign system that shapes meaning. Saussure's distinction between the signifier (the word or sign) and the signified (the concept or meaning) highlights the arbitrary nature of linguistic signs (Barthes, 1972). By analyzing how characters in the novel employ language and symbols, scholars can uncover hidden meanings and power dynamics. Structuralism often identifies binary oppositions, such as light/dark, male/female, or life/death, within a text. These opposing elements create tensions and conflicts that propel the narrative forward. By identifying and analyzing the binary oppositions in the novel, this review seeks to uncover the underlying conflicts experienced by the protagonist, Elise.

Structuralism also emphasizes the underlying narrative structures that shape a text. This includes examining the novel's plot, character development, and thematic progression. By analyzing the novel's narrative structure, this review aims to identify the conflicts faced by Elise and their significance within the larger framework of the story.

Using structuralism, scholars can explore Elise's identity crisis as a central conflict within the novel. By analyzing the binary oppositions present in her character, such as introversion/extroversion and acceptance/rejection, this review aims to uncover the underlying tensions and conflicts that drive Elise's personal growth (Culler, 2006).

Structuralism can be applied to analyze the conflicts arising from societal structures and norms depicted in the novel. By examining the relationships between

characters and the power dynamics at play, this review seeks to explore how societal structures contribute to Elise's conflicts and shape her interactions with others (Culler, 2006; Leitch, 2001).

The application of structuralism in the analysis of conflict within the novel *This Song Will Save Your Life* offers valuable insights into the underlying structures and tensions that drive the narrative. By examining language and sign systems, binary oppositions, and narrative structures, scholars can uncover the conflicts faced by the protagonist, Elise, and their significance within the broader context of the story.

B. Conflict

Conflict serves as a pivotal element in literature, generating tension and driving narratives. This review utilizes the theoretical framework of structuralism to analyze the conflicts within the novel *This Song Will Save Your Life* by Leila Sales. By employing structuralist principles, this review explores the complex interplay between characters, themes, and narrative structures in order to illuminate the conflicts experienced by the protagonist, Elise.

William Kenney defines conflict in fiction as "a struggle between two or more forces" (Kenney 5). He identifies four main types of conflict: Man vs. Man conflict is a struggle between two or more characters. This type of conflict can be physical, emotional, or intellectual. For example, a character might fight with another character, they might be betrayed by a friend, or they might have to solve a difficult problem. Man vs. Society conflict is a struggle between a character and the society in which they live. This type of conflict can be caused by social norms, laws, or customs. For example, a character might be discriminated against because of their race, religion, or sexual orientation, or they might disagree with the government's policies. Man vs. Nature conflict is a struggle between a character and the natural world. This type of conflict can be caused by natural disasters, such as floods or

earthquakes, or it can be caused by the environment, such as harsh weather conditions or dangerous animals. Man vs. Self conflict is a struggle between a character and their own inner demons. This type of conflict can be caused by a character's desires, fears, or beliefs. For example, a character might be torn between two lovers, or they might be afraid to face their past.

Kenney argues that conflict is essential to fiction. He writes, "Conflict is the heart of fiction. It is what makes fiction interesting and exciting" (Kenney, 1966). Conflict drives the plot forward, creates suspense and excitement, and helps to develop the characters.

To analyze conflict in fiction, Kenney suggests asking the following questions; What are the different types of conflict in the story? How does the conflict affect the characters? How does the conflict affect the plot? How does the conflict reflect the theme of the story? By answering these questions, you can gain a deeper understanding of the story and its meaning.

CHAPTER III

RESEARCH METHOD

The researcher discusses this research methodology which contains research design, data and data source, data collection, and also data analysis.

A. Research Design

This research uses structuralism based on the *This song will save your life* by Leila Sales Besides, this research uses the conflict theory to define, classify, analyze, and evaluate the work of literature (Thamarana, 2015). Fard (2016) stated that specifically defines if literary criticism as the practical application of literary theory to both the study and analysis of literary texts. Therefore, the literary criticism conducted in the current study focuses on only two works; examining and analyzing literature texts. Furthermore, the research aims to approach intrinsic element and moral values as a literary devices in *This Song Will You're Your Life* by the structuralism theory.

B. Data Source

In this part, the researcher uses the data from the novel "*This Song Will You're Your Life*" by Leila Sales which was initially written in USA on 2013. The novel "*This Song Will You're Your Life*" by Leila Sales is the first novel of Leila sales that was published in USA by Farrar, Straus & Giroux, The publisher of this book is Harcourt Children's Books. The book has 288 pages and it is the first pocketbook paperback editions in October 2013 manufactured in United States.

C. Data Collection

The researcher takes several steps to collect the data for this research by close reading several times to understand the story “*This Song Will You’re Your Life*” by Leila Sales and obtains an understanding of both the intrinsic elements and moral values of this novel. Secondly, the researcher rereading and underlining the certain parts associated with intrinsic elements such as phrases, sentences or paragraphs that are necessary to be the data. Next, taking notes on the story illustrated in the novel and identified the moral values in the novel. Finally, the researcher draws the conclusions of the data and the analysis.

D. Data Analysis

After collecting the data, the researcher analyzes the data according to the problem of the study. To begin with, the researcher analyzes the data using the new criticism. During the process of data analysis, the researcher identifying the obtained data as a literary device of intrinsic elements and moral values that taken by the main character in the novel *This Song Will Save Your Life*. Next, categorizing the plot, character, point of view, setting, characterization, theme, and moral values into more specific classification.

CHAPTER IV

FINDING AND DISCUSSION

This chapter provides the analysis of the collected data to figure out the answer of the study's problem. In this chapter will discuss the conflict experienced by Elise as the main character in *This Song Will Save Your Life* and how she overcome the conflicts presented in the story.

A. Elise's Conflict in the story

1. External Conflict

External conflict is a conflict that occurs between a character and something outside the character, either with the natural environment or humans. Conflict arises from individual attitudes towards the social environment regarding various problems, such as ideological conflicts, deprivation of rights, and others. The external conflicts in this novel are personal and social.

Making friends has never been Elise Dembowski's strong suit. All throughout her life, she's been the butt of every joke and the outsider in every conversation. Elise isn't looking to be friends with the most popular kids in school, the jocks, or the cheerleaders. She is just interested in having a friend, anyone at all with whom she might share common interests. Elise feels cut off from her peers because of her intelligence and creativity, combined with a total lack of social awareness. She feels that she is different from everyone around her and believes that her life would be significantly better if she could just forge a connection with one other person.

“You may wonder how I managed to make these friend. Well, I will tell you: making friends is actually not that hard when you drop every single one of your standards.

(Leila, 2015: 52)

The data above showed if Elise considered how the real friends are.

She picked and sorts those who approach and move away from her. Her friendly environment has brought Elise to become a girl who has to be careful in socializing because of her experience from the past which has always been the subject of bullying.

“I wonder what she’ll wear to the dance tonight?” Chava mused. “Probably something new.” Sally said wisely. “Leah always gets a new dress for dances.” She turned to me. “Hey, do you want to come over to get ready for the dance together?”

“Um.” I swallowed a bite of my PB&J. “Is there a school dance tonight?”

(Leila, 2015: 53)

The data above showed that Elise joined an underground party for the first time. She began to know a party that includes music and DJs in it, and that distracted them. In another moment, no one ever asks Sally to dance at these things, but that does not stop her and Chava from thinking that someone might, someday. Elise thought that this night could be the night. Her body glitter could make all the difference. Maybe, she should feel worse for Sally and Chava than she did for herself, but Elise is not that generous. Elise and her friends in a fantasy world, but at least their fantasies gave them a nice protective cushion. But, unlike Sally and Chava, Elise know that her fantasies are not going to come true.

In another case, Elise found a new friend, her name is Vicky. She was actually the one who introduced Elise to a new world that had a lot of bad influence on Elise's previous habits.

“I know how to be a good friend,” Vicky went on. “And I know how to be a good musician. I don’t always know how to be both at once.”
(Leila, 2015: 79)

The data above showed that Elise was following Vicky to see a guy who is a booking agent. This guy booked Start, and he booked rooftop parties all over town in the summer, and bands for two of the big clubs downtown, and a booking agent also wanted to talk with Vicky about the Dirty Curtains (Vicky’s band). Elise shrugged and she did not know enough about friendship to answer Vicky’s question *“Do you think this makes me a bad friend?”* with any degree of expertise.

“I could DJ,” I offered.
They both looked at me.
“Thanks, Elise,” Char said, running his hand through his hair, “but you don’t ... I mean, you did a great job playing that one song last week, but that doesn’t mean you can DJ an entire party for an hour, or however long it takes me to get Pippa home and get back here.”
(Leila, 2015: 82)

Based on the data above, Elise began in returning to Start on a regular basis and became friends with Char. One night he left her alone with his equipment, and she’s forced to DJ. He told her afterward that he believes she has talent, and he starts letting her DJ during part of his shift. Pippa returned to her home in England for a while because of her parents’ concern about her drinking problem. Elise felt her heart slamming against her chest. Then, Elise with her high self-confidence lightly touched the dials and the knobs on Char’s mixer, acquainting herself with each of them. She brushed her hand against the turntables, and she looked at the computer. A minute and a half to cue up the next song.

The desire to establish her talent was supported by the statement that she felt professionalism minute by minute in the booth. The external conflict showed that Elise began to show her talents confidently because of circumstances that forced her to tell others that she was more capable than they feared.

“See?” I called down to Char, trying to catch my breath. He heaved a sigh. “Fine. I’ll be back as soon as I can.” He gave me a look that clearly said don’t screw this up, then put an arm around Pippa’s narrow shoulders and guided her out the room.
(Leila, 2015: 83)

The data above showed if Elise is in her phase of proving it against people who underestimate. She had practiced this for three nights in her bedroom. That’s not a lot of practice. Char had been doing this for years. Still, Elise felt that she was not precocious for nothing. Suddenly, everyone in the room was pogoing up and down and speeding through the lyrics as one.

“Hey,” Char said abruptly, looking over my shoulder at the thousands and thousands of songs on my computer, “do you want to DJ at Start? I mean for real, not just because I’m dealing with a Pippa crisis. You could have, like, a half-hour guest DJ slot every Thursday, and you could play whatever you wanted. Except for ‘Girls and Boys.’ Okay, fine, you could sometimes play ‘Girls and Boys’ if you really wanted to.”
(Leila, 2015: 100)

The data above showed if the owner of Start is impressed with Elise’s DJ skills and offered her a job DJing Friday nights. In order to keep up her double life and accept the job offer, Elise has to get her parents to switch custody days around. The external conflict that made Elise thought anxiously about it for a moment, she thought about how tired she had been, waking up Friday morning after only a couple hours of sleep. She thought

about how her back hurt from standing and her ears rang. But, she also thought about how exciting it had been. How powerful she had felt, knowing that she alone had the capability to make people dance, and happy. In another moment, Elise was trying her opportunity to be a DJ in Start for the first time was supported by this statement below.

I played a Cat Power song, and Char said, "This is good. It's kind of sad, but I like it." And then he played a song that I didn't recognize, and she said, "I can't believe you've never heard Big Audio Dynamite. You'll love them." And then I played a song, and he played a song, and we kept going like that for the rest of the afternoon, just playing each other music that we liked. The sun was streaming in through his curtainless windows, and his bed was soft and comfortable, and I would pinpoint this day, afterward, as one of the last times that things were as perfect as they seemed, before everything came tumbling down.
(Leila, 2015: 101)

The data above showed that beginning of Elise's career opportunity as a professional DJ, exactly she was starting her job just for fun. Elise thought that she would love to DJ at Start. It was settle, Elise only had four days until her first gig, so she better to start her practicing seriously with Char. Before starting from that, Char has offered himself to be Elise's trainer in learning DJing. In this case, Elise felt very helped and pleased because there is someone who really cares about her career. The external conflict supported her to move forward and be more confident that she was capable of living a better life.

When she agreed to DJ at Start, she forgot the one important thing, her parents. It was not that she was going to ask for their permission to walk alone down abandoned streets to DJ a warehouse dance party at one a.m. on a weeknight.

I wondered if Pippa felt about this the same way I felt about my parents' stupid rule that I couldn't stay in a house at night without an adult. As if that was going to help me. As if they knew exactly what my problem was and they were going to fix it.
(Leila, 2015: 108-109)

The data above showed that Elise thought her parents would not give her permission to be a DJ. She did not feel like that was any of their business. However, she did need permission to stay at her mom's house on Thursday night. Elise asked her mother first, since she figured her mother would be an easier sell than her dad. Elise told her mother that she wanted to spend more time with her. She knew how manipulative she is. Elise love her mother fiercely, and some days she even love spending time with her mother, but in no way did she had so powerful an urge to spend more time with her that she would request to change the custody schedule that Elise and her siblings agreed on when Elise was a kid. Elise knew that getting more quality time with her mother was not her goal. But she did not know that.

“Ms. Wu,” I said, “I appreciate your concern. But I'm fine. I had a late night and didn't get much sleep. I'm sure I'll feel better on Monday.”
“All right,” she said. “But if there's ever anything you want to talk about, you know where to find me. You're a real talent, Elise, with a bright future ahead of you, and I don't want to see you throw that away.”
(Leila, 2015: 113)

Another external conflict from the data above showed that Elise's teachers did not talk to her very often. Suddenly, Ms. Wu wanted to talk with Elise and asked about her problems. Elise just said if her dad bought her DJ equipment, her mom wanted her to be an educated member of a working democracy. Elise thought about whether she got any problems at

home. She bet she does seem exhausted. She bet she does seem less engaged. She was up all night, doing something that she really love, and so sorry. Still, she did not reserve enough energy to fully participate in this miserable, mandatory little exercise in public education.

“Then they’re perfect. You can play the Cure and your shoes will match. Come on, Elise. I might not be a famous rock star yet, but you are a famous DJ.”
(Leila, 2015: 116-117)

The data above showed that Vicky offered Elise’s outfit that should wear on stage. Previously, Elise was a girl who had a characteristic attire that was ordinary and not too stylish. At this moment, the external conflict that raised is when Elise had to change her outfit to suit her job. Vicky approved a pair of lace leggings, Elise tried on a fluffy pleated pink dress that looked like it belonged to Madonna circa 1987. While Elise announced as she emerged from the dressing room, she stuck one hand on her hip and the other in the air, meanwhile, Vicky was gazing into the distance and did not respond immediately. Vicky told if Elise looked like an extra in *Footloose*. Elise looked like everybody else, she was different with hers.

In another situation, Elise felt that Char was a great dancer, but Harry was not. Char seemed at a loss for moves, and after standing still for a moment, he just twirled Elise around once more. This moment, Elise caught Char’s eye as she spun. Char made a *come here* motion with his fingers.

When he learned away from me, I started at him for a moment, my heart thundering so fast in my chest that I thought I might throw up, or just collapse to the floor, if he weren’t still holding on to me.

*“You know, I’m not going to have s*x with you.” The words flew out of my mouth. I immediately felt myself turn bright red. You never know when to shut up.
(Leila, 2015: 133)*

The data above told that Elise's life undergoes a change because of her circle of friends which brought her to situations that were previously not her habit. Elise was invited to sleep alone with Char because Char had deep feelings for Elise at that time. Elise and Char alternated songs for the next half hour or so. Elise played some oldies, those are her dad’s favorite sort of music to play, and she wondered how her father spent a Thursday night at home without Elise. At the similar time, Char also played more eighties, and both of them took off their headphones and relaxed for a moment, leaning against the booth’s railings. Elise and Char fall silent and looked at each other for a moment; Char kissed Elise.

Elise pulled away almost instantly, as if she would receive an electric shock. Char reached out and gently removed Elise’s hand from her face, he still holding her hand and kissed her again. This kiss lasted longer than the first, and Elise did not know what to do with her lips. But, Char knew exactly what to do. Elise narrowed her eyes at Char, unable to tell if he meant that as compliment or criticism. Those moment showed the external conflict of Elise if actually it was not what she used to do before, the influences of her close friend, she turned into a young girl who was quite brave, more open, and quite wild at her age.

*Then he went to the bar to handle Pippa, and I went to the booth to handle the music, and that was the last we spoke all night.
(Leila, 2015: 184)*

The data above showed if there was an external conflict between Elise and Pippa. Both had an argument because of Char. Char likes Pippa, but Pippa did not take it too seriously. On the other hand, Char had a close relationship with Elise. Pippa felt jealous of their closeness, and made question the clarity of Elise's relationship with Char. In another point, the external conflict that made Elise had questions seemed to hover in the air between her and Pippa, while she wondered what it would be like to have a real boyfriend. Someone who could make plans with, someone who called Elise when he thought of her, and someone where Elise did not have to guess.

When Elise was done, she walked home for the first time in weeks. When she reached her mother's house, she eased open the front door into darkness and then closed it behind her as quietly as she could. She leaned back for a moment, resting her head against the door. She felt her home safe. The external conflict occurred because Elise back to her situation that made her was feeling lonely again and she had to face her problems for for the umpteenth time.

Dad kicked his guitar, and I flinched at the sudden atonal squawk as it hit the ground. "You know what, Elise?" he said. "Do what you want."
(Leila, 2015: 192)

Another external conflict happened when Elise's father was angry with her just because she did not want to tell anything about Start. He lunged to pick up his guitar and lifted it over his shoulder like he was about to smash it into something. He clapped Elise's hand to her mouth. Then

slowly, painfully, her dad laid the guitar down on the armchair and walked out of the room. Elise heard his dad's footsteps hard on the stairs to the basement. A minute later, she heard the sound, unmistakable to anyone who has heard it before, of a softball bat whacking a futon.

The data above showed that Elise indicated her courage to go against her wishes which was forbidden by her father. She maintained her principle of wanting to remain a DJ and lived her life like a child at her age who has the right to choose what she likes. She just needed permission from her parents so she could carry on with her work by their sincere support.

*Char likes you! Okay, he kind of ignored you at Start last week, and okay, you have not heard from him since then. But this situation with Pippa is delicate. He doesn't want to hurt her. Who does? You don't want to hurt Pippa either. Why would he have taught you to DJ if he didn't like you? Why would he kiss you? Because he likes you.
(Leila, 2015: 196)*

The quote above showed that Elise was pacified by Vicky because of her problems with Pippa. Vicky assured Elise that what Char did to Elise was because he really liked her more than Pippa. Whatever Char did to her was not far from the meaning that Char really wanted Elise to be his close friend. This external conflict viewed if Elise needed help from other people to calm herself who was having personal problems with her romance due to other people.

Affirmation from Vicky was complete. Two hours later, she crept of the house and walked to Start. She meant what she had said to Vicky. She meant to stay home tonight. But she wanted to see Char too much, and

she could not resist. Like Char himself once told Elise, they all wanted things that were not good for them.

*My body tensed. Part of me hoped that he might say yes. That he would say, "Yes, I love you, and that's why I'm breaking up with you...because it kills me that you don't feel the same."
(Leila, 2015: 204)*

The external conflict occurred because Char cut off Elise just because he reasoned that Elise didn't have the same feelings as Char. Because that would be it, then. The ultimate proof that she was lovable. It took Elise a minute more of standing there before she realized that she would be dismissed. Before she realized that a relationship can end just like that. Elise did not know why she bothered to act like everything was okay. She thought that boyfriends are for pretty girls, normal girls, girls who knew what they were doing. Elise spoke to herself if nobody likes her, and she deserved it. She felt very hopeless and lamented her new problem about her relationship with a man.

I had thought I'd never be able to explain what Start was to anyone, but my response actually came out simply. "It's called Start," I said. "It's the greatest underground dance party in the world." Sally's forehead creased. "Why are we here?" "Um." I tugged down my skirt. I didn't want to explain about Char, not now, so I went with the easier explanation. "Because I DJ here." (Leila, 2015: 223)

Starting from Elise's problems with Pippa, Char, and her parents, Chava, and Sally reassured Elise that she has those who would always help and accompany her. Chava and Sally actually had read the diary that had been written by Elise. They realized, she was not alone, she was loved by her two friends who never avoided and cornered her when she faced many problems. The external conflict occurred when Elise's best friends organized an underground dance party at their school. This aims to calm Elise and she could showcase her talent as a DJ at school. This may seem unusual, but the two friends wanted other people to know that Elise could be relied on.

"Around ten o'clock tonight," Dad said, "I received a panicked phone call from a nice-sounding girl named Amelia Kindl. She said that she didn't know you very well, but that she had read something online that concerned her. She directed me to a blog, saying she didn't know if it was serious or not, but she was worried. I thanked her and went to the Web site address she'd given me. This is what I found." He read aloud. "June seventeen. Goodbye. xoxo Elise Dembowski. "' "Oh my God," I whispered. "What do you think I did?" Dad asked me. "You got worried?" I asked. (Leila, 2015: 228)

At this moment, it turned out that Elise's father had also read the diary she had written all this time. Her father was quite curious about the problems experienced by his daughter, so there were several problems from her friendships and parents which turned out to be very psychological

for her. Her parents met each other at Elise's father's house to discuss the diary so far. The external conflict emerged and made Elise felt very down, sad, and regretful. However, on the other hand there were many good things that have been revealed because of Elise's complaints written in her web diary have been known by those closest. This moment made her and others finally found out what Elise was hiding.

*“So can I stop being grounded?” I asked.
Mom laughed lightly as she paused at a stop sign. “No matter how much you’ve seen the error of your ways, you really hurt your sister. And you really hurt this family. I can’t let you off the hook so easily. It wouldn’t be fair. You can’t be ungrounded, but here’s what you can do: you can come home.”
(Leila, 2015: 245)*

The data above showed that Elise’s mom told her if anything she what she was facing, Elise could be told directly to them without any fear. Elise's mother has reconciled with her and allowed Elise to continue her career as a DJ. The external conflict made Elise calmer in living her dreams with full support from her parents. She became more open about any problems that are experienced to those closest to her. This moment made Elise begin to find peace in living her life ahead. The other case, it had been just over a week since Char and Elise had last spoken. Since he had told her he did not want to see her anymore. A week was not very much time, weeks often went by where nothing much happened at all.

But so much had changed in Elise past week. Even Char, here in the fluorescent lights, with his tomato sauce-stained apron did not look quite at the same for Elise. And while a week ago, she was losing Char cut her to the bone, she saw him and just felt sad. Elise was sad that Char was

never going to be the person she hoped he would be. But, Elise was never going to be the person Char hoped she would be either. Elise thought that she was just fine with that.

I stared at my computer screen for a long moment, and I smiled. Then I closed my laptop and got ready for Start. (Leila, 2015: 262)

The data above showed Elise has received a lot of support to continue her career as a DJ. The external conflict that occurred made her more enthusiastic in her career and began to forget all the problems that had occurred. It was all laid out for Elise across the internet. It was a simple portrait a person, like a million other people, and she felt the magic of Char float off into the air, as if she would down on a pile of dust. After Elise had learned all she supposed it was because old habits die hard. In other case, *Elise Dembowski suicide* had fallen down on the list. She came up when she typed in her own name was *Elise Dembowski DJ*. Elise's life goes with positive things that began to accompany her in living life and becoming a stronger and more confident person.

"I'm proud of you, baby," Dad murmured. "Go out there and knock 'em dead."
"Thanks, Dad," I said. "Now would you please sit over by the bar and act like you don't know me all night?"
He nodded. "You got it."
I headed over to the DJ booth and started setting up. Char had always taken care of this part before, so I went slowly, checking and double-checking to make sure that everything was plugged in correctly. (Leila, 2015: 264)

The data above showed that Elise dad had come to her gigs over the years. She was so glad that her dad understood what it meant to fall in love with music, glad that she had her own father. Elise was different right now, she was shine up who she is. She fumbled with the computer, the

mixer, the wires, everything, trying to figure out what had gone wrong. The external conflict created her much better. She could not find the problem. She was reminded by Char's statement that Elise was too young, too inexperienced, and of course she had screwed this up. Char was not here, there was nobody to rescue her from silence.

Finally, Elise caught her breath, and smiled that her party raged on. She thought if it was so easy to change herself, but exactly it was not. Things did not stay the same forever, couches are replaced, boys left, Elise discover a song, and anybody became forever scarred. The external conflict showed if each of Elise's moments change and her true self spinning, shifting positions, but always at last it returns to her.

2. Internal Conflict

Inner conflict is the conflict people experience with themselves.

The inner conflict between Elise and herself begin when she asked herself if the right day would be for him to die. She felt too hopeless, many thoughts about her life that were increasingly clueless, she did not have friends, and her feelings always lead her in a negative direction. The conflict was caused by she could not express any feelings she felt.

I had considered suicide before, but it seemed so played out, so classic angsty teen crying out for attention, that I had never done anything about it. Today, I was going to do something about it.
(Leila, 2015: 22)

Elise has had a death wish to decide in the middle of a totally average school day that her life has gone on for long enough. But, she wanted everyone know that it was not because she had to pick up other people's trash if she decided her life was not worth living anymore. The inner conflict experienced by the main character in the data above is caused by her anxiety was interfering with her life and she felt too unstable over for many decisions she made.

The desire to end her life was supported by the statement if it turns out that she had been lying, she had not thought she was lying but she was. When she said she wanted to die, she was not a teen cliché, she was not doing this for attention.

That's what I discovered about myself on the first day of my sophomore year of high school: I did not really want to die. I never had. All I ever wanted was attention.
(Leila, 2015: 22)

From the quote above, it can be seen that she felt very unstable and hopeless. In that case, she did it because she really just needed attention.

From the all her conflicts from herself, Elise always expressed what she felt through her diary entitled 'Elise Dembowski's Super-Secret Diary'. Through those things, Elise has a hard time opening up with people around her.

May 6: I hate my life and I just want to die. Nobody likes me, and I deserve it. Why WOULD anyone ever want to be friends with me? I'm ugly and boring and stuck up. I wish I could kill myself, but ever since the last time I tried, my parents keep our medicine cabinet locked up and they hide our knives. I hate my parents...why won't they just let me die? I'd be doing them a favor. xoxo Elise Dembowski

May 1: just think of all the attention I would get if I killed myself. I bet they would have a school assembly about me and people would have to say nice things about me, even if they didn't mean them. Maybe the paper would even run a feature on me! xoxo Elise Dembowski

April 27: confession time: no boy has EVER kissed me. Actually I guess that's not a surprising confession since I am so awkward and gross. I know that I will be alone for the rest of my life, so I just hope that the rest of my life is short. xoxo Elise Dembowski

*April 21: today I made a list of everyone who I hate. My name is at the top of the list, obviously, Amelia Kindl is second. If only she hadn't turned me in that first time I tried to commit suicide. Then I could just be dead right now and wouldn't have to keep living my pathetic worthless life. But no. I told her, and she betrayed me, she puts on this 'nice little girl' act, but it's just an act. I won't ever forgive her. xoxo Elise Dembowski
(Leila, 2015:138-139)*

As time went on, she started exploring her talent and trying the new things like music and DJing. On the one hand, conflict against her arises because of a conflict between what she thought. Elise began to be curious, she liked as a DJ life and music, her desire to try to learn more about DJ music and she could become a popular DJ in the future.

"I know the Smiths," I snapped, because lord knows you can launch any kind of criticism at me, lord knows I've heard it all before, but don't you dare doubt my musical knowledge. There's not much I can do right, just this one thing, but you cannot take this one thing from me. "I love the Smiths," I went on. "I just don't know a Smiths song called 'Char'". (Leila, 2015:62)

The data above showed that Char asked to Elise how deep she know about music, and actually Elise know much about music. In fact, there is no The Smith's song called "Char". But, in this situation, Elise bewitched with Char that introduced himself as if the Smith song. In other case, Elise tried to explain herself to Char that she has some DJ experience to convince others to believe that she was capable. Char is someone who introduced Elise about DJing and made Elise start to like new things.

*"I've been DJing at Start for a year and a half now. I'm precocious," he confided.
"Oh, me, too."
(Leila, 2015:66)*

Elise began to open up a new environment where she began to show her talent. The inner conflicts experienced Elise began to dare in explaining what she liked and she began to start DJing. She began to feel that what she loves and is engaged in should be known by others. She wanted to vent her problems through the things she aspired from music and DJ.

*Char placed his hands on my shoulders and looked into my eyes. "You won't screw up. I believe in you."
Then he hopped down from the booth, linked hands with Pippa, and ran out of the room with her. It was just me, standing alone, overlooking the party.
(Leila, 2015:68)*

Char convinces Elise not to be worry about the bad things that won't necessarily happen. He was given confidence by Elise that she was better than what she was fretting about. But, Elise though that anyone who said *I believe in you* obviously did not know her very well. This moment, the Primal Scream song was nearing its end. Elise could hear the music beginning to fade out, she could see on char's computer program that only

twenty seconds remained. She took a deep breath, and then she shoved the slider over, as fast and as far as it would go. Fortunately, the response from the crowd was instantaneous. Everyone in the room screamed as one. People raised their hands and their drinks. Elise was really excited because she had just made a hundred people dance, scream, and happy. She was using her own power, had made people happy.

Sometimes you just have those days where everything goes wrong. But, sometimes, and totally unexpectedly, something can go right. (Leila, 2015:89)

The data above showed that Elise was at her feeling where she had started to feel calm and secure. She felt able to make peace with himself, she could open up to others, although sometimes her feelings change uncontrollably due to circumstances that sometimes came back to her.

In another case, when Elise decided to continue her career as a DJ, but on the other hand she thought that her parents actually did not agree with what she chose. It is not that she was going to ask for their permission to walk alone down abandoned streets to DJ a warehouse dance party at one a.m on a weeknight.

My parents separated when I was four years old, and Mom blames the dissolution of their marriage entirely on Dad. At her lake house last summer, I guess she felt that I was now old enough to understand what went wrong between them -- which is reprehensible, by the way. You are never old enough to hear details about your parents' marital problems. (Leila, 2015:104)

Elise did not feel like that was any of her parents business. However, she did need permission to stay at her mom's house on Thursday night, and not just a Thursday night, but every Thursday night. Elise concluded it just because the thing about her mother and fairness. Her

mother really wanted to be fair to everybody, but if she could not be fair to one person, she wanted that person to be Elise's father. Then, her mother exactly did not agree if Elise wanted to be a DJ just because she forbidden if Elise as musician, or fell for a music man because her mother though if it only made Elise in heartbreak.

In another point, actually Elise is a girl who has high ambitions. Whatever she wants, she must be able to achieve and make it come true. Even though there are many trials that prevent her from reaching it, she still has to win it.

When we had a gardening section in fifth grade science class, I wanted to be the best gardener. When I learned how to do embroidery at day camp, I wanted to be the best at embroidering. And I realized, during my second time playing music at Start, that I didn't just want to be a DJ. I wanted to be the best DJ. (Leila, 2015:106-107)

The inner conflict in this moment created Elise as a girl who must be ambitious and stubborn. Many problems she has to face as well as some obstacles that made what she wanted is enough to make her overthinking. Elise though that there are many people who want to win at whatever they do, even if the things they do are not the sort of things one wins at. Elise is one of those people. She decided to learn many more as a DJ, whatever she must also be able to realize her desire to be the best DJ. She would do it in order to build her dreams came true and showed to everyone that she is the best DJ among other DJs.

Another inner conflict occurred while Elise was getting dinner with her dad, they watched an action movie on the living room couch together. Elise seemed quieter than usual just because her dad did not comment

anything. As usual, she did not want to talk with her dad or anyone else. Elise was confused about what to do and to whom to express what she was thinking.

After my father went to bed, I went to my room. I brushed my teeth and washed my face and tried to fall asleep. This should have been easy, since I had gotten so little sleep the night before. But it wasn't. I lay in bed and watched the changing pattern of lights on my ceiling as cars drove by. Why is it always like this? my brain kept repeating. Why are you always like this? I got up, opened my laptop, and went back to Elise Dembowski's online journal. I didn't want to. I did it anyway. (Leila, 2015:144)

From the data above, the inner conflict from Elise who got her overthinking because she could not express her feelings and thoughts to others like usual. She always wrote down whatever she felt through her personal diary. As she sat alone at her desk in the dark, she thought about suicide. Sometimes, she did that, thought about suicide, though not in an active way. It was a comforting thing to have with somebody, so she could rub her fingers over it, reassure herself that it was there if she needed it. Sometimes, she felt very unstable, she did not want to try to kill herself, did not want the blood and the hysterical parents and the guilt, any of it. But, in another case Elise liked the idea of simply not having to be her situation anymore, not having to deal with her life. She thought, if she death could be just an extended vacation.

When she thought about suicide, she thought about Start, she thought about Char and another her friends, Vicky, Pippa, and Mel. She thought about all the songs she had left to discover and all the songs she had left to play. After a while, she looked around at the darkened apartment

complexes and she also realized, she knew where she was, she had been here before.

*“Personally, I prefer DJ Elise,” he said, touching his nose to mine.
(Leila, 2015:148)*

The moment above showed when Elise began to open up again, calming herself from the bad things she usually thought that made her fall into her negative thoughts. The statement above explained that Elise began to want in offering her stage name as a DJ. She had already begun to convince herself with great confidence that this prescribed stage name would lead her to be come true.

On the other side, she began to realize that her trusty friends who were considered the real friends was Chava and Sally. They were school mate from her past until at this point, they were always supported and strengthen Elise even in difficult situations.

*And it was, actually. That was the surprising thing of it. I'd assumed Sally and Chava had some malicious or at least self-serving reason for 'encouraging' Russel to ask me out, because in my experience, when my classmates acted like they were trying to help me, they were actually just trying to help themselves. But all my DJing had taught me something about reading a crowd. And when I read Sally and Chava right now, all I saw in them was exactly what they claimed: they wanted me to be happy.
(Leila, 2015:175)*

From the data above, Elise felt so weird about the situation around her friendship. But, being friend with Vicky had made her realize that some people were just like that. Some people were nice to her, simply because they just liked you. No matter how pure her friends' motivates were, they were not getting Elise into any non-mandatory school event. The inner conflict of this situation illustrated that Elise began to realize that the

meaning of a loyal friendship is not seen from anyone who is always good just because there is a desire behind it. But she realized that her true friends were those who were still standing beside her, even though Elise hadn't told anything, but those who always really cared about it.

*June 17: tonight is the night, I don't want to do this anymore. I give up. Googbye. xoxo elise dembowski
(Leila, 2015:220)*

In this situation, Elise experienced many more problems that occur because her relationship with Char was over, and fights with her parents about many things that were not according to her expectations. As a result, Elise is always carried away by negative thoughts to commit suicide again. In a way, Fake Elise knew what she was talking about. She was giving up, but sometimes she had to give up something she was to get to who she wanted to be. Elise felt that it was easy, she had done it before, just to go for walks.

Being officially grounded did not make it any harder to slip out her first floor window and jump to the ground. Psychologically, she was always annoyed about the things that bothered her. She was keeping head down, she ran through the pounding rain to the street corner. However, Chava and Sally were already waiting for Elise, headlights cutting through the downpour, and picked her up when she was at her worst.

*But that wasn't what I wanted. It never had been. Leave those dreams to Sally and Chava. I hadn't wanted popularity; I had only wanted friends.
(Leila, 2015:235)*

Once again, Elise felt her instability because she thought that all she needed was a sincere friend, not popularity. She thought that everyone

think if she would be happy to have the popular kids sitting with her, like this could be it. The moment when her fortune would change. Next stop is homecoming queen, student council president, and juggling three boyfriends at once. She was denied and she did not need them. She just wanted peace of mind with people in an environment who were safe and affected her so well.

The above facts are supported by the quote below regarding the positive influence of her environment when Elise chose to continue her career as a DJ. The inner conflict that started to shape Elise into a more confident, open, happy, and proud person.

*It felt different, DJing a party that was all my own. The whole success of the night rested on me. If I messed up, I didn't have Char there to save me. But there was something about it that I liked, too. Because if the night was a success, I didn't have Char there to take the credit. That was all mine.
(Leila, 2015:266)*

She felt more confident, and her dream of becoming a DJ was achieved. Elise hoped in carrying out her profession, she was not only lived it but she also received full support from the people around her, especially her parents. Elise's performance was very successful in the underground party, and she proved her talent that could be recognized by many.

*I blushed and rolled my eyes, but the applause somehow grew even louder as all eyes and cameras turned to me.
"We love you, Elise!" Vicky called.
The crowd picked up the cry. "We love you, Elise! We love you!"
(Leila, 2015:271)*

In the end, Elise felt that many people loved her, and she thought that she could have many friends during the ups and downs of her life's

problems. This moment where Elise performed, she let this went on for another few second before she started up the turntables again and pressed play on the Pulp song. There was a collective shriek of excitement, and then the room exploded back into motion. Elise looked out over the crowd and breathed in deeply. She thought that all this was hers.

B. Elise's way to overcome her conflicts

In Leila Sales' novel *This Song Will Save Your Life*, the protagonist, Elise Dembowski, embarks on a journey of self-discovery and personal growth, overcoming internal conflicts that hinder her sense of identity and belonging. By applying a structuralist approach to the analysis of the novel, we can delve into the underlying structures and systems that shape Elise's transformation. Structuralism provides a framework to explore the intricate relationships between characters, themes, and narrative elements, enabling us to unravel the conflicts faced by Elise and examine how she navigates and triumphs over them. Through an exploration of language and sign systems, binary oppositions, and narrative structures, this essay aims to illuminate Elise's path towards resolution and self-acceptance, showcasing the power of structuralist analysis in unraveling the complexities of her journey.

1. How Elise's overcome her external conflict

Applying a structuralist approach to the analysis of *This Song Will Save Your Life*, we can explore how Elise overcomes her external conflicts within the broader narrative context. Here are some ways in which Elise triumphs over her external conflicts using a structuralist lens.

Challenging Social Structures. Elise confronts and challenges the social structures and hierarchies that perpetuate exclusion and judgment within her high school environment. Through her involvement in the music scene and her DJing skills, Elise disrupts the traditional power dynamics and establishes her own platform for self-expression. By defying societal norms and expectations, she challenges the existing social structure and creates space for alternative forms of identity and acceptance.

Disrupting Binary Oppositions. Elise's journey involves breaking free from binary oppositions such as popularity/unpopularity, acceptance/rejection, and conformity/non-conformity. Instead of being defined by these rigid dichotomies, she embraces her own unique identity and blurs the boundaries between these opposing forces. Through her music and her genuine connections with others, Elise creates a space where these binary oppositions lose their power, allowing for a more inclusive and accepting environment.

Redefining Narratives. Elise redefines her own narrative by challenging the labels and stereotypes imposed upon her. Instead of succumbing to the narratives assigned to her, she takes control of her own story and reshapes it according to her own terms. Through her DJing and the support of her friends, Elise showcases her talents, passions, and strengths, ultimately rewriting the narrative that once confined her.

Language and Sign Systems. Elise's use of language and sign systems, particularly through her music and DJing, becomes a powerful tool for overcoming external conflicts. By communicating her emotions and experiences through music, she challenges societal norms and connects with others on a deeper level. The language she employs through her music transcends conventional communication, allowing her to overcome external conflicts and foster a sense of understanding and connection.

Creating Authentic Connections. Elise forms genuine connections with individuals who accept and appreciate her for who she truly is. Through her involvement in the music scene, she finds a community that embraces diversity and celebrates individuality. These authentic connections provide Elise with the support and validation she needs to navigate and overcome external conflicts, offering a sense of belonging and acceptance.

Through the lens of structuralism, we can observe how Elise challenges and subverts the external conflicts present in her social environment. By challenging social structures, disrupting binary oppositions, redefining narratives, utilizing language and sign systems, and forming authentic connections, Elise transforms her external conflicts into opportunities for growth, acceptance, and self-expression.

2. How Elise's overcome her internal conflict

Applying a structuralist approach to the analysis of *This Song Will Save Your Life*, we can explore how Elise overcomes her internal conflicts within the framework of the narrative. Here are some ways in which Elise triumphs over her internal conflicts using a structuralist lens:

Language and Sign Systems. Elise's internal conflict revolves around her struggle for self-acceptance and finding her identity. Through language and sign systems, such as the lyrics of the songs she listens to and the music she creates, Elise explores and expresses her emotions, thoughts, and desires. By engaging with these sign systems, Elise gains a deeper understanding of herself and begins to confront her internal conflicts, ultimately moving towards self-acceptance and personal growth.

Binary Oppositions. Elise grapples with binary oppositions such as introversion/extroversion, acceptance/rejection, and conformity/non-conformity.

Instead of being confined by these opposing forces, she navigates the complexities between them and seeks a balance that aligns with her true self. By transcending the limitations of binary oppositions, Elise overcomes her internal conflicts and embraces her individuality, finding harmony within herself.

Narrative Structures. Elise's journey of self-discovery follows a narrative structure that allows her to confront and overcome her internal conflicts. The plot progression, character development, and thematic elements of the novel contribute to Elise's growth and resolution.

As the narrative unfolds, Elise confronts her fears, challenges societal expectations, and learns to embrace her true identity, ultimately overcoming her internal conflicts. **Transformation and Growth.** Through her experiences, interactions, and self-reflection, Elise undergoes a process of transformation and personal growth. She confronts her insecurities, learns from her mistakes, and embraces her passions and talents. By embracing her true self and pursuing her passions, Elise overcomes her internal conflicts and emerges as a more confident and self-assured individual.

Relationships and Connections. Elise's relationships and connections with others play a significant role in her journey of overcoming internal conflicts. Through genuine connections with supportive individuals, such as her friends and mentors, she finds the strength and encouragement to confront her internal struggles. These relationships provide her with a sense of belonging, validation, and acceptance, which contribute to her personal growth and resolution of internal conflicts.

By employing a structuralist approach, we can observe how Elise navigates the complexities of her internal conflicts. Through language and sign systems, transcending binary oppositions, narrative structures, personal transformation, and the support of meaningful relationships,

Elise overcomes her internal conflicts and embarks on a path towards self-acceptance, self-discovery, and personal growth.

Through a structuralist analysis of Elise's internal and external conflict resolution in *This Song Will Save Your Life*, it becomes evident that language and expression, the challenging of binary oppositions, narrative structures, personal transformation, and meaningful relationships play pivotal roles. Elise's engagement with language and sign systems enables her to explore her emotions and express her true self, while transcending binary oppositions allows her to navigate societal expectations and embrace her individuality. The narrative structure propels her growth, as she confronts fears and learns from her experiences, ultimately transforming into a more confident individual. Additionally, the support of genuine connections provides her with acceptance and strength. Collectively, these elements illuminate Elise's journey towards self-acceptance, self-discovery, and personal growth, showcasing the transformative power of a structuralist approach.

CHAPTER V

CONCLUSION AND SUGGESTIONS

In this chapter, the researcher presented conclusion and suggestion of the whole research.

A. Conclusion

Based on the research, the researcher conclude that *This Song Will Save Your Life* by Leila Sales is a poignant and insightful novel that explores the themes of identity, belonging, friendship, and self-discovery. Through the story of the protagonist, Elise, the novel portrays the challenges and complexities of adolescence and the importance of finding a supportive community that accepts and embraces one's individuality. Elise's journey of self-discovery, as she navigates her relationships, explores her identity, and finds her place in the world, is a compelling and relatable story that resonates with readers of all ages.

The novel also highlights the power of music as a form of self-expression and connection, and it encourages readers to pursue their passions and embrace their unique strengths and talents. The characters in the novel are well-developed and relatable, and the writing is engaging and emotionally resonant. In conclusion, *This Song Will Save Your Life* is a beautifully written novel that captures the complexities of adolescence and the universal desire for connection and self-discovery. It is a thought-provoking and inspiring book that leaves a lasting impression on its readers.

B. Suggestions

Based on the review of the previous chapters and the results of the intrinsic elements and conflict analysis on Leila's novel entitled *This Song Will Save Your Life*, the suggestions should be used as lessons for the literary reading community. Besides, for young writers, they should be able to make *This Song Will Save Your Life* as a reference in producing novels. The depiction of the plot and the conflicts contained in this novel is a special feature, so that it can be applied as an example for subsequent writers. The results of this study are expected to be used as a reference for the future research development which will examine the novel *This Song Will Save Your Life* by Leila Sales.

BIBLIOGRAPHY

- Abrams, M. H. (1999). *A Glossary of Literary Terms*. Australia, Canada, Mexico, Singapore, and United Kingdom States: Heinle.
- Agustina, W., Simaibang, B., & Mulyadi, M. (2022). Moral Values and Intrinsic Elements in Crazy Rich Asians Novel. *Journal of English Study Program*, 5(2), 187-194.
- Aisyah, N., & Sosronegoro, E. (2017). Harry Potter's Characteristics Influence towards the Conflict of J.K. Rowling's Harry Potter and the Chamber of Secrets. *Thesis*
- Andari, N. W. Y. (2019). Intrinsic Elements and Moral Value in Novel Tarian Bumi Karya Oka Rusmi (2007). *RETRORIKA: Jurnal Ilmu Bahasa*, 5(1), 40-44.
- Barthes, R. (1972). *Mythologies*. Vintage.
- Bessler, C. E. (1999). *Literary Criticism: An Introduction to Theory and Practice (2nd Ed)*. New Jersey: Prentice-Hall, Inc.
- Biddle, A. W. (1989). *Reading, Writing, and the Study of Literature*. New York: Random House.
- Castle, Gregory. (2013). *The Literary Theory Handbook*. UK: John Wiley & Sons, Ltd.
- Culler, J. (2006). Ferdinand de Saussure. In V. B. Leitch (Ed.), *The Norton Anthology of Theory and Criticism* (2nd ed., pp. 19-37). Oxford University Press.
- Hamalian, L., & F. R. Karl (Eds). (1978). *Shape of Fiction; British and American Short Stories*. London: Paperback.
- Hawkins, T. (2003). *Structuralism and Semiotic*. New York: Routledge.
- Kennedy, X. J. D., Gioia, Dana. (1991). *Literature: An introduction to fiction, poetry, drama, and writing (6th ed.)*. New York: HarperCollins.
- Kenney, William Patrick. *How to Analyze Fiction*. Monarch Press, 1966.
- Khairul, R. R. F. (2021). The Analysis of Cyrus Smith as A Hero in Jules Verne's The Mysterious Island. *Thesis*. University of Maulana Malik Ibrahim Malang.
- Kinnier, R.T., & Kernes, J.L. (Eds.). (2000). *Morality, Moral Behavior and Moral Development*. New York: John Wiley.
- Konstan, D. (1997). *Friendship in the Classical World: Key Themes in Ancient History*. Cambridge: Cambridge University Press.
- Krippendorff, K. H. (2004). *Content Analysis: An Introduction to Its Methodology (2nd Ed)*. California: Sage Publication, Inc.
- Latifah, M. (2022). Irony in Jonathan Stroud's The Amulet of Samarkand. *Thesis*. University of Maulana Malik Ibrahim Malang.
- Leitch, V. B. (Ed.). (2001). *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company.
- Lukens, R. J. (1999). *A Critical Handbook of Children Literature (6th Ed)*. Ohio: Addison-Wesley Education Publisher.
- Lynch-Brown, C., & C. M. Tomlinson. (1999). *Essential of Children Literature (3rd Ed)*. New York: Allyn and Bacon Company.

- McClinton-Temple, J. (2011). *Encyclopedia of Themes in Literature*. New York: Facts on File, Inc.
- Michael., Davis., & Andrew, S. (eds.). (2001). *Conflict of Interest in the Professions*. University of Oxford Press.
- Novida, N., Tahrin, T., & Sari, A. P. (2016). Moral Values and Intrinsic Elements Depicted in The Novel entitled *Black Notice* by Patricia Cornwell. *Jurnal Penelitian Guru Indonesia*, 1(2), 713-717.
- Pantic, Natasa. (2006). *Moral Education through Literature*. University of Edinburg. ISSN 0579-6431.
- Pierre, L. (1984). *Literature, Structure, and Sense*. London: Harcourt Brace Javanovich.
- Stanton, R. (1965). *An Introduction to Fiction*. New York: Holt, Reinheart and Winston, Inc.
- Swiden, P. (1997). *The English Novel of History and Society*. London: Macmillan Press Ltd.
- Thamarana, S. (2015). Role of Multimedia Resources in Teaching and Learning of English Language. *3rd Annual International Conference by English Language Teachers' Association of India (ELTAI) TIRUPATI CHAPTER*.
- Wati, B. S. E. M. A. (2019). Woman Qualities in John Steinbeck's *The Pearl*. *Thesis*. Catholic University of Widya Mandala Madiun.
- Wellek, R., & A. Warren. (1956). *Theory of Literature*. New York: Hart, Course, and Company.
- Wibawa, S. (2013). *Moral Philosophy in Serat Centhini: Its Contribution for Character Education in Indonesia*. Yogyakarta: Yogyakarta Estate University.

CURRICULUM VITAE



Zumagus Isya was born in Blitar on October 26, 1997. He graduated from SMKN 1 Nglegok in 2015. During his study at the senior high school, He actively participated in IPNU as coordinator of the literary and cultural development section. He was also the chief of the choir extracurricular and represented the Talun district. He started his higher education in 2017 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and Finished in 2023. During his study at the University, he joined Sabbat (*Sanggar Baca Bawah Tanah*).