

**CHARACTERS' SOCIAL CONFLICT IN ANTHONY
BURGESS' *THE WANTING SEED***

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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**CHARACTERS' SOCIAL CONFLICT IN ANTHONY
BURGESS' *THE WANTING SEED***

THESIS

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

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2023

STATEMENT OF ACADEMIC INTEGRITY

I state that the thesis entitled “**Characters’ Social Conflict in Anthony Burgess’ *The Wanting Seed***” 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, 18 August 2023

The researcher



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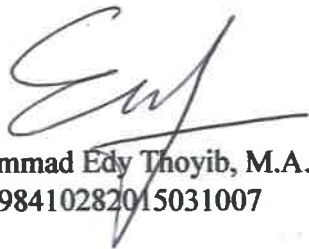
APPROVAL SHEET

This to certify that Amilia Septiani's thesis entitled **Characters' Social Conflict in Anthony Burgess' *The Wanting Seed*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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MOTTO

“Fighting has been enjoined upon you while it is hateful to you. But perhaps you hate a thing and it is good for you; and perhaps you love a thing and it is bad for you. And Allah Knows, while you know not.” (Q.S. Al Baqarah: 216)

"For good ideas and true innovation, you need human interaction, conflict, argument, debate." *Margaret Heffernan*

DEDICATION

This thesis is proudly presented to:

My parents who are always by my side in good and bad times and always pray for me in every situation.

My two sisters Lina Maratul Fadilah and Almira Dyah Ayu Lestari who always spread happiness in my life.

My friends from UIN Maulana Malik Ibrahim Malang who accompanied me during my studies.

My big family who has given me prayers and support so that I can finish this lecture.

My online friends, wherever they are who always encourage me to studying and living this life.

Thank you to everyone who provided me with moral support, assistance, and encouragement so that I can finish this study smoothly.

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I would also like to thank all my friends from UIN Maulana Malik Ibrahim Malang, especially from the Department of English Literature, who have provided moral support, assistance, and encouragement so that I can finish this study well.

The researcher realizes that this thesis is far from perfect. Therefore, the researcher expect constructive criticism and suggestions for the perfection of this thesis.

Malang, 3 August 2023
The researcher,

Amilia Septiani

ABSTRACT

Septiani, Amilia (2023) *Characters' Social Conflict in Anthony Burgess' The Wanting Seed*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Key words: Anthony Burgess, social conflict, The Wanting Seed

Social conflict is a natural part of human existence, stemming from our inherent social nature and the inevitable clashes resulting from our interactions. Rooted in contradictions, differences, and competition of interests, social conflict permeates every layer of human society. It manifests among individuals, within groups, and across broader social environments. In literary works, authors often portray social conflicts, one of which is depicted in the novel *The Wanting Seed* by Anthony Burgess. This research aims to identify the types of social conflicts and the factors of social conflicts in *The Wanting Seed* novel. This research adopts literary criticism and utilizes *The Wanting Seed* as the data source. The theoretical framework employed in this study is Lewis Coser's social conflict theory. The findings of this research are as follows: (1) three types of social conflicts are identified in *The Wanting Seed* novel, namely conflict involving social position, conflict of interest, and conflict of roles. Conflicts involving social position in the novel, all experienced by Tristram in his interactions with other characters within the realms of profession and family. Conflicts of interest in the novel occur due to differences in interests, goals, desires, perspectives, and when someone uses their power for personal desires or interests. Conflicts of role in the novel occur when characters in the novel have two conflicting roles. (2) There are three factors causing social conflicts identified in *The Wanting Seed* novel: violence, relation, and condition. There is no social conflict in the novel *The Wanting Seed* which is caused by immolation. The novel vividly portrays how these factors interact and lead to conflicts among its characters. It delves into the complexities of human behavior and societal tensions within a world grappling with overpopulation and government control.

مستخلص البحث

سيبتاني، أميليا (2023) الصراع الاجتماعي بين الشخصيات في رواية أنتوني بيرجيس "The Wanting Seed". رسالة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة إسلامية الحكومية مولانا مالك إبراهيم مالانج. المرشد: محمد إيدي طيب، ماجستير.

كلمات رئيسية: الصراع الاجتماعي، *The Wanting Seed*, Anthony Burgess

الصراع الاجتماعي هو جزء طبيعي من وجود الإنسان، نابع من طبيعتنا الاجتماعية الكامنة والتصادمات الحتمية الناتجة عن تفاعلاتنا. ينبثق هذا الصراع من التناقضات والاختلافات والمنافسة في المصالح، ويتخلل كل طبقة من طبقات المجتمع البشري. يظهر بين الأفراد وداخل الجماعات وعبر البيئات الاجتماعية الأوسع. في الأعمال الأدبية، غالباً ما يصور الكتاب الصراعات الاجتماعية، واحدة منها موجودة في رواية "The Wanting Seed" لأنتوني بيرجيس. يهدف هذا البحث إلى تحديد أنواع الصراعات الاجتماعية وعوامل الصراعات الاجتماعية في رواية "The Wanting Seed". يعتمد البحث على النقد الأدبي ويستخدم رواية "The Wanting Seed" كمصدر للبيانات. الإطار النظري المستخدم في هذه الدراسة هو نظرية الصراع الاجتماعي لـ لويس كوزر. نتائج هذا البحث كالتالي: (١) تم التعرف على ثلاثة أنواع من الصراعات الاجتماعية في رواية "The Wanting Seed"، وهي صراع الموقف الاجتماعي، وصراع المصلحة، وصراع الأدوار. صراعات الموقف الاجتماعي في الرواية، تجربها جميعها تريستام في تفاعلاته مع شخصيات أخرى ضمن مجالات المهنة والأسرة. صراعات المصلحة في الرواية تحدث بسبب اختلاف المصالح والأهداف والرغبات والمنظورات، وعندما يستخدم شخص ما سلطته لتحقيق مصالحه الشخصية. صراعات الأدوار في الرواية تحدث عندما يكون لدى شخصيات في الرواية دورين متعارضين. (٢) تم التعرف على ثلاثة عوامل تسبب الصراعات الاجتماعية في رواية "The Wanting Seed"، وهي العلاقة، والعنف، والظروف. لا توجد نزاعات اجتماعية في الرواية ناتجة عن عامل التضحية. تصور الرواية بوضوح كيفية تفاعل هذه العوامل وكيف تؤدي إلى الصراعات بين شخصياتها. إنها تتناول تعقيدات السلوك البشري والتوترات الاجتماعية داخل عالم يكافح مع مشكلة الزيادة السكانية والسيطرة الحكومية.

ABSTRAK

Septiani, Amilia (2023) *Konflik Sosial yang Dialami Karakter-Karakter pada Novel The Wanting Seed karya Anthony Burgess*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata Kunci: Anthony Burgess, konflik sosial, The Wanting Seed

Konflik sosial adalah bagian alami dari keberadaan manusia, yang berasal dari sifat sosial yang melekat pada diri kita dan bentrokan yang tidak terhindarkan akibat interaksi kita. Berakar pada kontradiksi, perbedaan, dan persaingan kepentingan, konflik sosial merasuki setiap lapisan masyarakat manusia. Hal ini terwujud di antara individu, dalam kelompok, dan di lingkungan sosial yang lebih luas. Dalam karya sastra, penulis biasanya juga menggambarkan konflik sosial dalam karyanya, salah satunya yaitu novel yang berjudul *The Wanting Seed* karya Anthony Burgess. Penelitian ini bertujuan untuk mengetahui tipe-tipe konflik sosial dan faktor-faktor penyebab konflik sosial dalam novel *The Wanting Seed*. Penelitian ini termasuk kritik sastra dengan menggunakan novel *The Wanting Seed* sebagai sumber data. Teori yang digunakan dalam penelitian ini adalah teori konflik sosial Lewis Coser. Hasil penelitian ini yaitu (1) ada tiga jenis konflik sosial yang teridentifikasi dalam novel *The Wanting Seed*, yaitu konflik yang melibatkan kedudukan sosial, konflik kepentingan, dan konflik peran. Konflik yang melibatkan kedudukan sosial dalam novel, semuanya dialami Tristram dalam interaksinya dengan tokoh lain dalam ranah profesi dan keluarga. Konflik kepentingan dalam novel terjadi karena perbedaan kepentingan, tujuan, keinginan, cara pandang, dan ketika seseorang menggunakan kekuasaannya untuk keinginan atau kepentingan pribadi. Konflik peran dalam novel terjadi ketika tokoh-tokoh dalam novel mempunyai dua peran yang saling bertentangan. (2) Ditemukan ada tiga faktor yang menyebabkan konflik sosial dalam novel *The Wanting Seed* yaitu hubungan, kekerasan, dan kondisi. Tidak ada konflik sosial dalam novel *The Wanting Seed* yang disebabkan oleh faktor pengorbanan. Novel ini dengan gamblang menggambarkan bagaimana faktor-faktor tersebut berinteraksi dan menimbulkan konflik di antara tokoh-tokohnya. Novel ini menyelidiki kompleksitas perilaku manusia dan ketegangan masyarakat di dunia yang sedang bergulat dengan kelebihan populasi dan kendali pemerintah.

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CHAPTER I

INTRODUCTION

This chapter explains the background of the study, research questions, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Humans are inherently social beings who consistently engage in interactions with one another. However, in practice, human interaction does not always go well. Apart from being social beings, humans are conflicting creatures, which creatures who are constantly experiencing differences, contradictions, and engaging in competition, both voluntary and forced; in other words, humans will always be involved in the conflict (Susan, 2009). Therefore, social conflict cannot be separated from human life. According to Petukhov (2015), social conflict can be described as the culmination of contradictions in relations between individuals, groups, and the broader social environment, characterized by the appearance of conflicting goals, interests, and subject positions in the interaction. Social conflict can occur between individuals with individuals, individuals with groups, or groups with other groups.

One example of social conflict in Indonesia is the inter-ethnic riots that occurred in Sampit in early February 2001. This conflict occurred because of the dissatisfaction of the Dayak tribe (the original tribe of Sampit City) with the migrant tribe, Madurese. With the new law, Madurese has more control over commercial industries in the province of Central Kalimantan, such as the logging, mining, and

plantation sectors. These economic problems were the cause of the riots until around 500 people died.

Differences in opinion and interests generally cause social conflicts that occur in society. A social conflict usually also stems from a problem in society. Sociologists argue that the underlying cause of conflict lies in the presence of social, economic, and political relationships that are based on the competition for ownership, social status, and power. These resources are limited and unequally distributed within society (Setiadi & Kolip, 2011). Additional factors contributing to social conflict include variations among individuals, cultural diversity, divergent interests, and social changes. From the riots in Sampit, it can be seen that economic problems and social changes caused the social conflicts. The Dayak people, who initially controlled various industrial sectors in Central Kalimantan, turned into the Madurese, who controlled these sectors, and finally, there was an economic gap. This unresolved problem between the Dayak and Madura tribes eventually leads to violence.

Social conflict is often considered detrimental and disrupts people's lives. The impact of social conflict includes the emergence of rifts between individuals or groups with other individuals or groups, changes in a person's personality, such as always causing suspicion and hatred, as well as competition and group dominance in daily activities. The negative effects of social conflict can be so severe that it destroy the existence of other people or groups that are considered rivals or opponents. Social conflict, despite its negative impacts, also brings about positive

impacts, for example, increasing solidarity among group members, the emergence of strong and resistant individuals in dealing with various conflict situations, and conflicts that cause adjustments to norms and values that apply in social life (Dhoriri, 2007).

Humans who cannot be separated from social conflict certainly need efforts to deal with it. Efforts that humans can make to overcome social conflicts include conciliation, mediation, arbitration, coercion, and détente or refereeing (Nasikun, 2003). The two conflicting parties are brought together to find a settlement agreement in conciliation efforts. If mediation is used, the conflicting parties will resolve the conflict with the help of a neutral third party as a mediator. Mediation is almost the same as arbitration, except that a neutral third party acts as a decision-maker. In détente/refereeing, the two conflicting parties agree to make certain decisions to resolve the conflicts between them. The process of resolving social conflict follows a pattern where individuals initially seek informal solutions before resorting to formal. This social conflict that cannot be separated from human life is often told in literary works. Anthony Burgess is one of the writers who write about social conflicts in his work.

Anthony Burgess was one of the widely acclaimed of the 20th century. Anthony Burgess was an English writer born in Manchester, England on February 25, 1917. Anthony Burgess' real name is John Anthony Burgess Wilson, and he is also known as Joseph Kell. Apart from being a novelist, Anthony Burgess is an English critic, composer, librarian, poet, playwright, screenwriter, essayist,

broadcaster, translator, linguist, and educator. During his lifetime, Anthony Burgess wrote more than 30 novels. Some of the titles of the novels by Anthony Burgess include *A Clockwork Orange*, *The Devil's Mode*, *Earthly Powers*, *Enderby Outside*, and *1985*. As a versatile writer, Anthony Burgess received *the Commandeur des Arts et des Lettres* award from France, *the Commandeur de Merite Culturel Monégasque* in Monaco, and the Companion of Literature title from the Royal Society of Literature in 1991.

The Wanting Seed is also a novel by Anthony Burgess that published in 1962. *The Wanting Seed* tells the story of the life of a married couple, Tristram and Beatrice-Joanna. Set in a world plagued by overpopulation, the novel explores the scarcity of resources, promotion of homosexuality, and act of self-sterilization. Tristram's brother, Derek, adopts a false identity as a homosexual to advance his career, and secretly had an affair with Beatrice-Joanna until she became pregnant. Their lives take a turn for the worse when the oppressive 'greyboys,' a predominantly homosexual police force, gain power. Tristram was arrested, and society undergoes a transformation. The practice of cannibalism is increasingly rampant in England, especially with the emergence of "fake wars" as a form of population control.

In the novel *The Wanting Seed*, several characters experience a lot of social conflicts. For example, there was a conflict between the priest and some of the "greyboys" police officers due to differences of opinion. The priest thinks that a homosexual is a sinner. When police "greyboys" who are homosexuals disagree

with the priest's opinion, they beat the priest. There was also a conflict between Beatrice-Joanna and Dr Acheson. Beatrice-Joanna is unwilling to use her son's body as an agricultural fertilizer. She wants his son back again. The number of social problems depicted in the novel, such as overpopulation, homosexuality, infidelity, and other problems, cannot be separated from social conflict.

Previous studies have used the novel *The Wanting Seed* as the object of research. First, the research conducted by Dikiciler (2017) focuses on the destructive impact of restrictive and manipulative impositions executed by a totalitarian system the realm of sexuality and gender. Second, Rodriguz (2016) researched to describe a representative of gay literature utopias from various times and countries. The third research is the research by Saritha (2018), which discusses how Anthony Burgess interprets the world of illusion in her research objects, including Anthony Burgess' novels *A Clockwork Orange*, *The Wanting Seed*, and *1985*. The next research is the research conducted by Strusková (2021), which aims to analyze the novel within the context of the evolution of dystopian literature and determine its main elements. The other research that used the novel *The Wanting Seed* is the research conducted by Pradeeban and Narayanan (2019), which presents the temptation of free will representation of the condition of England in the novel *The Wanting Seed* and the chaotic future of human society, especially through protagonists. The last is the research conducted by Pavlov (2022), which aims to analyze the character of art as a linguistic personality in the novel *The Wanting Seed*.

Several previous studies also used the theory of social conflict in their research. First is research conducted by Fanani (2022), who examined social conflict in the novel *All the Bright Places*. Second, research on the novel *The Red Pyramid* was conducted by Arifuddin (2014). The third research was conducted by Puteri et al. (2020), examined the novel *Eleanor and Park*. Another research that uses the Lewis Coser theory about social conflict is conducted by Wijaya et al. (2021), who examined the movie *The Great Gatsby*.

From the research above, research on social conflict in the novel *The Wanting Seed* has never been done before. For this reason, the researcher wants to research the social conflict experienced by most of the characters or certain groups who have a central role in the novel *The Wanting Seed* by Anthony Burgess. The researcher chose the novel *The Wanting Seed* by Anthony Burgess because in the novel, various types of social conflicts are interesting to study. This research will use Lewis A. Coser's social conflict theory (1956). This research is important to provide readers with knowledge about social conflict and the factors that cause social conflict that commonly occur in society.

B. Research Questions

Based on the background above, the researcher formulated the research questions as follows:

1. What are the types of characters' social conflicts in Anthony Burgess' *The Wanting Seed*?

2. What are the factors of characters' social conflicts in Anthony Burgess' *The Wanting Seed*?

C. Significance of the Study

This research aims to provide both practical and theoretical significance to the readers. Theoretically, this research is expected to enhance the field of literary studies, particularly in relation to the novel *The Wanting Seed*. Additionally, it aims to serve as a valuable reference for comprehending and examining literary works using Lewis Coser's social conflict theory. Practically, this research is expected to provide readers with a deeper understanding of social conflicts.

D. Scope and Limitation

This research focuses on social conflict in the novel *The Wanting Seed*. This research is limited to the types and factors of social conflict experienced by most of the characters in the novel or certain groups who have a central role in the story using Coser's theory of social conflict.

E. Definition of Key Term

- **Social conflict:** a battle between adversaries who compete for limited resources, power, status, and the validation of their values (Coser, 1956).

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter presents theories that were applied in this study. First, the researcher explains the sociology of literature. Second, the researcher explains Lewis Coser's theory of social conflict.

A. Sociology of Literature

The words "sociology of literature" is derived from two words, namely "sociology" and "literature". Sociology comes from Greek roots, namely *socio/socius*, which means society, and *logi/logos*, which means the science of the origins of the growth of society and science. According to Ratna (2003), sociology is the science of the origin and growth of society. This science studies the overall relationship between humans in society, which is general, rational, and empirical. Saraswati (2003) defines sociology as the science of society and its life. According to Zaitun (2016), sociology is a science because it has the primary object of study (society structure, socialization, social change, and social elements), employs scientific methodologies, and is the result of systematic, logical, and interconnected research that distinguishes it from other sciences.

Meanwhile, the term literature comes from the Latin root, namely *litteratura*, which means "learning, a writing, grammar." It originally meant "writing formed with letters" from the root *littera*, which means handwriting or letter. So, "literature" means any form of written work. However, nowadays the term

'literature' has a narrower scope and is primarily confined to imaginative creations that originate from the imaginative minds of writers. According to Wellek and Warren (1956), literature means creative activities and works of art. According to Jakob and Saini (1997), the literature reveals the human person through experiences, thoughts, feelings, ideas, and beliefs and shows language tools in the form of concrete images.

From the understanding of sociology and literature above, it can be defined that the sociology of literature is a study of literary works that involve their social structure (Ratna, 2003). Damono (2013) defines the sociology of literature as an analytical approach that explores the connection between literary works and social reality, focusing on the author, the writing process, the reader, and the literary text itself. Faruk (2010) describes the sociology of literature as a field of the study that links human creation to societal life. Another definition of the sociology of literature refers to an approach that consider social aspects such as social change, social institutions, and more when analyzing literary works (Wellek & Warren, 1956).

Sociology and literature have a close relationship. Sociology and literature both have the same research object, humans within society. Sociology aims to investigate social institutions and all the economic, religious, political, and other societal issues that shape humans social framework. It seeks to understand how humans adapt to their environment, explore mechanisms of socialization, and examine the process of acculturation that assigns members of society in their

respective roles. The literature will also pay attention to the ins and outs that are rarely or not monitored by a sociologist. Literature presents a distinctive portrayal of human experience through imagination.

Sociology and literature differ in their approach and focus. Sociology aims to conduct objective and scientific investigations of human beings and society, exploring social institutions and processes to understand how society functions, operates, and endures. Meanwhile, literature delves beneath the surface of social life, delving into the realm of emotions and personal experiences. It conducts subjective and individualized studies, capturing the way humans perceive and navigate society (Damon, 1979).

Yudiono (2000) states that the rationale for the relationship between literature and society is that (1) authors create literary works so that people can understand, enjoy, and utilize them. (2) The author is part of the community members bound by social status. (3) The language used by the community is the language of the community itself. It can be said that language is a social creation. (4) Literary work comes from the author's idea, which comes from describing of the author's relationship with society.

Literature mirrors of people's social life (Ian Watt in Damon, 1979). In this context, social life includes the connections and interactions between individuals as well as the interplay of various events that take place. Literature is often considered a mirror of society's social life because what is described in literary works are problems that can be found in society and the author's experience as a member of

society. This is where there is a meeting point implying interdisciplinary interaction in studying a literary work. A science that examines all aspects of society is Sociology.

In literary works, readers often find stories that describe social life in society, such as social, political, economic, cultural, and religious. Humans write literary works; authors and writers in their literary works raise social realities, social problems, culture, and others. It shows that literature, as a form of written expression, cannot be divorced from the influence of the author and the surrounding environment during the creation of a literary work. Hence, novels and other literary works are not necessarily purely products of the author's imagination and fantasy. It is possible that they originate from the author's personal experiences, as literature aims to depict the world and human life with a primary criterion of capturing the essence of truth in its portrayal. This perspective gives rise to a phenomenon appears in the literature related to social aspects. It entails an interdisciplinary approach to literature that involves the field of sociology. When sociology and literature converge, it aligns with Endraswara's assertion that the sociology of literature serves as a reflective branch of research (Endraswara, 2003). The endeavor to comprehend literary works through the combination of literature and sociology is referred to as the Sociology of Literature.

The sociology of literature can be used in two ways. First, it enables the comprehensions of the social aspects of the literary works analyzed, especially to understand the descriptions and social backgrounds of the characters and then relate

them to social reality. Second, this sociology of literature can be used to determine the extent to which literary work discourse is related to specific social discourses in society. In other words, to find out where the position of literary discourse is in the context of wider social discourse.

The sociology of literature can be studied from three perspectives. The first is the perspective of literary texts, whereby researchers analyze the portrayal of human lives or the reciprocal influence between literature and society. This involves dissecting, categorizing, and elucidating the sociological implications embedded within literary texts. The second is the biographical perspective, which entails examining the author's life and social background. By delving into the author's experiences and circumstances, researchers gain insights into the sociological aspects that may have shaped their literary creations. The third is the receptive perspective. Through receptive perspective, which focuses on the analysis of public reception and acceptance of literary texts (Rismayanti, Martha, & Sudiana, 2020).

B. Lewis Coser's Social Conflict Theory

Coser (1956) states that social conflict is a battle between adversaries who compete for limited resources, power, status, and the validation of their values. According to Kenney (1996), social conflict refers to a conflict between two or more characters within a given context. This conflict between characters occurs because there is a problem between them that usually causes contractions, such as fights. Social conflict is also defined as a social process between individuals, either

between one person and another or between an individual and a group. This social conflict will never disappear from society but it can be prevented. Social conflicts include conflicts in social life due to differences in culture, ethnicity, language, religion, gender, politics, and so on. According to Coser, the closer the relationship and the more people involved, the greater the chance of conflict. In other words, the more people interact with one another, the more likely it is that hostility will develop. Karl Marx also argues that society is an arena of social conflict (Coser, 1956).

The concept of social conflict was initially introduced by Karl Marx, who characterized it as a struggle between the wealthy class (bourgeoisie) and the working class (proletariat). According to Marx, conflict was originally influenced by natural differences between humans according to strength, power, size, and ability. Marx emphasized that there is a biological difference between a person and another person. It is the basic basis for forming different social classes in society. According to Marx, the cause of conflict is that materials or objects determine the history of people's lives in the form of means of production, which are used to control people's lives. What is meant by "means of production" here is any tool that produces commodities society needs.

According to Coser (1956), social conflict can be categorized into three types: conflict involving social position, conflict of interest, and conflict of role.

a. Conflict involving social position

According to Coser (1956), in a social structure with a large amount of mobility, mutual hostility between groups accompanied by the attraction of lower strata to higher strata tends to have many opportunities for conflict. This type of social conflict generally arises due to differences or inequalities in status, roles, or social positions within a social system. Individuals or groups with higher social positions may seek to maintain their advantage and reject the efforts of those in lower positions to challenge social hierarchies or demand greater social or economic equality. Social position is the place where an individual stands in their community in terms of social environment, prestige, rights, and obligations (Soekanto, 2009). Conflicts regarding social positions commonly occur in society. Such conflicts can arise in various spheres of life, including within the family, such as between children and parents or siblings. Conflict involving social position can also arise within the occupation (driver, civil servant, shopkeeper, clerk, etc.) and the profession (doctors, lecturers, teachers, lawyers, etc.). An example of conflict involving social position in the workplace is where employees with goals of promotion or advancement often compete, and conflicts may arise as they vie for higher positions.

b. Conflict of interest

According to Coser (1956), different interests and conflicting values generate many conflicts that occur in society. This conflict of interest refers to

a type of social conflict that arises when individuals or groups have different interests, goals, needs, or desires that are incompatible with each other. In such conflicts, the pursuit of one party's interests can compromise the interests of others, leading to tension, disagreement, opposition, competition, and the potential for clashes. Davis (1982) states that conflict of interest occurs when the interests of some individuals tend to interfere with exercising proper judgment on others. While it is commonly associated with financial or family matters, conflicts of interest can emerge from various sources, including friendships, hostilities, or other issues that tend to bias judgment. Gençkaya (2009) explains that conflicts of interest arise when public officials have personal interests that can influence or appear to influence the implementation of official duties that should be neutral and objective. Conflicts of interest are defined in another context as a condition where someone has personal interests in every use of their authority, which impacts the performance that should be expected (Arifuddin, 2014). Conflicts of interest can arise in various social settings, such as the workplace, community, organizations, or even in interpersonal relationships. For example, conflicts of interest can arise when government officials prioritize their personal interests above the interests of the public when making policies.

c. Conflict of role

Conflict of role is a condition where an individual faces conflicting demands or expectations from their various roles. Coser (1956) explains that conflict of role is a form of social conflict that arises when individuals or groups

experience conflict or tension between the expected roles. In social life, individuals often have various diverse roles. One of these roles is a "representative," where an individual acts on behalf of a collective or group they belong to (Coser, 1956). Although these individuals may have close social relationships and no hostility between them, they can experience conflicts in their roles as representatives of their respective groups. Role conflicts tend to develop when work demands, and social role demands must be fulfilled. As emphasized by Lewis Coser, the concept of conflict of role highlights the challenges individuals face when they have to balance and fulfill various roles that may have conflicting demands and expectations. Conflict of role can create tension, stress, and difficulties in meeting the expectations associated with each role. Conflict of role can occur in a short period or over a longer duration and can also be related to situational experiences. According to Luthans (2006), a person will experience a conflict of role if he has two or more roles that must be carried out simultaneously. An example of conflict of role is a supervisor faces a dilemma in desiring to terminate an employee who is also his friend.

The existence of social conflict in society cannot be separated from various triggering factors. Four factors that cause social conflict in society (Coser, 1956), including:

1. Violence

Conflict and violence are two different concepts, but they are interconnected. Conflict can be a factor that causes violence, and conversely,

violence can be a factor that causes conflict. According to Coser (1956), conflicts can arise solely from aggressive impulses that seeking expression without considering a specific target. In such conflicts, the selection of the target is arbitrary. In these cases, conflict is not limited to a means of achieving goals but becomes an act of aggressive energy that triggers an explosion. Aggressive energy can manifest in the form of violence, and that violence becomes the cause of conflict in society. Coser also states that violence is used to assert authority or subdue others, which often triggers social conflicts. The desire for revenge often triggers violence. Acts of violence carried out in the name of revenge can prolong the conflict and trigger a cycle of retaliation, where each act of violence begets further acts of violence.

2. Relation

Humans cannot avoid social conflict because they are interacting with other human beings. In every human relationship, there are bound to be differences in opinion and perception. Moreover, according to Coser (1956), the closer the relationship, the more intense the conflict. Close or intimate relationships can be highly vulnerable to conflict. The more individuals are emotionally involved in a relationship, the higher the chances and potential for conflict. Intimacy can create high vulnerability, making conflicts more intense and emotionally charged.

3. Immolation

Immolation is an act of sincere moral awareness. Immolation is pursued without surrender, compromise, or negotiation whenever necessary. However, this act of immolation can also lead to social conflict if it conflicts with the goals and perspectives of others. According to Coser (1956), making sacrifices for an organization increases loyalty. A person who gives up some self-interest feels he is projecting himself onto the group. However, under such conditions, making a person disarm all individual interests and desires that could be different from the group and forces these individuals to have the same goals and direction.

4. Condition

In addition to violence, relations, and immolation, conditions also cause of social conflict. According to Coser (1956), changes in conditions, such as a sudden rigid system and a society that has not yet adapted to these changes, can lead to the accumulation of conflict opportunities, thereby directly threatening agreed-upon agreements. Moreover, an individual's desire to achieve a higher status can also cause conflicts. Inequality in power or resources can trigger conflicts as efforts to seize or fight for justice and unmet interests. Conditions, where there are differences in goals and values, can also give rise to conflicts as a result of these differences.

In the book, *The Functions of Social Conflict*, Coser argues that no single social conflict theory can encompass the wide range of phenomena observed, from

interpersonal disputes to class conflicts and even international wars. While Coser agrees with Simmel that hostility exists within individuals and contributes to social conflict, he critiques Simmel's view for solely attributing social conflict to hostile feelings. Additionally, Coser presents criticism of functional conflict in his book. Furthermore, Coser's propositions in his book largely expand upon Simmel's analysis. Coser's (1956) framework of propositions includes:

1. The causes of conflict, namely the conditions that cause problems to arise, such as incongruity in the integration of parts of the social system, which causes conflict between social parts. Furthermore, Coser (1956) argues hostile feelings do not always lead to open conflict. Building on Simmel's opinion, Coser added that the cause of conflict is hostile behavior. This hostile behavior causes people to engage in social conflict (Susan, 2009).
2. Conflict intensity, namely the level of conflict in a system, can be studied by focusing on the interrelationships between variables, namely emotional involvement, participants, the tightness of the social structure, the level of realism of the conflict, and the extent of the conflict against the values in the system. More radical conflicts can occur in close relationships. The formation of an association of opposition organizations in this relationship can exacerbate conflict in a special way, the greater the participation in the group and the personal involvement of its members, the greater the possibility of conflict. The reaction to disloyalty to the group is also getting bigger, in this case, the

intensity of the conflict and the degree of loyalty to the group are two aspects of the same relationship.

3. The duration of the conflict, in this domain, three group structures must be considered: the group's relative size, the level of involvement of its members, and the social situation. The ongoing conflict means the social situation, whether continuous or brief.
4. Functional conflict, Coser (1956) stated that the importance of determining whether a conflict is functional or not is the type of issue that is the subject of the conflict. Functional conflict is positive if it does not question the foundations of the relationship and negative if it attacks a core value.

The presence of social conflict in society must have an impact on society. According to Coser, social conflict does not always carry a negative connotation or only a negative impact. The existence of social conflict can strengthen closed social groups. Coser believes that social conflict has a positive impact, or what Coser calls a positive function of social conflict. According to Coser, the positive function of social conflict is an instrument to sustain, unite, and even fortify the prevailing social system.

The positive functions of social conflict, according to Coser (1956), include:

1. The cohesiveness and unity within the internal group become stronger if conflicts with external groups increase.

2. Increased integrity and active participation of conflicting groups can contribute to reinforcing boundaries between them, particularly among groups that may generate hostility.
3. Reduced tolerance for division on the part of the in-group of a group and increased pressure on consensus and conformity.
4. In a group, there is no acceptance for individuals who deviate from the norm. If they deviate from the expected behavior, they will face consequences such as exclusion, expulsion, mockery, or close monitoring.
5. If there is no threat of conflict with outside groups, cohesiveness, conformity, and commitment will be strengthened.

Muin (2006) also argues that not all impacts of social conflict are negative. There are positive impacts of social conflicts that occur in society include: (1) bringing clarity to previously ambiguous matters, such as sharpening conclusions in cases of conflicting opinions, (2) with conflict, it is possible to readjust norms, values, and social relations in groups or individuals, (3) reducing dependence between individuals and groups, (4) help create new norms in society, and (5) functioning as a means to achieve equilibrium among societal forces.

CHAPTER III

RESEARCH METHOD

This chapter presents the study's research design, data source, data collection, and data analysis.

A. Research Design

In this research, the researcher used literary criticism as the research design. Literary criticism encompasses a broad range of scholarly activities aimed at defining, analyzing, assessing, interpreting, and categorizing works of literature (Abrams & Harpham, 2012). This research design was chosen because the researcher aimed to examine the social conflicts experienced by most of the characters in the novel or certain groups who have a central role in *The Wanting Seed* novel. Literary criticism proves valuable in comprehending the significance of the text, including its structure, contextual elements (such as social, economic, and historical factors), its content, and how it influences the reader. In addition, literary criticism is useful in understanding the relationship between writers, readers, and texts. In this study, the researcher applies a sociological approach to analyze *The Wanting Seed*, a novel that prominently addresses social conflict. The theory used in this study is Lewis Coser's social conflict theory (1956), which focuses on the types and the factors of social conflict experienced by most of the characters in the novel or certain groups who have a central role.

B. Data Source

The data source in this research is a novel by Anthony Burgess entitled *The Wanting Seed* in pdf format and published by Heinemann in 1962. *The Wanting Seed* novel has 285 pages which are divided into five parts. The data in this research are presented in the form of dialogues, monologues, and expressions written in the sentences, words, or phrases.

C. Data Collection

The data collection process involved several steps. First, the researcher read the novel *The Wanting Seed* by Anthony Burgess. Second, the researcher reread the novel and highlighted words, sentences, phrases, or paragraphs that represent and relate to the social conflicts encountered by the characters. Then, the researcher highlighted the factors of social conflict.

D. Data Analysis

In this research, the data analysis process encompasses multiple stages. First, the researcher classified the social conflict data in the novel *The Wanting Seed* according to Lewis Coser's (1956) social conflict theory and classified the factors of social conflict. In the next step, the researcher interpreted the data. In the last step, the researcher concluded the results of the study.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents findings and discussion of the research based on the research questions in Chapter I. The analysis covers the types of social conflict and the factors of social conflict in Anthony Burgess' *The Wanting Seed*.

A. Types of Social Conflict

Based on Coser's theory, social conflict is divided into three types: conflict involving social position, conflict of interest, and conflict of roles. From applying this theory, the researcher found that there were conflicts involving social position, numerous conflicts of interest, and several conflicts of roles experienced by most of the characters in the novel *The Wanting Seed* or certain groups who have a central role.

1. Conflict involving social position

Conflict involving social position is a conflict caused by interference between social positions. Social position is an individual's position or standing within a hierarchical society or social system that determines one's social role. Certain positions hold high social value in a society, while others hold low value. Generally, individuals strive for higher social positions to gain respect from others. Conflict involving social position can be found in various spheres of life, including occupation (driver, civil servant, shopkeeper, clerk, etc.), profession (doctors, lecturers, teachers, lawyers, etc.), and family (parent,

sibling, etc.). In the novel *The Wanting Seed*, conflicts involving social position are found within the realms of profession and family.

a) Tristram and Joscelyne

The conflict involving social position within the scope of profession that occurs in the novel *The Wanting Seed* is depicted through the conflict between Tristram and Joscelyne. The social conflict between Tristram and Joscelyne was triggered by a professional problem, wherein Tristram, seeking promotion in his profession, seeks assistance from Joscelyne, the headmaster. This conflict can be seen in the following quotation:

“You realize that it’s not up to me who fills these vacancies. It’s up to the Board. All I can do is recommend. Yah, recommend. Now I know this sounds crazy, but what gets a man job these days is not pry-merrily qualifications. No. It isn’t how many degrees he’s got or how good he is at whatever it is he does. It’s-and I’m using the term in its most general sense – his family background. Yah.” (p. 28-29)

The quotation above indicates that Joscelyne has no authority or power to decide on Tristram's promotion. The sentence *“that it's not up to me who fills these vacancies. It's up to the Board”* emphasizes that it is not Joscelyne who decides who gets promoted. Moreover, Joscelyne explain why Tristram cannot obtain the position he desires. Which is because he comes from a large family with many siblings and he has a child. It shown in the following quotation:

“I don’t mean whether your family was up in the world, I mean how much of it there is. Or was. It’s a matter of arithmetic, not of eugenics or social status. Now I know as well as you do, Brother Foxe, that all this is absurd. But there it is. The records wreckerds. The records here say-the records say – yah, here it is: they say you come of a family of four. You have a sister in China (she’s on the Global Demographic Survey, right?) and a brother in, of all places, Springfield, Ohio. I know Springfield well. And then, of course, there’s Derek Foxe here, homo and highly placed. Now you, Brother Foxe, are married. And you have one kid.” (p. 29)

Based on the data above, the conflict between Tristram and Joscelyne can be categorized as a conflict involving social position because it occurs within the professional environment and arises from Tristram's desire to obtain a higher position. As Coser (1956, p. 36) said, the pursuit of higher status often presents opportunities for conflict. Tristram, aspiring for a higher position but unable to achieve it with Joscelyne's assistance, triggers a conflict between them. Moreover, Joscelyne further dampens Tristram's spirits by highlighting that Tristram comes from a large family and is already married. For this reason, this conflict is included in the conflict involving social position, as individuals vie for higher status, as described by Coser.

b) Derek and Tristram

The conflict between Derek and Tristram in *The Wanting Seed* depicts the conflict involving social position within the family. Derek and Tristram, who received unequal treatment from their father, made them not get along well. This conflict is evident in the following quotation:

“Why had Derek deigned to pay their flat a visit? They disliked each other, and not solely because the State had always, as an aspect of the policy of discrediting the whole notion family, encouraged fraternal enmity. There had always been jealousy, resentment of the preferential cosseting given to Tristram, his father's favourite – a warm place in his dad's bed on holiday morning; the top breakfast egg; the superior toys on New Year's Day. The other brother and sister had shrugged good-humouredly at this, but not Derek. Derek had expressed his jealousy in sly kicks, lies, mud spattered on Tristram's Sunday space-suit, acts of vandalism on his toys. And the final channel between them had been dug in adolescence—Derek's sexual inversion and Tristram's undisguised nausea at this. Moreover, despite inferior educational chances, Derek had got on far, far better than his brother – snarls of envy, thumbed noses of dumph. So, what malevolent motive had brought him here today?” (p. 48-49)

The narrator is reflecting on the strained relationship between Derek and Tristram. Their dislike for each other isn't solely because the government encouraged rivalry among siblings, but it's rooted in a history of jealousy. Tristram was favored by their father, which led to resentment from Derek. Derek expressed this jealousy through mean-spirited actions during their childhood, like damaging Tristram's belongings. As they grew up, Derek's sexual orientation created further tension between them, as Tristram was uncomfortable with it. Despite Derek having fewer educational opportunities, he ended up being more successful than Tristram, which fueled envy.

According to Coser's theory, conflict involving social position can arise from competition for power, status, and resources within a social structure, and this can occur even within families (Coser, 1956, p. 73). In the case of Derek and Tristram, their conflict is fueled by their positions as siblings and their differing treatment within the family. The pursuit of a higher social position within the family leads to tensions and competition between them. From this explanation, it can be concluded that the conflict between Derek and Tristram is a conflict involving social position within the family, where jealousy and competition for favoritism from their father contribute to their strained relationship. This conflict is an example of how conflicts involving social position can arise within intimate family dynamics as individuals vie for recognition and superiority within their social structure.

c) Tristram and Geoffrey Wiltshire

Furthermore, the social conflict within the profession realm in the novel *The Wanting Seed* can be seen in the conflict between Tristram and Geoffrey Wiltshire. This conflict occurred when Tristram met Geoffrey, the young man who received the promotion Tristram wanted or the new head of the Social Studies Department. It can be seen in the following quotation:

“‘We shall take no more.’ Wiltshire stopped, dropped his arm from around Tristram’s shoulder, and wagged a forefinger at Tristram’s eyes, as though to disperse the smoke in them. ‘We shall have no more of that, shall we, dear Tristram? Do, please, please, be careful. Everybody’s really quite fond of you, you know.’

‘I don’t quite see what that has to do with anything –’

‘It has a lot to do with everything. Now, just be a good boy –’ he was at least seven years younger than Tristram ‘– and stick to the syllabus. You can’t go very far wrong if you do that.’

Tristram said nothing, pushing the lid down hard on his boiling temper.” (p. 67-68)

The datum above shows that there is a conflict between Tristram and Geoffrey. Tristram seemed to be holding back his anger because of Geoffrey's words, who incidentally were younger than him but had a higher position than him. Based on Coser's theory (1956, p. 36), conflict can occur because of someone's desire to get a better status. Tristram's desire for the promotion that Geoffrey now holds creates tension and competition between them. Despite being older than Geoffrey, Tristram must show respect and deference due to Geoffrey's higher position. For this reason, this conflict is included in the conflict involving social position, as Tristram and Geoffrey conflict due to their status within the profession. Tristram's desire for the promotion and Geoffrey's higher position creates tension and competition between them. This conflict

reflects the significance of social status and competition for power and recognition within a social structure, as explained in Coser's theory.

2. Conflict of interest

Conflict of interest is a conflict that arises because of differences in interests between individuals and groups. Conflict of interest is a condition where an individual has a personal interest that affects the implementation of the objectives of his official duties. In another sense, social conflict is a situation where several people (individuals or legal entities) are involved in a certain relationship with one or more decisions. A conflict of interest can occur if someone is required to assess someone on behalf of another person and if someone has personal interests that interfere with the implementation of an assessment of another person.

a) Beatrice-Joanna and Dr Acheson

The first conflict of interest in the novel *The Wanting Seed* is the conflict between Beatrice-Joanna and Dr Acheson. The differing interests trigger the conflict between Beatrice-Joanna and Dr Acheson.

“What I do see is that you could have saved him if you’d wanted to. But you didn’t think it was worthwhile. One more mouth to feed, more useful to the State as phosphorus. Oh, you’re all so heartless.” She cried again. ‘He was in a very bad way,’ said Dr Acheson gently. ‘We did our best, Dognose we did. But that sort of meningeal infection just gallops, you know, just gallops. Besides, you didn’t bring him to us early enough.’” (p. 4-5)

Beatrice-Joanna expresses her frustration and anger towards Dr. Acheson regarding the death of her child. She believes that Dr. Acheson lacks empathy and does not value human life, as he chooses not to save her child despite being

capable of doing so. Beatrice-Joanna perceives that Dr. Acheson considers people's lives as expendable and more useful to the state as a source of phosphorus, highlighting a conflict in their perspectives on the value of human life.

“We do care about human life. We care about stability. We care about not letting the earth get overrun. We care about everybody getting enough to eat. I think, you ought to go straight home and rest. Show that certificate to the Dispensary on the way out and ask them to give you a couple of pacifiers. You must try to be sensible. Try to be modern. An intelligent woman like you. Leave motherhood to the lower orders, as nature intended. Now, of course, according to the rules, that’s what you’re supposed to do. You’ve had your recommended ration. No more motherhood for you. Try to stop feeling like a mother.’ He patted her again and then turned a pat into a slap of finality, saying, ‘Now, if you’ll forgive me—’” (p. 5)

Dr. Acheson asserts to Beatrice-Joanna that he cares about human life but emphasizes that he prioritizes stability, preventing overpopulation, and ensuring everyone has enough food. Lastly, he advises Beatrice-Joanna to focus on other aspects of her life and not prioritize her maternal instincts, suggesting a difference in their value and priorities.

Based on the data above, the conflict between Beatrice-Joanna and Dr Acheson falls under the category of conflict of interest. As Coser (1956, p. 112) stated, differences in interests can lead to conflicts among individuals. Dr. Acheson’s in prioritizing stability and population control over individual desires and emotions differs from Beatrice-Joanna's interest, which is solely focused on her child’s survival. In this case, Dr Acheson’s interest in broader societal goals conflicts with Beatrice-Joanna’s individual desire to save her child. Therefore, the conflict between Beatrice-Joanna and Dr. Acheson can be classified as a conflict of interest. Their differing priorities and values regarding human life and societal stability create tensions and disagreements

between them. This conflict illustrates the significance of differing interests in generating social conflict, as explained in Coser's theory.

b) Tristram and Captain Loosley

The next conflict of interest is the conflict between Tristram and Captain Loosley. The conflict arises when Captain Loosley reveals the possibility of Tristram's wife having an affair with Tristram's brother, Derek. Upon learning this, Tristram becomes extremely angry as he realizes that Beatrice-Joanna may be pregnant with Derek's child.

“I've watched him for some time now,” said the captain. “He's known that I've watched him, but he doesn't seem to have cared very much. Pretending to be homosexual must, for a normally sexed man, be a very great strain, rather like trying to smile all the time. That your brother Derek has met your wife on various occasions I can vouch for. I can give dates. He has been to your flat many times. All this, of course, may have meant nothing. He may have been giving your wife Russian lessons.” (p. 79)

The quotation above indicates Captain Loosley informs Tristram about his observations of Derek pretending to be homosexual. Captain Loosley also reveals information that Derek frequently meets with Tristram's wife, although he suggests that their meetings could be solely to learn the Russian language. This quote implies potential conflict or suspicion regarding Tristram's relationship with his wife.

“‘The bitch,’ said Tristram. ‘The bastard.’ He didn't know which one to turn on more. ‘She never said. She never said a word about his going to the flat. But it all ties up now. Yes, I begin to see. I met him coming out. About two months ago.’” (p. 79)

The quotation above shows Tristram's anger. His anger escalates when he begins to connect the dots and remembers meeting Derek, who had left the flat two months prior.

*“‘What can I do?’ said Tristram tearfully. ‘He’s in a very high position.’ This new glass was full of the stuff of sniveling. ‘Taking advantage of his position, that’s what he’s been doing, to betray his own brother.’ His mouth crumbling, wet oozed round his contact lenses. But, suddenly cracking his fist hard on the table, ‘The bitch,’ he exploded, showing his lower set. ‘Wait till I see her, just wait.’
 ‘Yes, yes, yes, that can indeed wait, do you see. Look, get him first, as I tell you. He’s changed his flat, he’s at 2095 Winthrop Mansions. Get him there, do him in, teach him a lesson. He lives alone, do you see.’
 ‘Kill him, you mean?’ said Tristram in wonder. ‘Kill?’
 ‘Crime passionel, they used to call it. Your wife can be made to confess, sooner or later, do you see? Get him, do him in.’” (p. 83)*

The quotation above shows that Tristram is desperate and unsure of what to do because Derek holds a high position. As he contemplates taking action, Captain Looley suggests harming or killing Derek.

“‘How far can I trust you?’ he said. ‘I’m not going to be used, I’m not going to be made to do somebody else’s dirty work, do you see.’” (p. 83)

The quotation above reveals Tristram's concerns about trust and manipulation. Tristram firmly states that he refuses Captain Loosley's orders and is determined not to be exploited or used for the benefit of others.

The data above shows a conflict between Tristram and Captain Loosley. After revealing the affair between Beatrice-Joanna and Derek, Captain Loosley wants Tristram to kill Derek. Captain Loosley wants to do all that based on his desire to bring down Derek. However, Tristram's desires differ from Captain Loosley's; he does not want to kill Derek. At that moment, Tristram just wants to talk to his wife. According to Coser's theory, a situation where someone in power uses their authority for personal gain falls under the category of conflict of interest. Coser's theory of conflict of interest aligns with this situation, as Captain Loosley's actions illustrate a case where someone in a position of power uses their authority for personal gain. His interest in bringing down

Derek conflicts with Tristram's desire to confront his wife and deal with the affair on a personal level. Additionally, the vastly different interests of Tristram and Captain Loosley contribute to the conflict, aligning with Coser's assertion (1956, p. 112) that divergent interests can lead to conflicts. Therefore, the conflict between Tristram and Captain Loosley can be classified as a conflict of interest.

c) Tristram and the police

The next conflict of interest in the novel *The Wanting Seed* is the conflict between Tristram and the police. This conflict arises when Tristram becomes caught up in a protest, and the police arrest him, suspecting his involvement. Despite Tristram's attempts to explain that he is not part of the protesters and is merely on his way home, the police disregard his defense and resort to physical violence, taking him to jail. It can be seen in the following quotation:

“‘Hands up,’ ordered the inspector, whistle out of his mouth. Some workers were down, gaping and bleeding in the sun. ‘Get ‘em all in,’ yelped the sergeant. ‘Room for everyone, the little beauties.’ Tristram dropped his tin of synthetic. ‘Watch that one there,’ cried the officer. ‘Home-made bomb.’ ‘I’m not one of these,’ Tristram tried to explain, hands clasped over his head. ‘I was just going home. I’m a teacher. I object strongly. Take your dirty hands off.’ ‘Right,’ said a bulky greyboy obligingly, and carbine butted him fairly in the gut. Tristram sent out a delicate fountain of the purple juice that had diluted the alc. ‘In.’ He was prodded to a black lorry, his nasopharynx smarting with the taste of the brief vomit. ‘My brother,’ he protested. ‘Commissioner of the Poppoppoppop –’ He couldn’t stop popping. ‘My wife’s in there, let me at least speak to my wife.’ ‘In.’ He fell up the rungs of the swinging tail-board. ‘Speeeeak tub mah wahf,’ mocked a worker’s voice.” (p. 89-90)

The datum above shows the conflict between Tristram and the police. The scene above depicts a chaotic and oppressive atmosphere, with the police forcefully arresting individuals, including Tristram. According to the theory proposed by Coser (1956, p. 112), conflict of interest arises due to differing

interests. In this case, this conflict arises due to differing interests between Tristram and the police. Tristram's desire to assert his innocence and avoid unjust arrest clashes with the police's objective of maintaining law and order by apprehending those they suspect of involvement in the protest. The differing objectives and motivations of Tristram and the police create a tense and confrontational situation, aligning with Coser's theory of social conflict involving divergent interests. This conflict illustrates how personal interests and goals can clash with those of larger organizations or groups, leading to societal tensions and confrontations. Therefore, the conflict between Tristram and the police can be categorized conflict of interest.

d) Beatrice-Joanna and the police

The next conflict of interest is the conflict between Beatrice-Joanna and the police. This conflict occurs when Beatrice-Joanna is about to go to her sister's house and is stopped for inspection by the police. It can be seen in the following quotation:

*“‘Identity-card, please. Destination?’
 ‘State Farm NW313, outside Preston.’
 ‘Purpose of trip?’
 ‘Social visit.’
 ‘Friends?’
 ‘Sister.’
 ‘I see. Sister.’ A dirty word, that. ‘Duration of visit?’
 ‘I can’t say. Look here, why do you want to know all this?’
 ‘Duration of visit?’
 ‘Oh, perhaps six months. Perhaps longer.’ How much should she tell them?
 ‘I’m leaving my husband, you see.’” (p. 94)*

The quotation above shows that Beatrice-Joanna is being interrogated by the police. Beatrice-Joanna became suspicious and questioned why they needed such detailed information.

“‘There,’ said Beatrice-Joanna’s interrogator. ‘Too many illeg pregs trying to escape to the provinces. You wouldn’t be trying anything like that, would you? Your card says you’ve got one child, a son. Where is he now?’ ‘Dead.’” (p. 95)

The quotation above shows that the police officer mentions the prevalence of illegally pregnant women trying to escape to the provinces and asks whether Beatrice-Joanna intends to do the same. Beatrice-Joanna lies, claiming she plans to leave her husband to protect herself and her unborn child.

From the data above, it is known that there was a conflict between Beatrice-Joanna and the police interrogator. Beatrice-Joanna lies when questioned by the police interrogator about whether she plans to escape the province like other women. She does so to ensure her safety and the safety of her unborn child. It demonstrates that Beatrice-Joanna has personal interests at stake. Her interests clash with the interests of the police, who are carrying out their duty by inspecting passenger identities. The divergent interests lead to a conflict between Beatrice-Joanna and the police, aligning with Coser's statement (1956, p. 112) that differing interests can trigger social conflicts. This conflict exemplifies how personal interests and collective objectives can clash in society, leading to conflicts and challenges in various situations. Therefore, the conflict between Beatrice-Joanna and the police is included in the conflict of interest.

e) Tristram and the greyboy police

The next conflict of interest in the novel *The Wanting Seed* is the conflict between Tristram and the greyboy police. This conflict occurred when all the prisoners in the same cell as Tristram were released, except for Tristram.

“Right, I’m giving these out, back, see? Them I give them to can skeddaddle and are not to be naughty boys no more. Right. Aaron, Aldiss, Barber, Collins, Chung, Davenport, Dilke, Mohamed Daud, Dodds, Endore, Evans – ‘The men came eagerly grabbing and were pushed out roughly to freedom. ‘–Fair-brother, Franklin, Gill, Hackney, Hamidin –’ ‘There must be some mistake,’ cried Tristram. ‘I’m an F.’ – Jones, Lindsay, Lowrie, Mackintosh, Mayfield, Morgan, Norwood, O’Connor, Paget, Radzinowicz, Smith, Snyder, Taylor, Tucker, Ucuck, Vivian, Wilson, Wilson, Wilson. That’s the lot. Who are you, chum?’ asked the greyboy of Tristram. Tristram told him. ‘Right, you’re to stay here, you are.’ ‘I demand to see the man in charge,’ demanded Tristram. ‘I demand that I be allowed to contact my brother. Let me phone my wife. I shall write to the Home Secretary.’ ‘No harm in writing,’ said the greyboy. ‘Perhaps writing will keep you quiet. You do that, chum. You write.’” (p. 97-98)

The quotation above depicts a situation where the prisoners are being released, but Tristram is told to stay behind because his name is not on the list. He protests and insists that there must be a mistake on the list. However, the greyboy police cannot release Tristram because his name is not on the list. Tristram's interest in being released immediately conflicts with the greyboy police's interest in simply following the rules of their job. The differing interests of Tristram and the greyboy police lead to conflict, which aligns with the theory proposed by Coser (1956, p. 112) that differences in interests can cause conflicts. Therefore, the conflict between Tristram and the police falls under the category of conflict of interest.

f) Wahab and the Prime Minister

The next conflict of interest is the conflict that occurred between Wahab and the Prime Minister. This conflict arises when the Prime Minister seeks advice from Wahab due to the country's unfavorable conditions, and Wahab suggests praying as a solution. It can be seen in the following quotation:

“‘I’m not very clever,’ said Wahab again. ‘My people used to do not very clever things when they thought the harvest might be bad or the fish fail to bite. They did perhaps very foolish things. One thing they used to do was to pray.’”

'Pray?' said the Prime Minister. 'When we pray we admit defeat. There is no place for prayer in a liberal society. Moreover, there is nothing to pray to.' (p. 112)

The quotation above explains that the Prime Minister rejects Wahab's idea of praying. The Prime Minister states that prayer is an admission of defeat and has no place in a liberal society. Additionally, the Prime Minister claims there is nothing to pray for and that prayer is unnecessary.

"'My people,' said stroking Wahab eagerly, 'had many things to pray to. But mostly they prayed to what they called Allah. Another name for God. God is the enemy. We have conquered God and tamed him into a comic cartoon character for children to laugh at. Mr Livedog. God was a dangerous idea in people's minds. We have rid the civilized world of that idea. Do go on stroking, you lazy boy.'" (p. 112-113)

The quotation above explains that the Prime Minister regards God as an enemy. He asserts that society has conquered and tamed the concept of God, transforming it into a harmless cartoon character that children can mock. He refers to this character as "Mr. Livedog." The Prime Minister believes that God is a dangerous idea that has been eradicated from the civilized world. He encourages Wahab to dismiss his religious beliefs as unimportant.

The data above indicates a conflict between Wahab and the Prime Minister. The data highlights the clash between Wahab's religious beliefs and the secular and atheistic perspective of the Prime Minister. The Prime Minister, who does not believe in God, refuses to pray for the well-being of his society. It implies that the Prime Minister has personal interests and is indifferent to the interests of his society. As Coser (1956, p. 112) states, social conflict can arise due to differences in perspectives among individuals or groups. The difference in perspectives between Wahab and the Prime Minister leads to conflict. In this

case, Wahab's religious beliefs and practices conflict with the Prime Minister's atheistic ideals and rejection of religious practices. Therefore, the conflict between Wahab and the Prime Minister is included in the conflict of interest.

g) Tristram and Captain Loosley

The next conflict of interest is the conflict between Tristram and Captain Loosley. Conflict occurs when Captain Loosley wants to know when Tristram's wife will give birth. However, Tristram is reluctant to answer.

“‘Ah, bloody nonsense,’ snarled Tristram. ‘I don’t wonder anything because I don’t know anything. Stuck in here starving, no news of the outside world, no letters. Nobody comes to see me.’ He was ready to revert to the old Tristram, to start to snivel, but he took a grip on himself and growled, ‘I don’t care, damn you. I don’t care for any of the damned lot of you, get it?’ ‘Very well. Time is short, do you see? I want to know when, by your computation, she will be having the child.’” (p. 126-127)

The quotation above portrays Captain Loosley's determination to obtain specific information about the baby that Tristram's wife will give birth.

“‘What child? Who said anything about a child?’ growled Tristram. ‘Go in peace and God bless you,’ said the Blessed Ambrose Bayley. And then, ‘I forgive my tormentors. Through the light of these consuming flames, I see the everlasting light of the hereafter.’ ‘Oh, come on now, do you see,’ said the captain impatiently. ‘You said she was to have a child. We can check easily enough, of course, do you see, that she’s pregnant. What I want to know is, when is she to have the child? When did she, by your calculation, conceive?’” (p. 127)

The quotation above shows Tristram's frustration and confusion, as well as Captain Loosley's strong determination. The dialogue reflects the tense and uncertain situation surrounding Tristram and Captain Loosley's pressing need for information about the baby Beatrice-Joanna is about to give birth.

The data above shows a conflict between Tristram and Captain Loosley. Captain Loosley wants to know when Tristram's wife will give birth, but

Tristram refuses to answer. Captain Loosley is driven by his personal interest to bring Derek down from his position. On the other hand, Tristram has a different interest, which is protecting Beatrice-Joanna. The differing interests between Captain Loosley and Tristram, and Captain Loosley's interests while performing his duties, lead to a conflict between them. It aligns with Coser's theory (1956, p. 112) that differences in interests can lead to conflicts among individuals or groups. Therefore, the conflict between Tristram and Captain Loosley falls into the category of conflict of interest.

h) Tristram and the prison warder

Conflict of interest also occurred between Tristram and the prison warder. This conflict occurred when Tristram tried to escape from prison. He hit the prison warder and made him angry.

“Tristram, thinking he saw his chance, fell onto the warder, like, as he thought, a tower. The two rolled and panted all over the Blessed Ambrose. ‘You would, would you, Mister Nasty?’ growled the warder. The Blessed Ambrose Bayley moaned as the Blessed Margaret Clitheroe must, pressed by hundredweights, have, at York in 1586, moaned. ‘You’ve done for yourself good and proper now,’ gasped the warder, kneeling on Tristram and pounding him with his two fists. ‘You’ve asked for this, you have, Mister Treacherous. You’ll never get out of here alive, that you won’t.’ He cracked him on the mouth viciously, breaking his dentures. ‘You’ve had this coming a long time, you have.’ Tristram lay still, breathing desperately. The warder began, still panting, to drag the Blessed Ambrose Bayley to freedom. ‘Mea culpa, mea culpa, mea maxima culpa,’ went this unfrocked man, banging his own chest thrice.” (p. 138)

Based on the quotation above, it can be seen that Tristram hits the prison warder because he wants to escape, as he has been incarcerated for a long time. Tristram's attempt to escape threatens the interests of the prison warder, as it goes against his duty to ensure that the prisoners do not escape. If the prison warder were not instructed to release the prisoners, he would not have done so.

Tristram's behavior of striking the prison warder leads to conflict between them. As Coser (1956, p. 112) stated, conflicting interests can lead to social conflicts. Tristram's desire for freedom contradicts the prison warder's responsibility to maintain order and control over the prisoners, resulting in a tense and violent confrontation between them. This highlights how individual interests can clash within social structures and lead to conflicts. Therefore, the conflict between Tristram and the prison warder is categorized as a conflict of interest.

i) Shonny and the preacher

The next conflict of interest is the conflict between Shonny and the preacher. This conflict occurred when the preacher was carrying out his sermon about religion in front of the congregation, and Shonny denied what the preacher said. It is proven in the following quotation:

“Today in England, today throughout the English-Speaking Union, we joyfully celebrate, with sackbut and psaltery and loud alleluias, the resurrection of the Prince of Life. Today, too, in far lands which in the barren past rejected the flesh and the blood of the Eternal Lifegiver, this His rising from the tomb is hailed with a joy like to our own, though under figures and names of outlandish meaning and heathenish sound.’ The man to Tristram’s right frowned at that sentence. ‘For, though we call Him Jesus and the veritable Christ, yet is He beyond all names and above them, so that Christ rearisen will hear Himself addressed in joy and worship as Thammuz or Adonis or Attis or Balder or Hiawatha, and to Him all is one as all names are one, as all words are one, as all life is one.’ The preacher was silent for a space; spring coughs hacked out from the congregation. Then, with the irrelevance proper to a religious discourse, he cried with a main voice, ‘Therefore, fear not. In the midst of death, we are in life.’ ‘Aaaargh, bloody nonsense!’ called a voice from the rear. ‘You can’t bring the dead back, blast you, for all your fine talk!’ Heads swiveled gratefully; there was a scuffle; arms flailed; Tristram could not see very well.” (p. 201-202)

The datum above shows a conflict between the preacher and Shonny. Shonny expresses frustration and rejects the idea of bringing the dead back to life. In reality, they cannot bring back Shonny's child, whom the government

killed. Furthermore, Shonny accuses the preacher and his congregation of worshipping false gods and causing destruction. Shonny's interest in wanting their child to come back to life and their disbelief in the preacher's words contradicts the preacher's interest, which is solely focused on delivering a religious message about the universal essence of life and worship. The difference in interests between Shonny and the preacher is the cause of the conflict between them. It aligns with Coser's theory (1956, p. 112) that conflicts can arise due to differences in interests among individuals or groups within a society. Shonny's interest in their personal grief and desire to see their child come back to life contradicts the preacher's interest in delivering a religious message about the universal essence of life and worship, leading to a tense moment during the sermon. Therefore, the conflict between Shonny and the preacher is included in the category of conflict of interest.

j) Tristram and Shonny

The next conflict of interest is the conflict between Tristram and Shonny. The conflict arises when Tristram meets Shonny and asks for information about his wife's whereabouts. Shonny, who still regrets her decision to shelter Beatrice-Joanna, appears angry and unwilling to disclose Beatrice-Joanna's location to Tristram.

“Shonny glared at him evilly. ‘Don’t talk to me. You with your children that I’ve protected all these months at the risk of the lives of my whole family. You and your sly twins.’

‘Twins? Twins, did you say?’

‘With these hands, I brought your twins to birth. And now I say: Better if I hadn’t. Better if I’d let them shift for themselves, like little wild animals. Better if I’d strangled them and given them to your false greedy God with His lips dripping with blood, picking His teeth after His favourite accursed meal of

little children. Then, perhaps, He would have left mine alone. Then, perhaps, He would have permitted them to come home from school unmolested, as on any other day, and let them live. Live, live, live, live.” (p. 203-204)

The datum above shows the conflict between Tristram and Shonny. In the quotation, Shonny expresses anger and resentment towards Tristram, highlighting her regret for accommodating Beatrice-Joanna. Furthermore, Shonny is unwilling to disclose the sought-after information to Tristram to protect his family. In this case, Tristram's desire to find his wife contradicts Shonny's interest in safeguarding her child and family. According to Coser's statement (1956, p. 112) that differences in individual interests can lead to conflicts, the disparity in interests between Tristram and Shonny gives rise to a conflict between them. Therefore, the conflict between Tristram and Shonny can be categorized as a conflict of interest because their differing interests related to the safety and well-being of their respective families contribute to the tension between Shonny and Tristram.

k) Tristram and the government

The next conflict of interest is the conflict between Tristram and the government. The conflict between Tristram and the government occurs because Tristram is frustrated with the government, as he is forced to participate in a fake war.

“‘What,’ said Tristram, persistent, ‘is the point of posting sentries? There’s no enemy over there. The whole thing’s a fake. Very shortly this trench will blow up and the blowing-up will be done by remote control, by some bloody big spider sitting at base. Don’t you see? This is the new way, the modern way, of dealing with excess population. The noises are fakes. The flashes are fakes.” (p. 253)

The quotation above shows that Tristram questions the purpose of the guards' placement and asserts that the entire situation is fabricated, with remote-controlled devices causing the explosions.

“Where’s our artillery? Did you see any artillery behind the lines? Of course you didn’t. Have you seen any shells or shrapnel? Stick your head over that parapet and what do you think will happen?’ Tristram clambered up some bags filled with earth, a neat pattern, obviously bricklayers’ work, and looked out. He saw, momentarily lighted by a firework, a flat stretch of country with a distant vista of trees, hills beyond. ‘There,’ he said, stepping down.” (p. 253)

From the quotation above, it can be inferred that Tristram indicates the absence of artillery, bullets, and bullet fragments. Furthermore, Tristram reveals that it is a government deception in creating a fake war.

The data above illustrates the conflict between Tristram and the government. The government, driven by the desire to reduce the population, involves its citizens in a fake war. The government's interests using such methods demonstrate a lack of concern for the well-being of its people. As a result, the citizens, including Tristram, are drawn into a false war that puts their lives at risk. As Coser (1956, p. 112) states, differences in interests can lead to conflicts. In this case, the disparity in interests between Tristram, who seeks truth and authenticity, and the government, which manipulates its citizens for its own agenda, leads to the conflict between them. Therefore, the conflict between Tristram and the government can be categorized as a conflict of interest.

3. Conflict of role

Conflict of roles is a conflict that occurs when a person has two or more roles. Conflict of roles arises when an individual is required to fulfill two

conflicting roles. An individual experiences conflict of role if the individual feels pulled in various directions when responding to the many roles held.

a) Tristram and Beatrice-Joanna

The first conflict of roles in *The Wanting Seed* novel is the conflict between Tristram and Beatrice Joanna. This conflict occurs when Tristram discovers his wife's pregnancy amidst the government's prohibition on having children due to overpopulation issues. It is proven in the following quotation:

“‘Are you sure,’ said Beatrice-Joanna, ‘that you actually took your tablets on that memorable occasion?’
‘Of course I’m sure. I wouldn’t dream of taking a risk like that.’ ‘No, of course you wouldn’t.’ She swayed her head, reciting in sing-song: ‘Take a tablet instead of a risk.’ She smiled up at him. ‘That would have made a good slogan, wouldn’t it? But, of course, we don’t have slogans to make us good any more. We have the big stick.’
‘It’s completely beyond my understanding,’ said Tristram. ‘Unless –’ He beetled down at her. ‘But you wouldn’t do that, would you? You wouldn’t be so wicked and evil and sinful as to do that.’ Augustinian words. He grasped her by the wrist. ‘Is there anybody else?’ he asked. ‘Tell me the truth. I promise not to be angry,’ he said angrily.” (p. 70)

From the datum above, it can be seen that there is a conflict between Tristram and Beatrice-Joanna. Tristram feels frustrated upon learning about his wife's pregnancy. As a husband, he feels responsible for his wife's pregnancy, but on the other hand, he is afraid because, as a citizen, he has violated the government's prohibition. The conflicting roles Tristram faces force him to choose between his role as a husband or as a citizen, triggering a conflict between him and Beatrice-Joanna. Therefore, the conflict between Tristram and Beatrice-Joanna can be linked to the conflict of roles Tristram faces. Coser's theory on conflict of role aligns with this situation. As Coser (1956, p. 113) said, conflict of role can occur when the different role demands conflict,

leading to tension and conflict for the individual. In this situation, Tristram has to choose between fulfilling his duties as a husband or following the government's rules, causing tension and disagreement between the couple.

b) Beatrice-Joanna and Tristram

The second conflict of roles occurred again between Beatrice-Joanna and Tristram. This conflict occurred when Tristram ordered Beatrice-Joanna to have an abortion. However, as a good mother, Beatrice-Joanna did not want to lose the fetus in her stomach and refused Tristram's orders.

*“I'm going out now. I'm going to the chemists. I'm going to get you some quinine tablets. And some castor oil.”
‘I don't like them. I hate the taste of both of them. Give it a bit longer, will you? Just give it a bit longer. Everything may be all right.’” (p. 73)*

The quotation shows that Beatrice-Joanna expresses her reluctance to consume quinine tablets and castor oil. She also expresses her desire to give the pregnancy more time to develop properly. A conflict of roles arises from the clash between her roles as a mother and a wife. Beatrice-Joanna's maternal instincts lead her to prioritize the fetus' well-being, while Tristram's request contradicts her role as a mother. It then triggers a conflict between them because Beatrice-Joanna prioritizes her role as a mother protecting her child over being a wife who listens to her husband's instructions. It aligns with Coser's theory (1956, p. 113) that conflict of role occurs when individuals experience tensions between the roles they are expected to fulfill. This conflict illustrates the challenges individuals face when fulfilling multiple roles with conflicting demands and expectations, as proposed by Coser's theory. Therefore, this conflict can be categorized as a conflict of roles because

Beatrice-Joanna grapples with the responsibilities of being both a wife and a mother.

c) Tristram and Beatrice-Joanna

There is another conflict of role between Tristram and Beatrice-Joanna. This conflict occurred when Tristram found out that his wife was pregnant with Derek's child, making Tristram very angry with Beatrice-Joanna.

“Going to have a baby. By my own blasted brother. Bitch, bitch. Well, have it. Go on, get out and have it. They all know, everybody knows.’ Some passers-by tutted. ‘Tristram,’ said Beatrice-Joanna with spread lips. ‘Don’t call me Tristram,’ said Tristram, as though that were not his name. ‘Deceiving bitch.’ ‘Get inside,’ ordered Beatrice-Joanna. ‘There’s been a mistake. This is not a public matter.’ ‘Isn’t it?’ said Tristram. ‘Isn’t it just? Go on, get out.’ The whole crowded street, the sky, had become his own betrayed home, a cell of suffering. Beatrice-Joanna firmly tried to enter Spurgin Building. Tristram tried to prevent her with arms weaving like cilia.” (p. 86)

The datum above shows that there is a conflict between Tristram and Beatrice-Joanna. As Beatrice-Joanna's husband, Tristram feels betrayed by his wife and does not want to take responsibility for her pregnancy. Moreover, the fact that Derek, his brother, impregnated Beatrice-Joanna further infuriates Tristram. In this case, Tristram plays two roles: that of a husband and that of Derek's brother. As a husband, he is disappointed with his wife's behavior, and as a brother, he is angry with Derek's actions. As Coser (1956, p. 113) stated, individuals experience conflict or tension when they have conflicting roles in different groups or contexts. In this case, Tristram's roles as a husband and a brother are in opposition, leading to inner tension and conflict within himself. This tension spills over into his interactions with Beatrice-Joanna, adding to their conflict. This conflict exemplifies Coser's concept of how conflicts can arise when individuals hold multiple roles with conflicting demands and

expectations. Therefore, the conflict between Tristram and Beatrice-Joanna is included in the conflict of roles.

d) Mavis and Beatrice-Joanna

The next conflict of roles is the conflict between Mavis (Beatrice-Joanna's sister) and Beatrice-Joanna. Initially, Mavis agreed to let Beatrice-Joanna, who was pregnant, stay at her house to avoid the authorities targeting pregnant women. However, Mavis's fear eventually overcame her, and she no longer wanted Beatrice-Joanna and her two children to stay in her house. Mavis believed that their presence threatened her family's safety, including her two children.

“You must do whatever you think's best for yourself. Stay here if you have to, stay as long as you think fit. But try and remember sometimes – ‘Remember what?’ ‘Well, that some people have put themselves out for you and have even run into danger. I'll say it now and I won't say it again. That's an end of it. But I'd just like you to remember sometimes, that's all.’ ‘I do remember and I'm very grateful. I've said that about three times a day every day since I've been here. Except, of course, on the day that I was actually giving birth. I would have done so then, but I had other things to think about. If you like, I'll say it now to make up for it. I'm very grateful, I'm very grateful, I'm very grateful.’” (p. 151-152)

The quotation above shows that Mavis is trying to express her concern to Beatrice-Joanna by stating, *"You must do whatever you think's best for yourself. Stay here if you have to, stay as long as you think fit. But try and remember sometimes-"* Beatrice-Joanna interrupts, questioning what she should remember. Mavis responds by emphasizing that some people put themselves in danger to help her. She hopes that Beatrice-Joanna acknowledges this and keeps it in mind.

“I do remember and I’m very grateful. I’ve said that about three times a day every day since I’ve been here. Except, of course, on the day that I was actually giving birth. I would have done so then, but I had other things to think about. If you like, I’ll say it now to make up for it. I’m very grateful, I’m very grateful, I’m very grateful.” (p. 152)

Beatrice-Joanna, on the other hand, expresses her gratitude. She explains that she had expressed her thanks multiple times every day since her arrival, except when she gave birth when and had other priorities in mind. She assures Mavis that she is thankful and repeats the phrase several times.

Based on the data above, it can be understood that there is a conflict of roles experienced by Mavis, as both the sister of Beatrice-Joanna and the mother of her own children. As a sister, Mavis wants to help Beatrice-Joanna avoid authorities who threaten pregnant women. However, as a mother, she is forced to prioritize the safety of her children. These two roles that Mavis undertakes create tension between her and Beatrice-Joanna. Coser's theory (1956, p. 113) of conflict of role explains this situation well, as it suggests that individuals may experience inner tension and conflict when they have conflicting roles in different groups or contexts. Mavis is torn between her responsibilities as a sister and as a mother, leading to conflicting demands and emotions. Therefore, the conflict between Mavis and Beatrice-Joanna can be categorized as a conflict of roles, where Mavis plays the role of Beatrice-Joanna's sister and the mother of her own children.

e) Shonny and Captain Loosley

The next conflict of roles is the conflict between Shonny and Captain Loosley. The conflict arises when Captain Loosley wants to meet Beatrice-

Joanna, but Shonny, who wants to protect Beatrice-Joanna, lies and claims she is not at home. Due to Shonny's perceived uncooperative behavior, Young Oxenford eventually assaulted him.

*“‘Bash him a little, Oxenford,’ said Sergeant Image. ‘It’s all a lot of nonsense.’
 ‘We’re going to start searching,’ said Captain Loosley. ‘I’m sorry you’re being so uncooperative, do you see.’
 ‘Get upstairs, Mavis,’ said Shonny, ‘you and the children. You leave all this to me.’ He tried to push his wife out.
 ‘The children stay here,’ said Sergeant Image. ‘The children will be made to squeal a little. I like to hear children squeal.’
 ‘You unholy Godless bastard,’ cried Shonny. He threw himself at Sergeant Image, but young Oxenford was quick to interpose himself. Young Oxenford punched Shonny lightly in the groin. Shonny cried in pain and then began to flail wildly.
 ‘All right,’ said a voice from the kitchen doorway. ‘I don’t want to cause any more trouble.’ Shonny dropped his fists.” (p. 158-159)*

When Sergeant Image suggests that Shonny should be assaulted, Captain Loosley expresses his disappointment with Shonny's lack of cooperation. In response, Shonny instructs his wife, Mavis, and their children to go upstairs, assuring them that he will handle the situation. However, Sergeant Image insists that the children stay and even expresses his delight at the idea of making them cry. Angered by this, Shonny expresses his frustration and attempts to attack Sergeant Image, but Young Oxenford quickly intervenes by lightly punching Shonny in the groin.

The datum above shows a conflict between Shonny and Captain Loosley. Shonny, who is Beatrice-Joanna's brother-in-law, tries to conceal her whereabouts and the presence of her baby, even though he should comply with the law as a citizen. It indicates that Shonny has two roles: as a brother-in-law and as a citizen, and these roles are in conflict. Due to this conflicting role, a conflict arises between Shonny and Captain Loosley because Shonny

prioritizes his role as Beatrice-Joanna's brother-in-law. Coser (1956, p. 113) stated that conflicting roles can trigger social conflicts. Coser's theory of conflict of role explains this situation well, as it emphasizes that individuals may experience inner tension and conflict when they have conflicting roles in different groups or contexts. Shonny's roles as a brother-in-law and a citizen are in conflict, leading to tension and social conflict in the situation with Captain Loosley and Sergeant Image. Therefore, the conflict between Shonny and Captain Loosley can be categorized as a conflict of roles.

B. Factors of Social Conflict

According to Coser (1956), factors causing social conflict are divided into four; that are violence, relation, immolation, and condition. In the novel *The Wanting Seed*, social conflicts arise due to various factors, including violence, relation, and condition. Specifically, violence leads to some conflicts, while relations give rise to others. However, the predominant factor contributing to conflicts is the challenging societal conditions depicted in the novel. Notably, immolation does not play a role in generating conflicts within the narrative.

1. Violence

Conflict can be a factor that causes violence and vice versa; violence can be a factor that causes conflict. In the novel *The Wanting Seed*, there are two conflicts caused by the factor of violence. In both cases, violence serves as a catalyst for social conflicts, demonstrating its role in intensifying and sparking tensions within the novel's society.

a) Tristram and the prison warder

The first conflict caused by violence in the novel *The Wanting Seed* is the conflict between Tristram and the prison warder. Tristram, who wants to escape prison, initiates the conflict by physically attacking the prison warder to provoke their anger. It is proven in the following quotation:

"Tristram, thinking he saw his chance, fell on to the warder, like, as he thought, a tower. The two rolled and panted all over the Blessed Ambrose." (p. 138)

This quotation shows that Tristram initiates the conflict between himself and the prison warder by attacking the prison warder. The incident angers the prison warder, and he does not want to let Tristram escape alive. It is shown in the quotation:

"You've asked for this, you have, Mister Treacherous. You'll never get out of here alive, that you won't." (p. 138)

As Coser (1956, p. 49) stated, violence can lead to conflict. In this case, the conflict between Tristram and the prison warder occurs due to Tristram's violent action of attacking the prison warder in his attempt to escape. In conclusion, the conflict between Tristram and the prison warder is caused by violence, highlighting the role of violence in intensifying and fueling social conflicts.

b) Shonny and the preacher

The next social conflict caused by violence is the conflict between Shonny and the preacher. Shonny disagreed with the preacher's because his dead son could not come back to life. Shonny's children, Dympna and Llewelyn, died because the government killed them. This violence sparks the social conflict between the preacher and Shonny. It is evident in the quotation:

"My own children sacrificed on the altar of Baal that you worship as the true God, God forgive you!" (p. 202)

The quotation above proves that Shonny disagreed with the preacher's sermon because his children experienced violence, resulting in the loss of his children. This act of violence experienced by Shonny's children fuels the social conflict between Shonny and the preacher. As Coser (1956, p. 49) pointed out, violence can lead to social conflict, which aligns with the conflict between Shonny and the preacher. Their conflict arises from the violence experienced by Shonny's children, leading to Shonny's emotional response to the preacher's sermon. From this, it can be concluded that the conflict between Shonny and the preacher is caused by the violence experienced by Shonny's children.

2. Relation

Relations are something that cannot be separated from humans. Every human being must have a relationship, for example, the relationship of family, relatives, or friends. In a relationship, it is not uncommon for differences of opinion or perceptions to arise. It is what sometimes causes conflict between these relationships. In the novel *The Wanting Seed*, there are two conflicts caused by relation factors. In both cases, the conflicts are intricately tied to the characters' close family relationships, illustrating how these bonds can give rise to tensions and disputes within the narrative.

a) Derek and Tristram

The first social conflict caused by relation is the conflict that occurs between Derek and Tristram. As Coser (1956, p. 65) said, the closer the

relationship, the greater the possibility of conflict. Derek and Tristram, who are brothers, are often involved in conflicts. From childhood, Tristram was favored by their father, leading to jealousy and envy from Derek. It can be seen in the quotation:

“There had always been jealousy, resentment of the preferential cossetting given to Tristram, his father’s favourite – a warm place in his dad’s bed on holiday morning; the top breakfast egg; the superior toys on New Year’s Day.”
(p. 48)

This rivalry continues into their teenage years when Tristram receives a higher education than Derek, intensifying the feelings of envy. Envy and jealousy have led to ongoing disputes even into adulthood, where they continue to envy each other's achievements, leading to ongoing disputes and tense relations between them. From the explanation, it can be concluded that the conflict between Derek and Tristram is caused by relation, specifically the family bond that influences the occurrence of conflict.

b) Mavis and Beatrice-Joanna

The next social conflict caused by relation is the conflict between Mavis and Beatrice-Joanna. The conflict between Mavis and Beatrice-Joanna was originally due to Mavis feeling sorry for Beatrice-Joanna, who was pregnant and had nowhere to live. As Beatrice-Joanna's sister and someone with a close relationship with her, Mavis decided to accommodate Beatrice-Joanna. It shows in the quotation:

“That’s the sort of thing that turns me against religion sometimes. If you’re determined,’ she said to her sister, ‘really determined, well, we must just go ahead and hope for better times soon. I know how you feel, don’t think I don’t. Our family’s always been very strong on motherhood. We must just hope for more sensible times to come again, that’s all.’” (p. 102)

The quotation above shows that Mavis cares about Beatrice-Joanna and will think about solutions to the problems they will face in the future. However, the feeling of pity for his sister turns out to be a danger to Mavis' family. It can be observed in the following quotation:

“Far be it from me to propose that you go out into the night with your double bundle, but I’m only thinking of what’s best for you. Obviously, you yourself wouldn’t want to stay here forever, apart from there not really being room. And then there’s the danger for all of us. I mean, you’ve got to make up your mind about the future, haven’t you?” (p. 150)

The quotation above shows that Mavis wants Beatrice-Joanna to think about her future, but Beatrice-Joanna misinterprets this. Beatrice-Joanna thought Mavis had kicked her out. However, that was not what Mavis wanted. As her sister, she did not want to expel Beatrice-Joanna, but she did not want her children to be in danger. It causes conflict to break out between Beatrice-Joanna and Mavis. This is shown in the quote:

“‘A multipara is the term. I’m a multipara. You don’t see me as your sister, then. You just see me as something dangerous, a multipara.’ Mavis, her lips a line, bent to her knitting. ‘Shonny,’ said Beatrice-Joanna, ‘doesn’t think that way. It’s only you who think I’m a nuisance and a danger.’ Mavis looked up. ‘That’s a very unkind and unsisterly thing to say. That’s completely heartless and selfish. You ought to realize that the time’s come now for being sensible. We took chances before the babies were born, a lot of chances. Now you’re blaming me for putting my own children before yours.’” (p. 151)

The data above shows that the conflict between Mavis and Beatrice-Joanna is caused by their close sibling relationship. As Coser (1956, p. 65) pointed out, the closer the relationship, the greater the chances of a conflict. Mavis and Beatrice-Joanna, being siblings, are involved in a conflict solely due to a misunderstanding between them. The misunderstanding between them arises due to their strong emotional ties and the intensity of conflicts that can occur

in close relationships, as highlighted by Coser's statement. Therefore, it can be concluded that the conflict between Mavis and Beatrice-Joanna occurred due to the factor of their relation, and it demonstrates how emotional attachments and shared experiences can contribute to social conflicts within relationships.

3. Condition

Condition is a state or situation. Conditions can cause a person to get into conflict. For example, the condition of someone culturally different from others can cause conflict. In *The Wanting Seed* novel, most social conflicts are caused by condition factors. There are 15 conflicts caused by condition factors in *The Wanting Seed* novel.

a) Tristram and Joscelyne

The first social conflict caused by the condition occurred between Tristram and Joscelyne. Joscelyne, who has no authority to grant Tristram the desired position, explains that Tristram's family background, including having many children and being married, does not meet the qualifications set by the Board. This situation frustrates Tristram, as he cannot be promoted due to these new conditions, and triggers a conflict between him and Joscelyne. It is reflected in the quotation:

"The records here say you come of a family of four. You have a sister in China, a brother in Springfield, and Derek Foxe, homo and highly placed. Now you, Brother Foxe, are married and you have one kid." (p. 29)

In the quotation above, Joscelyne explains why Tristram cannot be promoted or given the position. According to Coser's theory (1956, p. 79), unadapted conditions can lead to conflict. The changes in regulations and

requirements for the position create incongruity in the integration of the social system, leading to tension and conflict between Tristram and Joscelyne. Tristram's discontent with his inability to get a promotion due to these new conditions reflects a difference in goals and values to be achieved. He wants to advance his career, but the new regulations hinder his progress. In conclusion, the conflict between Tristram and Joscelyne is caused by the existing conditions, specifically the new regulations resulting from the overpopulated state of the country.

b) Tristram and Geoffrey

The conflict between Tristram and Geoffrey occurs due to conditions. Tristram must meet Geoffrey, who now gets the position that Tristram wants. It is proven in the quotation:

“‘And how,’ said a young mincing niggling voice, ‘is our dear Tristram today?’ It was Geoffrey Wiltshire, the new head of the Social Studies Department, literally a blue-eyed boy, so fair as almost to look white-headed. Tristram, who was trying not to hate him too much, gave a lemony smile and said, ‘Well.’” (p. 66)

The quotation shows that Tristram tries not to hate Geoffrey too much, who is now in the position he wants. It means that Tristram already hates Geoffrey, but he tries not to hate him too much. Instead, he flashed a smile at Geoffrey.

Geoffrey's position made Tristram silent and did not refute what Geoffrey said, even though Geoffrey was much younger than Tristram. It is proven in the quotation:

“‘It has a lot to do with everything. Now, just be a good boy –’ he was at least seven years younger than Tristram’ – and stick to the syllabus. You can’t go very far wrong if you do that.’ Tristram said nothing, pushing the lid down hard on his boiling temper.” (p. 67-68)

From the data above, it can be observed that the conflict between Tristram and Geoffrey is triggered by Geoffrey's higher position, which allows him to mock Tristram and provoke his anger. It aligns with Coser's theory (1956, p. 35) that social conflicts can arise due to societal power inequalities. The power imbalance between them fuels Tristram's frustration and resentment toward Geoffrey. This condition triggers the conflict between the two characters as Tristram feels disadvantaged and oppressed by Geoffrey's authority. Therefore, it can be concluded that the condition factor causes the conflict between Tristram and Geoffrey.

c) Beatrice-Joanna and Dr Acheson

The conditions caused the conflict between Beatrice-Joanna and Dr. Acheson. Beatrice-Joanna believed her child could have been saved if Dr. Acheson had cared about human life. It is supported by Beatrice-Joanna's statement:

"But I think he could have been saved. And my husband thinks the same. But you just don't seem to care about human life anymore. Any of you. Oh, my poor boy." (p. 5)

The quotation above indicates that Beatrice-Joanna thought her child could have been saved, but Dr. Acheson showed no concern for human life. As a result, Beatrice-Joanna's child died, and his body was used as phosphorus pentoxide to fertilize the earth for food production, further exacerbating the conflict. The condition of her child's death became the cause of the conflict between Beatrice-Joanna and Dr. Acheson. The conflict aligns with Coser's statement (1956, p. 79) that unadapted changes in conditions can trigger conflicts. Beatrice-Joanna's child's tragic and unexpected death is a significant

and unadapted change that leads to the conflict with Dr. Acheson. The conflict illustrates how conditions, such as the loss of a loved one, can play a significant role in shaping social conflicts according, to Coser's theory. Therefore, it can be understood that the conflict between Beatrice-Joanna and Dr. Acheson is caused by condition.

d) Tristram and Captain Loosley

The next social conflict caused by the conditions is the conflict between Tristram and Captain Loosley. The conflict was triggered by Captain Loosley revealing that Derek often visited Tristram and Beatrice-Joanna's apartment. Captain Loosley also expressed doubt about Derek's homosexuality. It is evident in the quotation:

"Pretending to be homosexual must, for a normally sexed man, be a very great strain, rather like trying to smile all the time. That your brother Derek has met your wife on various occasions I can vouch for." (p. 79)

Captain Loosley's statement provoked Tristram's anger. It also raised concerns in Tristram's mind because he started suspecting that his wife might be carrying Derek's child. The statement made by Captain Loosley and the potential marital issues it implied triggered the conflict between Tristram and Captain Loosley. Coser's theory (1956, p. 79) aligns with this conflict, as changing conditions, such as the unexpected revelation, increase the likelihood of conflicts. Tristram's emotional response and escalating anger after learning about the revelation support the theory that changing conditions trigger conflicts. From this explanation, it can be concluded that the conflict between Tristram and Captain Loosley is caused by the condition, including the unexpected revelation and the potential marital issues it implies.

e) Tristram and the police

The next social conflict caused by the condition is the conflict between Tristram and the police. Tristram, surrounded by protesters, was also arrested by the police. The police thought Tristram was part of the protestors. It is evident in the quotation:

“‘In.’ He was prodded to a black lorry, his nasopharynx smarting with the taste of the brief vomit. ‘My brother,’ he protested. ‘Commissioner of the Poppoppoppop –’ He couldn’t stop popping. ‘My wife’s in there, let me at least speak to my wife.’ ‘In.’ He fell up the rungs of the swinging tail-board. ‘Speeeak tub mah wahf,’ mocked a worker’s voice.” (p. 90)

The quotation above demonstrates that despite Tristram's efforts to explain his identity, the police ignored him and still took him to jail. This condition triggered a conflict between Tristram and the police. As Coser (1956, p. 52) stated, social conflicts can arise as an attempt to fight for justice or unmet interests. Tristram's attempt to seek justice as an innocent person who was not involved in the protest action contributes to the conflict. Therefore, it can be concluded that the conflict between Tristram and the police is caused by the condition mistaken identity and police oppression.

f) Beatrice-Joanna and the police

The conflict between Beatrice-Joanna and the police is also caused by the condition. The number of individuals attempting to flee to other provinces to conceal their illegal pregnancies makes the police vigilant to ensure that no one escapes. It is proven in the following quotation:

“‘Too many illeg pregs trying to escape to the provinces. You wouldn’t be trying anything like that, would you? Your card says you’ve got one child, a son. Where is he now?’” (p. 95)

The quotation above shows that the police interrogated Beatrice-Joanna because many illegally pregnant women intended to leave the province. This condition is the cause of the conflict between Beatrice-Joanna and the police interrogator. As Coser (1956, p. 37) stated, differences in goals can lead to social conflicts, and the conflict between the police interrogator and Beatrice-Joanna is also caused by the condition where their goals are not the same. Beatrice-Joanna wants to leave and conceal her pregnancy, while the police interrogator wants to examine people who intend to leave the province. Therefore, the conflict between Beatrice-Joanna and the police interrogator falls into the category of conflicts caused by the condition.

g) Tristram and the greyboy police

The next social conflict caused by the condition is the conflict between Tristram and the greyboy police. Tristram was very annoyed because he was the only prisoner not released while all the other prisoners were released. It is proven in the quotation:

“Who are you, chum?’ asked the greyboy of Tristram. Tristram told him. ‘Right, you’re to stay here, you are.’” (p. 98)

The quotation above shows that the police questioned who Tristram was and instructed him to stay. Tristram feels frustrated due to the differential treatment and perceives it as an injustice. This condition triggers a conflict between Tristram and the greyboy police as Tristram fights for justice to be released like the other prisoners. The conflict aligns with Coser’s statement (1956, p. 52) that social conflicts can arise as an effort to fight for unfulfilled justice. Therefore, it can be concluded that the conflict between Tristram and

the greyboy police is caused by the condition of Tristram being treated differently than other prisoners in terms of release.

h) Wahab and the Prime Minister

The next social conflict caused by the condition is the conflict between Wahab and the Prime Minister. The country's chaotic condition prompted the Prime Minister to ask Wahab's opinion on how to deal with his country's chaos. Wahab then ordered the Prime Minister to pray to God, but the Prime Minister refused because he considered God an enemy. It is proven in the quotation:

“Pray? When we pray we admit defeat. There is no place for prayer in a liberal society. Moreover, there is nothing to pray to. My people have many things to pray to. But mostly they prayed to what they called Allah. Another name for God. God is the enemy. We have conquered God and tamed him into a comic cartoon character for children to laugh at. Mr Livedog. God was a dangerous idea in people's minds. We have rid the civilized world of that idea. Do go on stroking, you lazy boy.” (p. 113)

The quotation above shows that the Prime Minister disagrees with praying to God, as advised by Wahab. The Prime Minister's refusal to pray indicates a clash of beliefs and ideologies. The Prime Minister rejects the idea of God and sees it as an obstacle to progress. Wahab's suggestion, which contradicts the beliefs and ideologies of the Prime Minister, triggers a conflict between them. According to Coser (1956, p. 37), differences in perspectives can lead to social conflicts. It is consistent with the experience of Wahab and the Prime Minister, who have different views on addressing the country's issues. Therefore, it can be concluded that the conflict between Wahab and the Prime Minister occurs due to the condition of the Prime Minister's rejection of Wahab's advice to pray.

i) Tristram and Captain Loosley

The conflict between Tristram and Captain Loosley also occurred due to conditions. Captain Loosley, who knows Beatrice and Joanna's pregnancy, asks Tristram to tell him when his wife will give birth. It is proven in the quotation:

“Oh, come on now, do you see,” said the captain impatiently. “You said she was to have a child. We can check easily enough, of course, do you see, that she’s pregnant. What I want to know is, when is she to have the child? When did she, by your calculation conceive?” (p. 127)

The quotation shows that Captain Loosley asks Tristram to reveal when his wife will give birth, but Tristram hesitates because he fears Beatrice-Joanna's safety. Despite Tristram's reluctance, Captain Loosley persists in demanding the information, while Tristram firmly refuses to disclose it. According to Coser (1956, p. 52), the power imbalance leads individuals to fight for justice, which in turn causes conflicts. Captain Loosley, who holds authority, pressures Tristram to provide the desired information, but Tristram refuses. In this case, the power imbalance and conflicting goals between Tristram and Captain Loosley escalate the tension and become the underlying cause of their conflict. Therefore, it can be concluded that the conflict between Tristram and Captain Loosley is caused by the condition of power imbalance and conflicting goals.

j) Tristram and Shonny

The next social conflict caused by the condition is the conflict between Tristram and Shonny. Shonny does not like talking to Tristram about Beatrice-Joanna because he has now lost his children because of Beatrice-Joanna. It is proven in Shonny's words:

“Don't talk to me,' he said. 'You with your children that I've protected all these months at the risk of the lives of my whole family. You and your sly twins.’” (p. 203)

The quotation above expresses regret and resentment from Shonny towards Beatrice-Joanna. As a result of protecting Beatrice-Joanna, Shonny's family lives in danger. Moreover, Shonny lost both of her children because of protecting Beatrice-Joanna. The condition of Shonny losing her children because of Beatrice-Joanna triggers the conflict between Shonny and Tristam. As Coser (1956, p. 79) said, unadapted changes in conditions can lead to conflicts. Initially, Shonny helped Beatrice-Joanna, but as a consequence of her actions, her children's lives were endangered, tragically, she lost them. This unanticipated outcome causes Shonny to harbor resentment toward Tristam, whose wife is the root cause of the situation. Therefore, it can be concluded that the conflict between Shonny and Tristam arises due to the condition wherein Shonny loses his children as a result of his involvement with Beatrice-Joanna.

k) Tristam and the government

The conflict between Tristam and the government occurred because of conditions. The country where Tristam resides is facing overpopulation, which prompted the government to create a fake war as a means of population control.

It is evident in Tristam's dialogue:

“What is the point of posting sentries? There's no enemy over there. The whole thing's a fake.This is the new way, the modern way, of dealing with excess population. The noises are fakes. The flashes are fakes....” (p. 253)

The quotation above shows that Tristam realizes that the war he is involved in is fake. Tristam believes that the sounds and flashes of war are fake and that

there is no real enemy to face. Tristram's desire to stop participating in the fake war and his awareness of the government's manipulation trigger a conflict between him and the government. According to Coser (1956, p. 52), social conflict can arise as an effort to fight for justice when there is an imbalance of power. In this case, Tristram challenges the government's authority and their unethical means to control the population. Therefore, it can be concluded that the conflict between Tristram and the government is caused by the condition in which Tristram is involved in a fake war orchestrated by the government to reduce the population.

1) Tristram and Beatrice-Joanna

The conflict between Tristram and Beatrice-Joanna occurred due to a condition. Beatrice-Joanna became pregnant when the country was overpopulated and experiencing food shortages, so the government implemented a policy allowing families to have only one child, whether alive or dead. It is shown in the quotation:

“There you go again. Let me try and get it into your thick skull,’ said Tristram, ‘that we’re living in dangerous times. The Population Police have a lot of power. They can be very very nasty.’” (p. 73)

In the quotation above, it is shown that Tristram and Beatrice-Joanna are in a dangerous situation where The Population Police have authority and can pose a threat to a family planning to have a child. This condition confuses Tristram because he and Beatrice-Joanna could be in danger if discovered by The Population Police. This condition becomes a factor that causes conflict between Tristram and Beatrice-Joanna. According to Coser (1956, p. 79), unadapted

changes in conditions can increase the likelihood of conflict. It aligns with the conflict between Tristram and Beatrice-Joanna. The country's overpopulation condition leads the government to prohibit individuals from having children. If this condition did not occur, there might not have been a conflict between Tristram and Beatrice-Joanna when they discovered her pregnancy. Therefore, it can be concluded that the conflict between Tristram and Beatrice-Joanna is caused by the condition where Beatrice-Joanna becomes pregnant while there is a prohibition on having children.

m) Beatrice-Joanna and Tristram

Conditions also caused the conflict that occurred again between Beatrice-Joanna and Tristram. Beatrice-Joanna, who lost her child, Roger, wants to keep her pregnancy even though the state prohibits someone from getting pregnant again. It is proved in the quotation:

"I don't like them. I hate the taste of both of them. Give it a bit longer, will you? Just give it a bit longer. Everything may be all right." (p. 73)

The quotation above indicates that Beatrice-Joanna did not want to take the abortion pill. She wanted to keep her fetus because she had just lost her child. Beatrice-Joanna who did not want to take the abortion pill triggered a conflict between Beatrice-Joanna and Tristram. As highlighted by Coser (1956, p. 37), differences in goals can lead to conflicts. This is precisely the case with Beatrice-Joanna and Tristram. Their differing goals regarding pregnancy create a conflict between them. Tristram wants Beatrice-Joanna to have an abortion, while Beatrice-Joanna does not. Therefore, it can be concluded that the conflict between Beatrice-Joanna and Tristram is caused by the condition in which

Beatrice-Joanna is determined to keep her pregnancy despite Tristam's recommendation for abortion following government regulations.

n) Tristam and Beatrice-Joanna

The conflict between Tristam and Beatrice-Joanna, which occurred again, is also caused by a certain condition. Tristam, who realizes that Beatrice-Joanna might be pregnant with Derek's child, unleashes his anger toward Beatrice-Joanna. It is reflected in the quotation:

“Going to have a baby. By my own blasted brother. Bitch, bitch. Well, have it. Go on, get out and have it. They all know, everybody knows.” (p. 86)

The quotation above shows Tristam expressing his anger by insulting Beatrice-Joanna. The realization that Beatrice-Joanna is carrying Derek's child disappoints Tristam and catalyzes the conflict between them. Tristam's anger stems from the unadapted condition in which he initially believed the child was his own. According to Coser (1956, p. 79), changes in unadapted conditions can trigger social conflicts. In this case, the condition of Tristam becoming aware that Beatrice-Joanna is pregnant with Derek's child leads to a profound emotional response from him, causing the conflict to arise. Therefore, it can be concluded that the conflict between Tristam and Beatrice-Joanna is caused by the condition in which Tristam learns that Beatrice-Joanna is pregnant with Derek's child, not his own.

o) Shonny and Captain Loosley

The conflict between Shonny and Captain Loosley is caused by the factor of the condition. Shonny, who is trying to protect Beatrice-Joanna, refuses to

disclose the whereabouts of Beatrice-Joanna and her children. It is reflected in the quotation:

*"I'm sorry you're being so uncooperative, do you see.'
'Get upstairs, Mavis,' said Shonny, 'you and the children. You leave all this to me.' He tried to push his wife out."* (p. 158)

In the quotation above, it is evident that Shonny directs his wife and children to leave and insists on handling the situation on his own. Shonny's uncooperative behavior triggers a conflict between him and Captain Loosley. As stated by Coser (1956, p. 37), conflicts can arise due to differing goals. In this case, Shonny's objective is to safeguard Beatrice-Joanna, leading him to act uncooperatively with Captain Loosley. On the other hand, Captain Loosley's goal is to locate Beatrice-Joanna, and he faces hindrance from Shonny. Therefore, it can be concluded that the conflict between Shonny and Captain Loosley is caused by the condition in which Shonny acts uncooperatively to protect Beatrice-Joanna.

CHAPTER V

CONCLUSION

This chapter presents the conclusions and suggestions from the finding and discussions in the previous chapter.

A. Conclusion

Based on the analysis results, it can be concluded that the researcher identified three types of social conflict in *The Wanting Seed* novel: conflict involving social position, conflict of interest, and conflict of role. Conflicts involving social position in the novel, all experienced by Tristram in his interactions with other characters within the realms of profession and family. Conflicts of interest in the novel occur due to differences in interests, goals, desires, perspectives, and when someone using their power for personal desires or interests. Conflicts of role in the novel occur when characters in the novel have two conflicting roles.

The researcher also found three factors contributing to social conflicts in the novel *The Wanting Seed*, namely relation, violence, and condition. Immolation does not play a role in generating conflicts within the narrative. The novel vividly portrays how these factors interact and lead to conflicts among its characters. It delves into the complexities of human behavior and societal tensions within a world grappling with overpopulation and governmental control.

B. Suggestion

Based on the conclusion above, the researcher proposes the following suggestions: Firstly, to the readers, it is hoped that the results of this research can

be utilized to enhance their knowledge and understanding of social conflict. The findings shed light on the types of social conflict and the factor of social conflict in the novel *The Wanting Seed*, contributing to a deeper comprehension of social dynamics in literature. Secondly, for other researchers, the outcomes of this research can serve as a reference for further literary research. The identified three types of social conflicts and the factors causing them provide a foundation for exploring similar themes in other literary works and expanding the understanding of social conflicts in various contexts.

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CURRICULUM VITAE



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APPENDIX

No.	Conflict	Quotation	Type of Social Conflict	Factor of Social Conflict
1.	Tristram and Joscelyne	<p><i>'You realize that it's not up to me who fills these vacancies. It's up to the Board. All I can do is recommend. Yah, recommend. Now I know this sounds crazy, but what gets a man job these days is not pry-merrily qualifications. No. It isn't how many degrees he's got or how good he is at whatever it is he does. It's-and I'm using the term in its most general sense – his family background. Yah.'</i></p> <p><i>'I don't mean whether your family was up in the world, I mean how much of it there is. Or was. It's a matter of arithmetic, not of eugenics or social status. Now I know as well as you do, Brother Foxe, that all this is absurd. But there it is. The records wreckerds. The records here say-the records say – yah, here it is: they say you come of a family of four. You have a sister in China (she's on the Global Demographic Survey, right?) and a brother in, of all places, Springfield, Ohio. I know Springfield well. And then, of course, there's Derek Foxe here, homo and highly placed. Now you, Brother Foxe, are married. And you have one kid.'</i></p>	Conflict of involving social position	Condition
2.	Derek and Tristram	<p><i>Why had Derek deigned to pay their flat a visit? They disliked each other, and not solely because the State had always, as an aspect of the policy of discrediting the whole notion family, encouraged fraternal enmity. There had always been jealousy, resentment of the preferential cosseting given to Tristram, his father's favourite – a warm place in his dad's bed on holiday morning; the top breakfast egg; the superior toys on New Year's Day. The other brother and sister had shrugged good-humouredly at this, but not Derek. Derek had expressed his jealousy in sly kicks, lies, mud spattered on Tristram's Sunday space-suit, acts of vandalism on his toys. And the final channel between them had been dug in adolescence–Derek's sexual inversion and Tristram's undisguised nausea at this. Moreover, despite inferior educational chances, Derek had got on far, far better than his brother – snarls</i></p>	Conflict of involving social position	Relation

		<i>of envy, thumbed noses of dumph. So, what malevolent motive had brought him here today?</i>		
3.	Tristram and Geoffrey Wiltshire	<i>'We shall take no more.' Wiltshire stopped, dropped his arm from around Tristram's shoulder, and wagged a forefinger at Tristram's eyes, as though to disperse the smoke in them. 'We shall have no more of that, shall we, dear Tristram? Do, please, please, be careful. Everybody's really quite fond of you, you know.'</i> <i>'I don't quite see what that has to do with anything –'</i> <i>'It has a lot to do with everything. Now, just be a good boy –' he was at least seven years younger than Tristram – and stick to the syllabus. You can't go very far wrong if you do that.'</i> <i>Tristram said nothing, pushing the lid down hard on his boiling temper.</i>	Conflict of involving social position	Condition
4.	Beatrice-Joanna and Dr Acheson	<i>'What I do see is that you could have saved him if you'd wanted to. But you didn't think it was worthwhile. One more mouth to feed, more useful to the State as phosphorus. Oh, you're all so heartless.'</i> She cried again. <i>'He was in a very bad way,' said Dr Acheson gently.</i> <i>'We did our best, Dognose we did. But that sort of meningeal infection just gallops, you know, just gallops. Besides, you didn't bring him to us early enough.'</i> <i>'We do care about human life. We care about stability. We care about not letting the earth get overrun. We care about everybody getting enough to eat. I think, you ought to go straight home and rest. Show that certificate to the Dispensary on the way out and ask them to give you a couple of pacifiers. You must try to be sensible. Try to be modern. An intelligent woman like you. Leave motherhood to the lower orders, as nature intended. Now, of course, according to the rules, that's what you're supposed to do. You've had your recommended ration. No more motherhood for you. Try to stop feeling like a mother.'</i> He patted her again and then turned a pat into a slap of finality, saying, <i>'Now, if you'll forgive me–'</i>	Conflict of interest	Condition
5.	Tristram and Captain Loosley	<i>'I've watched him for some time now,' said the captain. 'He's known that I've watched him, but he doesn't seem to have cared very much. Pretending to be homosexual must, for a normally sexed man, be a very great strain, rather like trying to smile all the time. That your brother Derek has met your wife on various occasions I can vouch for. I can give dates. He has been to your flat</i>	Conflict of interest	Condition

		<p><i>many times. All this, of course, may have meant nothing. He may have been giving your wife Russian lessons.'</i></p> <p><i>'The bitch,' said Tristram. 'The bastard.' He didn't know which one to turn on more. 'She never said. She never said a word about his going to the flat. But it all ties up now. Yes, I begin to see. I met him coming out. About two months ago.'</i></p> <p><i>'What can I do?' said Tristram tearfully. 'He's in a very high position.' This new glass was full of the stuff of sniveling. 'Taking advantage of his position, that's what he's been doing, to betray his own brother.' His mouth crumbling, wet oozed round his contact lenses. But, suddenly cracking his fist hard on the table, 'The bitch,' he exploded, showing his lower set. 'Wait till I see her, just wait.'</i></p> <p><i>'Yes, yes, yes, that can indeed wait, do you see. Look, get him first, as I tell you. He's changed his flat, he's at 2095 Winthrop Mansions. Get him there, do him in, teach him a lesson. He lives alone, do you see.'</i></p> <p><i>'Kill him, you mean?' said Tristram in wonder. 'Kill?'</i></p> <p><i>'Crime passionel, they used to call it. Your wife can be made to confess, sooner or later, do you see? Get him, do him in.'</i></p> <p><i>'How far can I trust you?' he said. 'I'm not going to be used, I'm not going to be made to do somebody else's dirty work, do you see.'</i></p>		
6.	Tristram and the police	<p><i>'Hands up,' ordered the inspector, whistle out of his mouth. Some workers were down, gaping and bleeding in the sun. 'Get 'em all in,' yelled the sergeant. 'Room for everyone, the little beauties.' Tristram dropped his tin of syntheticc. 'Watch that one there,' cried the officer. 'Home-made bomb.' 'I'm not one of these,' Tristram tried to explain, hands clasped over his head. 'I was just going home. I'm a teacher. I object strongly. Take your dirty hands off.' 'Right,' said a bulky greyboy obligingly, and carbine butted him fairly in the gut. Tristram sent out a delicate fountain of the purple juice that had diluted the alc. 'In.' He was prodded to a black lorry, his nasopharynx smarting with the taste of the brief vomit. 'My brother,' he protested. 'Commissioner of the Poppoppopop –' He couldn't stop popping. 'My wife's in there, let me at least speak to my wife.' 'In.' He fell up the rungs of the swinging tail-board. 'Speeeek tub mah wahf,' mocked a worker's voice.</i></p>	Conflict of interest	Condition

7.	Beatrice-Joanna and the police	<p><i>'Identity-card, please. Destination?'</i> <i>'State Farm NW313, outside Preston.'</i> <i>'Purpose of trip?'</i> <i>'Social visit.'</i> <i>'Friends?'</i> <i>'Sister.'</i> <i>'I see. Sister.' A dirty word, that. 'Duration of visit?'</i> <i>'I can't say. Look here, why do you want to know all this?'</i> <i>'Duration of visit?'</i> <i>'Oh, perhaps six months. Perhaps longer.'</i> How much should she tell them? <i>'I'm leaving my husband, you see.'</i></p> <p><i>'There,' said Beatrice-Joanna's interrogator. 'Too many illeg pregs trying to escape to the provinces. You wouldn't be trying anything like that, would you? Your card says you've got one child, a son. Where is he now?'</i> <i>'Dead.'</i></p>	Conflict of interest	Condition
8.	Tristram and the greyboy police	<p><i>'Right, I'm giving these out, back, see? Them I give them to can skedaddle and are not to be naughty boys no more. Right. Aaron, Aldiss, Barber, Collins, Chung, Davenport, Dilke, Mohamed Daud, Dodds, Endore, Evans – 'The men came eagerly grabbing and were pushed out roughly to freedom. '–Fair-brother, Franklin, Gill, Hackney, Hamidin –' 'There must be some mistake,' cried Tristram. 'I'm an F.' '– Jones, Lindsay, Lowrie, Mackintosh, Mayfield, Morgan, Norwood, O'Connor, Paget, Radzinowicz, Smith, Snyder, Taylor, Tucker, Ucuck, Vivian, Wilson, Wilson, Wilson. That's the lot. Who are you, chum?'</i> asked the greyboy of Tristram. Tristram told him. <i>'Right, you're to stay here, you are.'</i> <i>'I demand to see the man in charge,' demanded Tristram. 'I demand that I be allowed to contact my brother. Let me phone my wife. I shall write to the Home Secretary.'</i> <i>'No harm in writing,' said the greyboy. 'Perhaps writing will keep you quiet. You do that, chum. You write.'</i></p>	Conflict of interest	Condition
9.	Wahab and the Prime Minister	<p><i>'I'm not very clever,' said Wahab again. 'My people used to do not very clever things when they thought the harvest might be bad or the fish fail to bite. They did perhaps very foolish things. One thing they used to do was to pray.'</i> <i>'Pray?' said the Prime Minister. 'When we pray we admit defeat. There is no place for prayer in a liberal society. Moreover, there is nothing to pray to.'</i></p>	Conflict of interest	Condition

		<i>'My people,' said stroking Wahab eagerly, 'had many things to pray to. But mostly they prayed to what they called Allah. Another name for God. God is the enemy. We have conquered God and tamed him into a comic cartoon character for children to laugh at. Mr Livedog. God was a dangerous idea in people's minds. We have rid the civilized world of that idea. Do go on stroking, you lazy boy.'</i>		
10.	Tristram and Captain Loosley	<i>'Ah, bloody nonsense,' snarled Tristram. 'I don't wonder anything because I don't know anything. Stuck in here starving, no news of the outside world, no letters. Nobody comes to see me.' He was ready to revert to the old Tristram, to start to snivel, but he took a grip on himself and growled, 'I don't care, damn you. I don't care for any of the damned lot of you, get it?'</i> <i>'Very well. Time is short, do you see? I want to know when, by your computation, she will be having the child.'</i> <i>'What child? Who said anything about a child?' growled Tristram. 'Go in peace and God bless you,' said the Blessed Ambrose Bayley. And then, 'I forgive my tormentors. Through the light of these consuming flames, I see the everlasting light of the hereafter.'</i> <i>'Oh, come on now, do you see,' said the captain impatiently. 'You said she was to have a child. We can check easily enough, of course, do you see, that she's pregnant. What I want to know is, when is she to have the child? When did she, by your calculation, conceive?'</i>	Conflict of interest	Condition
11.	Tristram and the prison warder	<i>Tristram, thinking he saw his chance, fell onto the warder, like, as he thought, a tower. The two rolled and panted all over the Blessed Ambrose. 'You would, would you, Mister Nasty?' growled the warder. The Blessed Ambrose Bayley moaned as the Blessed Margaret Clitheroe must, pressed by hundredweights, have, at York in 1586, moaned. 'You've done for yourself good and proper now,' gasped the warder, kneeling on Tristram and pounding him with his two fists. 'You've asked for this, you have, Mister Treacherous. You'll never get out of here alive, that you won't.' He cracked him on the mouth viciously, breaking his dentures. 'You've had this coming a long time, you have.' Tristram lay still, breathing desperately. The warder began, still panting, to drag the Blessed Ambrose Bayley to freedom. 'Mea culpa, mea culpa, mea maxima culpa,' went this unfrocked man, banging his own chest thrice.</i>	Conflict of interest	Violence

12.	Shonny and the preacher	<p><i>'Today in England, today throughout the English-Speaking Union, we joyfully celebrate, with sackbut and psaltery and loud alleluias, the resurrection of the Prince of Life. Today, too, in far lands which in the barren past rejected the flesh and the blood of the Eternal Lifegiver, this His rising from the tomb is hailed with a joy like to our own, though under figures and names of outlandish meaning and heathenish sound.'</i> The man to Tristram's right frowned at that sentence. <i>'For, though we call Him Jesus and the veritable Christ, yet is He beyond all names and above them, so that Christ rearisen will hear Himself addressed in joy and worship as Thammuz or Adonis or Attis or Balder or Hiawatha, and to Him all is one as all names are one, as all words are one, as all life is one.'</i> The preacher was silent for a space; spring coughs hacked out from the congregation. Then, with the irrelevance proper to a religious discourse, he cried with a main voice, <i>'Therefore, fear not. In the midst of death, we are in life.'</i></p> <p><i>'Aaaargh, bloody nonsense!'</i> called a voice from the rear. <i>'You can't bring the dead back, blast you, for all your fine talk!'</i> Heads swiveled gratefully; there was a scuffle; arms flailed; Tristram could not see very well.</p>	Conflict of interest	Violence
13.	Tristram and Shonny	<p><i>Shonny glared at him evilly. 'Don't talk to me. You with your children that I've protected all these months at the risk of the lives of my whole family. You and your sly twins.'</i></p> <p><i>'Twins? Twins, did you say?'</i></p> <p><i>'With these hands, I brought your twins to birth. And now I say: Better if I hadn't. Better if I'd let them shift for themselves, like little wild animals. Better if I'd strangled them and given them to your false greedy God with His lips dripping with blood, picking His teeth after His favourite accursed meal of little children. Then, perhaps, He would have left mine alone. Then, perhaps, He would have permitted them to come home from school unmolested, as on any other day, and let them live. Live, live, live, live.'</i></p>	Conflict of interest	Condition
14.	Tristram and the government	<p><i>'What,' said Tristram, persistent, 'is the point of posting sentries? There's no enemy over there. The whole thing's a fake. Very shortly this trench will blow up and the blowing-up will be done by remote control, by some bloody big spider sitting at base. Don't you see? This is the new way, the modern way, of dealing with excess population. The noises are fakes. The flashes are fakes.'</i></p>	Conflict of interest	Condition

		<i>Where's our artillery? Did you see any artillery behind the lines? Of course you didn't. Have you seen any shells or shrapnel? Stick your head over that parapet and what do you think will happen?' Tristram clambered up some bags filled with earth, a neat pattern, obviously bricklayers' work, and looked out. He saw, momentarily lighted by a firework, a flat stretch of country with a distant vista of trees, hills beyond. 'There,' he said, stepping down.</i>		
15.	Tristram and Beatrice-Joanna	<i>'Are you sure,' said Beatrice-Joanna, 'that you actually took your tablets on that memorable occasion?' 'Of course I'm sure. I wouldn't dream of taking a risk like that.' 'No, of course you wouldn't.' She swayed her head, reciting in sing-song: 'Take a tablet instead of a risk.' She smiled up at him. 'That would have made a good slogan, wouldn't it? But, of course, we don't have slogans to make us good any more. We have the big stick.' 'It's completely beyond my understanding,' said Tristram. 'Unless –' He beetled down at her. 'But you wouldn't do that, would you? You wouldn't be so wicked and evil and sinful as to do that.' Augustinian words. He grasped her by the wrist. 'Is there anybody else?' he asked. 'Tell me the truth. I promise not to be angry,' he said angrily.</i>	Conflict of role	Condition
16.	Beatrice-Joanna and Tristram	<i>'I'm going out now. I'm going to the chemists. I'm going to get you some quinine tablets. And some castor oil.' 'I don't like them. I hate the taste of both of them. Give it a bit longer, will you? Just give it a bit longer. Everything may be all right.'</i>	Conflict of role	Condition
17.	Tristram and Beatrice-Joanna	<i>'Going to have a baby. By my own blasted brother. Bitch, bitch. Well, have it. Go on, get out and have it. They all know, everybody knows.' Some passers-by tutted. 'Tristram,' said Beatrice-Joanna with spread lips. 'Don't call me Tristram,' said Tristram, as though that were not his name. 'Deceiving bitch.' 'Get inside,' ordered Beatrice-Joanna. 'There's been a mistake. This is not a public matter.' 'Isn't it?' said Tristram. 'Isn't it just? Go on, get out.' The whole crowded street, the sky, had become his own betrayed home, a cell of suffering. Beatrice-Joanna firmly tried to enter Spurgin Building. Tristram tried to prevent her with arms weaving like cilia.</i>	Conflict of role	Condition

18.	Mavis and Beatrice- Joanna	<p><i>'You must do whatever you think's best for yourself. Stay here if you have to, stay as long as you think fit. But try and remember sometimes –'</i></p> <p><i>'Remember what?'</i></p> <p><i>'Well, that some people have put themselves out for you and have even run into danger. I'll say it now and I won't say it again. That's an end of it. But I'd just like you to remember sometimes, that's all.'</i></p> <p><i>'I do remember and I'm very grateful. I've said that about three times a day every day since I've been here. Except, of course, on the day that I was actually giving birth. I would have done so then, but I had other things to think about. If you like, I'll say it now to make up for it. I'm very grateful, I'm very grateful, I'm very grateful.'</i></p> <p><i>'I do remember and I'm very grateful. I've said that about three times a day every day since I've been here. Except, of course, on the day that I was actually giving birth. I would have done so then, but I had other things to think about. If you like, I'll say it now to make up for it. I'm very grateful, I'm very grateful, I'm very grateful.'</i></p>	Conflict of role	Relation
19.	Shonny and Captain Loosley	<p><i>'Bash him a little, Oxenford,' said Sergeant Image. 'It's all a lot of nonsense.'</i></p> <p><i>'We're going to start searching,' said Captain Loosley. 'I'm sorry you're being so uncooperative, do you see.'</i></p> <p><i>'Get upstairs, Mavis,' said Shonny, 'you and the children. You leave all this to me.' He tried to push his wife out.</i></p> <p><i>'The children stay here,' said Sergeant Image. 'The children will be made to squeal a little. I like to hear children squeal.'</i></p> <p><i>'You unholy Godless bastard,' cried Shonny. He threw himself at Sergeant Image, but young Oxenford was quick to interpose himself. Young Oxenford punched Shonny lightly in the groin. Shonny cried in pain and then began to flail wildly.</i></p> <p><i>'All right,' said a voice from the kitchen doorway. 'I don't want to cause any more trouble.' Shonny dropped his fists.</i></p>	Conflict of role	Condition