

CONFLICT FACED BY THE MAIN CHARACTERS IN THE NOVEL ENTITLED THE SECRET GARDEN

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Abstrack: *The title of this study is The Conflict Faced by the Main Character in the Novel entitled The Secret Garden. This study focused on the internal and external conflict faced by Mary and Colin, the main characters. The data for this study was taken from a novel entitled The Secret Garden. The data is analyzed through qualitative research according to the theory of literature proposed by Kenney (1966) and Thomas and Killman (2007). Based on the analysis, it was found that the main character faced internal and external conflict: man versus man and man versus nature. The internal conflict is also faced by the main character, man vs. self. Man versus man conflict is prevalent in the novel, as is man versus self-conflict. Meanwhile, for the conflict management strategy that is used by the character to manage the conflict, it is found to be those five strategic instruments proposed by Thomas and Killman. They are competing, collaborating, compromising, avoiding, and accommodating. However, the majority of the main characters use an avoidance strategy to deal with their conflict.*

Keywords: *Novel, Main Character, Conflict.*

INTRODUCTION

Literature can assist us in developing mature sensitivities to things, particularly human beings, by stimulating our curiosity, concerns, tensions, excitement, and sympathy. It delivers messages and the value of life to the readers because it is organized through unity of content, expression, form, and language. Literature, according to Wellek and Warren (1956), is a social institution that uses language as a medium for social construction.

Fiction is any literary story, either in prose or verse, which is made up rather than based on genuine events, according to Abram (1996:94). Fiction is the outcome of not just imagination, but also of realization and responsibility in the creation of a work. The novel *The Secret Garden* by Hodgson Burnett was used as research data for this study.

In every novel, there are characters and conflicts between the main character and other characters. However, the story's main character wants to end the disagreement, so the plot will develop. Conflict, according to Marcus (2000), is when ideas, beliefs, roles, wants, desires, values, and other factors are incompatible. People rarely agree on every aspect of a relationship since they each have their own beliefs, skills, personalities, and perspectives. As a result, conflict arises in the majority of relationships. One of a story's most crucial components is conflict, because it generates the suspense and excitement that compel readers to keep reading.

There is a conflict in every good novel because without a conflict, the plot would be meaningless. Readers may be intrigued to read and search for the cause and effect until the finish of the story by adding conflict to it. This justification includes two motives for the author's interest in studying this book: It begins by outlining the conflicts that are frequently present in our day-to-day existence, such as how to deal with our own negative ideas, which creates a problem. Children and even adults may experience difficulties while dealing with negative thoughts, such as lack of confidence, decreased communication, and emotional turmoil. As a result, negative ideas lead to conundrums and may influence every decision made by children regarding their physical or mental activity. Second, we can draw some poignant conclusions and beautiful life lessons about affection, tolerance, and kindness from the conflict that is depicted in this novel.

It is intriguing to use *The Secret Garden* as the data source because the book explores the idea of using the outside world to heal the inside. It also shows how some theories the

author has learned are reflected in the way the children are healed, which includes both positive thinking and contact with nature. Mary and Colin are the two central figures in *The Secret Garden*. It's good to learn about the main character's conflict in this book because conflict is a crucial component of a story. Conflicts between Mary and Colin, the book's two main characters, are a major theme. The arrangement of conflicts—particularly Mary and Colin's conflicts—makes up *The Secret Garden*'s narrative. Conflicts, particularly those between Mary and Colin, are arranged to form the plot of *The Secret Garden*. Because of the ways that Mary and Colin differ from one another and from themselves, as well as how they respond to those differences, the tensions between the major characters in this book arise. For this reason, the author intends to examine the tension in *The Secret Garden* between Mary and Colin, the two main protagonists.

METHODS

This data of this study was taken from a novel entitled *The Secret Garden*. This study used to collect the data. By reading the novel, note taking and classifying the data. By doing these steps, the researched used documentation method for gathering the information to classified certainties of something particular. The techniques of data collections are through several steps. First, reading the novel several times to know all of the conflicts in the novel. After read the novel several times, the writer finds the conflicts and classifying the conflicts from the novel. The data were analyzed using qualitative method.

RESULT AND DISCUSSION

The chapter presents the result and the data analysis. The analysis of the data of the study is segmented into sentences according to the types of conflicts proposed by Kenney (1966). The analysis also present the conflict management strategy in the novel entitled *The Secret Garden* based on theory proposed by Thomas and Killman (2007)

RESULTS

Table 1. Types of conflict found in the novel entitled *The Secret Garden*.

No	Types of Conflict	Number of Occurrence	Percentage
1.	Internal Conflict	9	25%
2.	External Conflict	15	75%
	TOTAL	24	100%

Based on the table above the writer found the two types of conflict in the novel entitled *The Secret Garden*, the internal conflict found 9 times occurrences with (25%) percentage and the external conflict found 15 times occurrences with (75%) percentage. Total of the present data is 24. In this case, external conflict is mostly faced by the main character in *The Secret Garden* novel. Because from this novel the main characters Marry and Colin mostly appear the conflict between them and the people around them; Martha, Mrs. Medlock, Ben Weatherstaff and the other servant.

Table 2. Types of Conflict Management Strategies found in the novel entitled *The Secret Garden*.

No	Conflict Management Strategies	Number of Occurrences	Percentage
1.	Competing	4	16%
2.	Collaborating	3	12%
3.	Compromising	5	20%
4.	Avoiding	8	32%
5.	Accommodating	4	16%
	TOTAL	24	100%

Based on the table above the writer found five conflict management strategies in the novel entitled *The Secret Garden*, competing found 4 times occurrences with 16% percentage, collaborating found 3 times occurrences with (12%) percentage, compromising found 5 times occurrences with (20%) percentage, avoiding found 8 times

occurrences with (32%) percentage, accommodating found 4 times occurrences with (16%) percentage. Total of the present data is 24. In this case, avoiding strategy mostly faced by the main characters in the novel entitled *The Secret Garden* because in this novel the main characters Marry and Colin prefer to avoid the conflict rather than collaborate to resolve the conflict. It also can be seen from characteristic of Marry and Colin.

DISCUSSION

Conflicts between Mary and Colin are examined in terms of

There are two types of conflict: internal conflict and external conflict. Considering both internal and external conflicts, which include the examination of the different forms and causes of conflict.

Internal Conflict

Conflict with a single person or conflict. Internal refers to the connection between two concepts conflict. There is a psychological conflict at play here, which is another name for internal conflict. This internal analysis. This paper conflict will center on Mary and Colin as the main characters, and their struggle with their own psyche.

Data 1 Conflict between Mary and her thoughts

'He's got a crooked back,' she said. That set him wrong. He was a sour young man and got no good of all his money and big place till he was married.

Mary's eyes turned towards her in spite of her intention not to seem to care. She had never thought of the hunchback's being married and she was a trifle surprised. Mrs. Medlock saw this, and as she was a talkative woman she continued with more interest. This was one way of passing some of the time at any rate.

'She was a sweet, pretty thing and he'd have walked the world over to get her a blade o' grass she wanted. Nobody thought she'd marry him, but she did, and people said she married him for his money. But she didn't-she didn't,' positively. When she died Mary gave a little involuntary jump.

'Oh did she die?' she exclaimed, quite without meaning to. She had just remembered a French fairy story she had once read called 'Riquet à la Houppe'. It had been about a poor hunchback and a beautiful princess and it had made her suddenly sorry for Mr. Archibald Craven.

'Yes, she died,' Mrs. Medlock answered. And it made him queerer than ever. He cares about nobody. He won't see people. Most of the time he goes away, and when he is at Misselthwaite he shuts himself up in the West Wing and won't let anyone but Pitcher see him. Pitcher's an old fellow, but he took care of him when he was a child and he knows his ways.'

It sounded like something in a book and it did not make Mary feel cheerful. A house with a hundred rooms, nearly all shut up and with their doors locked-a house on the edge of a moor-whatsoever a moor was-sounded dreary. A man with a crooked back who shut himself up also! She stared out of the window with her lips pinched together, and it seemed quite natural that the rain should have begun to pour down in grey slanting lines and splash and stream down the windowpanes. If the pretty wife had been alive she might have made things cheerful by being something like her own mother and by running in and out and going to parties as she had done in frocks 'full of lace'. But she was not there anymore.

'You needn't expect to see him, because ten to one you won't,' said Mrs. Medlock. And you mustn't expect that there will be people to talk to you. You'll have to play about and look after yourself. You'll be told what rooms you can go into and what rooms you're to keep out of. There's gardens enough. But when you're in the house don't go wandering and poking about. Mr. Craven won't have it.'

'I shall not want to go poking about,' said sour little Mary; and just as suddenly as she had begun to be rather sorry for Mr Archibald Craven she began to cease to be sorry and to think he was unpleasant enough to deserve all that had happened to him. (2014:16-17)

The internal conflict happened when Mrs. Medlock was trying to get Mary's attention and she did. So, Mary began listening to her as she started to wonder if her uncle's life was

just like one of the tales she had ever read before. She was curious about it but she did not want Mrs. Medlock to see it. She kept her face calm, just like she did not have an interest in the story. When Mrs. Medlock warned her to not go around the house and poke about things, Mary tended to avoid her and felt sorry for her uncle. She thought her uncle did not deserve a life like this.

Data 2 The conflict between Mary and her servant

There was something mysterious in the air that morning. Nothing was done in its regular order and several of native servants seemed missing, while those whom Mary saw slunk or hurried about with ashy and scared faces. But no one would tell her anything and her ayah did not come. She was actually left alone as the morning went on, and at last she wandered out in the garden and began to play by herself under a tree near veranda. She pretended scarlet hibiscus blossom into little hips of earth, all the time growing more angry and muttering to herself the things she would say and the names she would call Saidie when returned.

'Pig! Pig! Daughter of Pigs!' she said, because to call a native a pig is the worst insult of all.

She was grinding her teeth and saying this over and over again when she heard her mother came out on the veranda with someone. She was with a fair young man and they stood talking together. In low strange voices. Mary knew the fair young man who looked like boy. She had heard that he was a very young officer who had just come from England. The child stared at him, but she stared the most at her mother. She always did this when she had a chance to see her, because the Mem Sahib-Mary used to call her that oftener than anything else-was such a tall, slim pretty person and wore such a lovely clothes. Her hair was like curly silk and she had a delicate little nose which seemed to be disdaining things, and she had large laughing eyes. All her clothes wore things floating, and Mary said they were 'full of lace'. They looked fuller of lace than ever this morning, but her eyes were not laughing at all. They were large and scared and lifted imploringly to the fair boy officer's face.

'Is it so very bad? Oh, is it?' Mary heard her say.

'Awfully' the young man answered in a trembling voice. 'Awfully, Mrs Lennox. You ought to have gone to the hills two weeks ago.'

The Mem Sahib wrung her hands.

'Oh, I know I ought!' she cried. 'I only stayed to go to that silly dinner party. What a fool I was!'

At that very moment such a loud sound of wailing broke out from the servants' quarters that she clutched the young man's arm, and Mary stood shivering from head to foot. The wailing grew wilder and wilder.

'What is it? What is it?' Mrs Lennox gasped. 'Someone has died,' answered the boy officer. You did not say it had broken out among your servants. "I did not know!" the Mem Sahib cried. 'Come with me! Come with me!' and she turned and ran into the house.

After that appalling things happened, and the mysteriousness of the morning was explained to Mary. The cholera had broken out in its most fatal form and people were dying like flies. The Ayah had been taken ill in the night, and it was because she had just died that the servants had wailed in the huts. Before the next day three other servants were dead and others had run away in terror. There was panic on every side, and dying people in all the bungalows. (2014:2-4)

The data above is classified as internal conflict. In which this conflict appeared when Mary was upset because her servant did not come to see her and she began to muther by herself. There was a moment when she was having a gardening role play where she heard her mother talking to a young man who was an officer. By listening to them, Mary knew that something strange had happened. As this conflict is classified as internal, the way Mary solves this conflict is in a childish way by falling asleep, which is pictured as her avoiding the conflict.

Data 3 The conflict between Mary and herself

'A more marred-looking young one I never saw in my life, Mrs. Medlock thought. (Marred is a Yorkshire word and means spoiled and pettish.) She had never seen a child who sat so still without doing anything: and at last she got tired of watching her and began to talk in a brisk, hard voice.

'I suppose I may as well tell you something about where you are going to,' she said. 'Do you know anything about your uncle?'

'No,' said Mary.

Never heard your father and mother talk about him?

No,' said Mary frowning. She frowned because she remembered that her father and mother had never talked to her about anything in particular. Certainly they had never told her things.

'Humph,' muttered Mrs. Medlock, staring at her queer, unresponsive little face. She did not say any more for a few moments and then she began again.

'I suppose you might as well be told something-to prepare you. You are going to a queer place

Mary said nothing at all, and Mrs. Medlock looked rather discomfited by her apparent indifference, but, after taking a breath, she went on.

'Not but that it's a grand big place in a gloomy way and Mr. Craven's proud of it in his way-and that's gloomy enough, too. The house is six hundred years old, and it's on the edge of the moor, and there's near a hundred rooms in it, though most of them's shut up and locked. And there's pictures and fine old furniture and things that's been there for ages, and there's a big park round it and gardens and trees with branches trailing to the ground-some of them.' She paused and took another breath. *But there's nothing else,' she ended suddenly*

Mary had begun to listen in spite of herself. It all sounded so unlike India, and anything new rather attracted her. But she did not intend to look as if she were interested. That was one of her unhappy, disagreeable ways. So she sat still.

'Well,' said Mrs. Medlock. What do you think of it?'

'Nothing,' she answered. 'I know nothing about such places.'

That made Mrs. Medlock laugh a short sort of laugh.

Eh!" she said, 'but you are like an old woman. Don't you care?

not going to trouble himself about you, that's sure and certain. He never troubles himself about no one." She stopped herself as if she had just remembered something in time.

'It doesn't matter,' said Mary, 'whether I care or not.

'You are right enough there,' said Mrs. Medlock. It doesn't. What you're to be kept at Misselthwaite Manor for I don't know, unless because it's the easiest way. He's going to trouble himself about no one. She stopped herself as if she had just remembered something in time. (2014:15-16)

This internal conflict appeared when Mary and Mrs. Medlock were on their way to Misselthwaite. Along the way, Mrs. Medlock watched Mary, who had been silent since they travelled. So then, Mrs. Medlock asked her some questions and hoped she would be interested in the story and talk, but Mary was not interested at all until Mrs. Medlock talked about the house she was about to live in and her uncle. At this moment, Mary seemed interested in the story, but she kept managing herself to not look like she was. She tends to avoid Mrs. Medlock rather than be polite like a child should.

Data 4 The conflict between Colin and himself

'You can't if you stay in a room,' said Mary.

'I couldn't go on the moor," he said in a resentful tone.

Mary was silent for a minute and then she said something bold.

"You might-sometime."

He moved as if he were startled.

'Go on the moor! How could I? I am going to die.

'How do you know?'" said Mary unsympathetically. She didn't like the way he had of talking about dying. She did not feel very sympathetic. She felt rather as if he almost boasted about it.

'Oh, I've heard it ever since I remember,' he answered crossly. They are always whispering about it and thinking I don't notice. They wish I would, too.'

Mistress Mary felt quite contrary. She pinched her lips together.

"If they wished I would,' she said, 'I wouldn't. Who wishes you would?'

'The servants-and of course Dr Craven because he would get Misselthwaite and be rich instead of poor. He daren't say so, but he always looks cheerful when I am worse. When I had typhoid fever his face got quite fat. I think my father wishes it, too.'

'I don't believe he does,' said Mary quite obstinately.

That made Colin turn and look at her again.

'Don't you?' he said.

And then he lay back on his cushion and was still, as if he were thinking. And there was quite a long silence. Perhaps they were both of them thinking strange things children do not usually think of.

'I like the grand doctor from London, because he made them take the iron thing off," said Mary at last. Did he say you were going to die?'

'No.'

'What did he say?'

'He didn't whisper,' Colin answered. Perhaps he knew I hated whispering. I heard him say one thing quite aloud. He said, "The lad might live if he would make up his mind to it. Put him in the humour." It sounded as if he was in a temper.'

'I'll tell you who would put you in the humour, perhaps' said Mary reflecting. She felt as if she would like this thing to be settled one way or the other. I believe Dickon would. He's always talking about live things. He never talks about dead things or things that are ill. He's always looking up in the sky to watch birds flying or looking down at the earth to see something growing. He has such round blue eyes and they are so wide open with looking about. And he laughs such a big laugh with his wide mouth and his cheeks are as red-as red as cherries'

She pulled her stool nearer to the sofa and her expression quite changed at the remembrance of the wide curving mouth and wide open eyes.

'See here,' she said. 'Don't let us talk about dying. I don't like it. Let us talk about living. Let us talk and talk about Dickon. And then we will look at your pictures.'

It was the best thing she could have said. To talk about Dickon meant to talk about the moor and about the cottage and the fourteen people who lived in it on sixteen shillings a week and the children who got fat on the moor grass like the wild ponies. And about Dickon's mother-and the skipping rope and the moor with the sun on it-and about pale green points sticking up out of the black sod. And it was all so alive that Mary talked more than she had ever talked before-and Colin both talked and listened as he had never done either before. And they both began to laugh over nothings as children will when they are happy together. And they laughed so that in the end they were making as much noise as if they had been two ordinary healthy natural ten-year-old creatures-instead of a hard, little, unloving girl and a sickly boy who believed that he was going to die.

They enjoyed themselves so much that they forgot the pictures and they forgot about the time. They had been laughing quite loudly over Ben Weatherstaff and his robin, and Colin was actually sitting up as if he had forgotten about his weak back when he suddenly remembered something.

'Do you know there is one thing we have never thought of?' he said. 'We're cousins.'
(2014:154-156)

The internal conflict started rising between the two of them because of their belief in Colin's health. Colin himself believed from the very first day that he was a hunchback just like his dad and that he would not live longer, and he did think that people around him wished him dead. But, it seems that Mary did not think so. Instead of being silent or agreeing with Colin, Mary herself thinks that Colin is okay and he can do all things just like a normal boy out there. He can enjoy going outside and breathing fresh air out there. To solve this conflict, Mary and Colin decided to not talk about the dead and instead Mary told him the story about the moor and the animals that live around the moor in Yorkshire and also about Dickon. This kind of way is called an avoiding strategy.

External Conflict

The analysis of external conflict of the main character is covering the conflict between Mary and Martha, Conflict between Mary and Colin, Conflict between Mary and Mrs. Medlock and the main character's conflict between them, society and environment.

Man vs man

Data 1 The external Conflict between Mary and Colin

'Why didn't you get up?' she said.

'I did get up this morning when I thought you were coming,' he answered, without looking at her. 'I made them put me back in bed this afternoon. My back ached and my head ached and I was tired. Why didn't you come?'

'I was working in the garden with Dickon,' said Mary

Colin frowned and condescended to look at her.

'I won't let that boy come here if you go and stay with him instead of coming to talk to me,' he said.

Mary flew into a fine passion. She could fly into a passion without making a noise. She just grew sour and obstinate and did not care what happened.

'If you send Dickon away, I'll never come into this room again!' she retorted.

'You'll have to if I want you,' said Colin.

'I won't!' said Mary.

'I'll make you,' said Colin. They shall drag you in.'

'Shall they, Mr Rajah! said Mary fiercely. They may drag me in but they can't make me talk when they get me here. I'll sit and clench my teeth and never tell you one thing. I won't even look at you. I'll stare at the floor!

They were a nice agreeable pair as they glared at each other. If they had been two little street boys they would have sprung at each other and had a rough-and-tumble fight. As it was, they did the next thing to it.

'You are a selfish thing!' cried Colin.

'What are you?' said Mary. 'Selfish people always say that. Anyone is selfish who doesn't do what they want. You're more selfish than I am. You're the most selfish boy I ever saw.'

'I'm not!' snapped Colin. I'm not as selfish as your fine Dickon is! He keeps you playing in the dirt when he knows I am all by myself. He's selfish, if you like!

Mary's eyes flashed fire.

'He's nicer than any other boy that ever lived!' she said. 'He's-he's like an angel! It might sound rather silly to say that but she did not care.

'A nice angel! Colin sneered ferociously. 'He's a common cottage boy off the moor!'

'He's better than a common Rajah!' retorted Mary.

'He's a thousand times better!'

Because she was the stronger of the two she was beginning to get the better of him. The truth was that he had never had a fight with anyone like himself in his life and, upon the whole, it was rather good for him, though neither he nor Mary knew anything about that. He turned his head on his pillow and shut his eyes and a big tear was squeezed out and ran down his cheek. He was beginning to feel pathetic and sorry for himself not for anyone else.

'I'm not as selfish as you, because I'm always ill, and I'm sure there is a lump coming on

my back,' he said. And I am going to die besides

'You're not contradicted Mary unsympathetically.

He opened his eyes quite wide with indignation. He had never heard such a thing said before. He was at once furious and slightly pleased, if a person could be both at the same time.

'I'm not? he cried. I am! You know I am! Everybody says so.'

'I don't believe it!' said Mary sourly. You just say that to make people sorry I believe you're proud of it. I don't believe it! If you were a nice boy it might be true-but you're too nasty!'

In spite of his invalid back Colin sat up in bed in quite a healthy rage.

'Get out of the room!'" he shouted and he caught hold of his pillow and threw it at her. He was not strong enough to throw it far and it only fell at her feet, but Mary's face looked as pinched as a nutcracker.

'I'm going, she said. And I won't come back!'" She walked to the door and when she reached it she turned round and spoke again.

'I was going to tell you all sorts of nice things," she said. Dickon brought his fox and his rook and I was going to tell you all about them. Now I won't tell you a single thing!'

She marched out of the door and closed it behind her, and there to her great astonishment she found the trained nurse standing as if she had been listening and, more amazing still-she was laughing. (2014:177-179)

The external conflict appeared when Mary finally met Colin, but Colin was not happy when Mary came to see him. It is because Colin had been waiting for Mary since the morning, but she did not come and see him in the afternoon, and it led them to fight over the disagreement because of their egos. After their disagreement, these two main characters tend to avoid seeing each other for a while. Just like when Colin asks Mary to get out of his room and also tells him that she will go outside, she actually has something nice to share with Colin, but because of the argument, she holds back herself by avoiding him.

Data 2 The conflict between Mary and Martha

At that moment a very good thing was happening to her. Four good things had happened to her, in fact, since she came to Misselthwaite Manor. She had felt as if she had understood a robin and that he had understood her; she had run in the wind until her blood had grown warm; she had been healthily hungry for the first time in her life, and she had found out what it was to be sorry for someone. She was getting on.

But as she was listening to the wind she began to listen to something else. She did not know what it was, because at first she could scarcely distinguish it from the wind itself. It was a curious sound-it seemed almost as if a child were crying somewhere. Sometimes the wind sounded rather lik' it was th' wind,' said Martha stubbornly. "An' if it wasn't, it was little Betty Butterworth, th' scullery maid. She's had th' toothache all day." But something troubled and awkward in her manner made Mistress Mary stare very hard at her. She did not believe she was speaking the truth. e a child crying, but presently Mistress Mary felt quite sure that this sound was inside the house, not outside it. It was far away, but it was inside. She turned round and looked at Martha.

'Do you hear anyone crying?' she said.

Martha suddenly looked confused.

'No,' she answered. 'It's th' wind. Sometimes it sounds like as if someone was lost on th moor an wailin'. It's got all sorts of sounds

'But listen,' said Mary, 'It's in the house-down one of those long corridors.'

And at that very moment a door must have been opened somewhere downstairs; for a great rushing draught blew along the passage and the door of the room they sat in was blown open with a crash, and as they both jumped to their feet the light was blown out and the crying sound was swept down the far corridor so that it was to be heard more plainly than ever.

'There!' said Mary, 'I told you so! It is someone crying-and it isn't a grown-up person.'

Martha ran and shut the door and turned the key, but before she did it they both heard the sound of a door in some far passage shutting with a bang, and then everything was quiet,

for even the wind ceased 'wutherin' for a few moments.

'It was th' wind,' said Martha stubbornly. if wasn't, it was little Betty Butterworth, th' scullery maid. She's had th' toothache all day."

But something troubled and awkward in her manner made Mistress Mary stare very hard at her. She did not believe she was speaking the truth. (2014:52-54)

The preceding conversation demonstrates that the conflict between Mary and Martha can be classified as an external conflict between man and woman, because here Mary said to Martha that she heard someone crying and Martha disagreed by saying it was the wind, and she made up another answer by saying it was the sound of Little Betty Butterworth. This conflict is classified as external, and how Mary solved the conflict was by compromising, which she did by tending to listen to Martha even though she was not satisfied with the answer from Martha.

Data 3 The conflict between Colin and Dr. Craven

'Good Lord!' exclaimed poor Mrs. Medlock, with her eyes almost starting out of her head. Good Lord'

'What is this? said Dr Craven, coming forward

'What does it mean?'

Then Mary was reminded of the boy Rajah spin Colin answered as if neither the doctor's alarm nor Mrs. Medlock's terror were of slightest consequence. He was as little disturbed or frightened as if an elderly cat and dog had walked into the room.

'This is my cousin, Mary Lennox," he said. I asked her to come and talk to me. I like her. She must come and talk to me whenever I send for her.'

Dr Craven turned reproachfully to Mrs. Medlock

'Oh, sir,' she panted. I don't know how it's happened. There's not a servant on the place that'd dare to talk-they all have their orders.'

'Nobody told her anything' said Colin. She heard me crying and found me herself. I am glad she came. Don't be silly, Medlock.'

Mary saw that Dr Craven did not looks pleased, but it was quite plain that he dare not oppose his patient. He sat down by Colin and felt his pulse.

'I am afraid there has been too much excitement. Excitement is not good for you, my boy' he said.

'I should be excited if she kept away answered Colin, his eyes beginning to look dangerously sparkling I am better. She makes me better. The nurse must bring up her tea with mine. We will have tea together."

Mrs. Medlock and Dr Craven looked at each other in a troubled way, but there was evidently nothing to be done.

'He does look rather better, sir,' ventured Mrs. Medlock. But-thinking the matter over-he looked better this morning before she came into the room."

'She came into the room last night. She stayed with me a long time. She sang a Hindustani song to me and it made me go to sleep,' said Colin. 'I was better when I wakened up. I wanted my breakfast. I want my tea now. Tell nurse, Medlock."

Dr Craven did not stay very long. He talked to the nurse for a few minutes when she came into the room and said a few words of warning to Colin. He must not talk too much; he must not forget that he was ill; he must not forget that he was very easily tired. Mary thought that there seemed to be a number of uncomfortable things he was not to forget.

Colin looked fretful and kept his strange black-lashed eyes fixed on Dr Craven's face.

'I want to forget it,' he said at last. 'She makes me forget it. That is why I want her."

Dr Craven did not look happy when he left the room. He gave a puzzled glance at the little girl sitting on the large stool. She had become a stiff, silent child again as soon as he entered and he could not see what the attraction was. The boy actually did look brighter, however and he sighed rather heavily as he went down the corridor.

'They are always wanting me to eat things when I don't want to,' said Colin, as the nurse

brought in the tea and put it on the table by the sofa. "Now, if you'll eat I will. Those muffins look so nice and hot. Tell me about Rajahs'. (2014:157-158)

The external conflict above appeared when Mrs. Medlock and Dr Craven wants to see Colin but they were terrified by seeing Mary in Colin's room. This conflict divided as external conflict because Colin was having argument with Dr Craven which him did not like Dr Craven and Mrs. Medlock at all. Colin use competing strategy to solve the conflict. It can be seen from his action by staring at them and argue with Dr Craven about his condition.

CONCLUSION

Based on the previous analysis and discussion, the following points represent the conclusion. Mary and Colin are the main characters of the novel entitled *The Secret Garden*. The conflicts in the novel describe the way Mary and Colin, the main characters, walk through their lives with all the problems that they have. They faced several external conflicts, including man versus man conflict and man versus nature conflict. The most external conflict that exists in the novel is the man-versus-man conflict. It is proven when Mary often has an argument with another character, which is either Colin or Martha, and for Colin, he usually had an argument with Mary for them to argue about all the things Colin had never done before.

The main characters Mary and Colin faced internal and external conflict by using all of the strategies in handling their conflict. Those strategies are competing, which can take place by forcing the context in which conflict might arise, by giving in to the other in a conflict situation, or by agreeing to ambitions over needs. Mary used this strategy in handling the conflict by failing to satisfy his concerns as well as the other parties. Collaboration works to satisfy both conflicting parties by undermining rather than avoiding the conflict discussion. Mary used this strategy in handling the conflict by neglecting her own concerns to satisfy the other parties. Compromise your approach with a desire to keep everyone a little bit happy, perhaps not as happy as they would like. Mary and Colin used this strategy in handling the conflict by involving themselves in concern for themselves and other parties. Both parties gave up something to make a mutually acceptable decision. Accommodating attempts to ignore their own issue context by demonstrating that the way a conflict is being perceived is not only possible as the way to see it. Mary and Colin used this strategy in handling the conflict by using their own creativity and resolution to resolve the conflict with the other party.

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