A STUDY OF SYMBOLS RELATED TO THE CONFLICTS IN
ERICK SETIAWAN’S *OF BEES AND MIST*

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Pendidikan Degree
in English Language Education

By
Amalia Amanda Kasih
Student Number: 101214129

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2014
A STUDY OF SYMBOLS RELATED TO THE CONFLICTS IN ERICK SETIAWAN’S *OF BEES AND MIST*

*A SARJANA PENDIDIKAN THESIS*

Presented as Partial Fulfillment of the Requirements to Obtain the *Sarjana Pendidikan* Degree in English Language Education

By

Amalia Amanda Kasih

Student Number: 101214129

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2014
A Sarjana Pendidikan Thesis on

A STUDY OF SYMBOLS RELATED TO THE CONFLICTS IN ERICK SETIAWAN’S OF BEES AND MIST

By
Amalia Amanda Kasih
Student Number: 101214129

Approved by

Sponsor

Henny Herawati, S.Pd., M.Hum.

November 21, 2014
A Sarjana Pendidikan Thesis on

A STUDY OF SYMBOLS RELATED TO THE CONFLICTS IN ERICK SETIAWAN’S OF BEES AND MIST

By
Amalia Amanda Kasih
Student Number: 101214129

Defended before the Board of Examiners
on December 10, 2014
and Declared Acceptable

Board of Examiners

Chairperson: P. Kuswandono, Ph.D.
Secretary: Drs. Barli Bram, M.Ed., Ph.D.
Member: V. Triprihatmini, S.Pd., M.Hum., M.A.
Member: Dr. Ant. Herujiyanto, M.A.
Member: Henry Herawati, S.Pd., M.Hum

Yogyakarta, December 10, 2014
Faculty of Teachers Training and Education
Sanata Dharma University
Dean,

Rohandi, Ph.D.
HIMYM

Because sometimes even if you know how something's gonna end that doesn't mean you can't enjoy the ride.

Ted, Season 2, Episode 17

The future is scary but you can't just run back to the past because it's familiar. Yes it's tempting...

Robin, Season 2, Episode 2

It's time to let go of the fantasies.
It's time to grow up.

Barney, Season 6, Episode 2

This thesis is dedicated to MYSELF, for suffering a four-year-long-fantasy-and-happiness in this university.
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, November 21, 2014

The writer,

[Signature]

Amalia Amanda Kasih
101214129
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPANTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Amalia Amanda Kasih
Nomor Mahasiswa : 101214129

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul:

A STUDY OF SYMBOLS RELATED TO THE CONFLICTS IN ERICK SETIAWAN’S OF BEES AND MIST

Dengan demikian, saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyiapan, mengalihkan dalam bentuk lain, mengelolanya dalam bentuk pangkalan data, mendistribusikannya di internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin maupun royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal: 21 November 2014

Yang menyatakan

Amalia Amanda Kasih
ABSTRACT


Setiawan’s Of Bees and Mists is a novel about the struggle of the women as the daughter, the wife, and the mother to keep their family from a calamity. The novel concentrates on two families which are surrounded by the bees and the mists which always appear as the conflicting beings to bother their life. The novel tells about how the families manage to survive from unpleasant events caused by the bees and the mists. There are two research problems formulated in this study: (1) what symbols are revealed in Erick Setiawan’s Of Bees and Mist? and (2) what are the meanings of the symbols in Erick Setiawan’s Of Bees and Mist related to the conflicts?

This study was conducted by using formalist approach. The writer used this approach because the study analyzed a literature work as a text without concerning any other aspects, such as the historical background, cultural background, or authorial background. This study used library research method. Therefore, this study had two sources, namely the primary source and secondary source. The primary source was a novel entitled Of Bees and Mist written by Erick Setiawan. The secondary sources were some books, articles, and journals by experts related to this study.

After analyzing the novel, the writer identifies that there are three significant symbols in Of Bees and Mist. The first symbol is “the bees”. In the novel, the bees are the animal that live to attack people whom Eva, Meredia’s mother-in-law, finds irritating. It symbolizes Eva’s weapon, terror, and insecurity. The bees are the representation of Eva’s lack of confidence. The second symbol is “the mists”. The mists symbolize the figure of cheating husband, undisclosed issue, loyalty, and doubt. The mists here are not only the floating vapor on the ground but represent the distrust between couples in the novel. The last symbol is “the houses”. The houses are the major setting where the unpleasant events mostly happen in the novel. The houses in this novel are described not only as ordinary places where the families are supposed to live. They also represent the soul of the families who live there. The houses symbolize the soul, the anxiety, and the insecurity as well. One way or another, they hold the irony happened in the novel, the places which lack of joy and pleasant things. The houses are the places which the character wants to escape from.

The writer recommends for future researchers to analyze the same novel by focusing on different aspects, such as the feminism. Further, the study can be the material to teach about respect and problem solving.

Keywords: symbol, conflict, bee, mist
ABSTRAK


Penulis menyarankan kepada peneliti selanjutnya untuk menganalisa novel yang sama tetapi dengan aspek yang berbeda, seperti feminisme. Selanjutnya penelitian ini bisa menjadi bahan ajar tentang rasa hormat dan pemecahan masalah.

Kata kunci: symbol, conflict, bee, mist
ACKNOWLEDGEMENTS

First and foremost, I have to thank God for His blessing and guidance to let me finish my study. He lets all the universe conspire to help me pass through one of the most important stages of my life.

My deepest and greatest gratitude goes to my advisor, Henny Herawati, S.Pd., M.Hum. This thesis would have never been accomplished without her assistance and unlimited involvement in the writing process. I would also thank her as the lecturer and the academic advisor. Her poems in Creative Writing class always make the class in a full swing. Having her to support me in this past four years is kind of blessing that I will not forget even in a million years. I would also like to thank Drs. Barli Bram, M.Ed., Ph.D. for willing to give correction on my imperfect thesis even in his busiest day. He is the living proof of compassion and thoughtfulness. I would like deliver my exclusive gratitude to Melisa Setyawan, S.Pd, for giving me her precious time and gigantic understanding to make this thesis better, and for giving all her ears to listen to my anxieties and saying that I could do it. She is the ultimate hustler.

I thank all lecturers of the English Language Education Study Program in Sanata Dharma University for the subjects given in this past four years. I learn many things here, especially how to survive in the real world. I would also thank all the secretariat staff of the English Language Education Study Program and Faculty of Teachers Training and Education of Sanata Dharma University, especially Mbak Daniek, for giving me a-five-star service
and her sweetest smile, and all librarians for giving the two-thumb-up and pleasant services.

I would like to express my gratitude for my mother, Pangestining Wiharti and my father, Hery Kuswanto. This thesis was the first proof that their sold wedding rings were never in vain. I was so contented that they were raising me and sending me to this university without giving up on anything again.

My very first exclusive appreciation goes to Diah Dwi Pratiwi, Yosafat Anggun Purnomosidi, Sisilia Novena, and Disa Ayu Karina Riski for the infinity support as the proofreaders. Their immense knowledge is very helpful.

Then, I address my special thanks to all friends in PBI 2010 for suffering a lot with me during SPD, PPL, KKN, and Play, especially PBI 2010 Class C. I thank all the dramas and excitements happened in my study which I went through with these pals: EEPro, Velum, and Infinity and Beyond. I address a significant gratitude to my fellows for being able to be silly and helpful at the same time. They are my personal Woody, Buzz Lightyear, and sometimes Fix-it Felix in the real world: Disa, Tiwi, Meinadia, Lina, Ineke, Pandhu, and Yos. I would express my gratitude to Venni for a little guide to the flawless thesis and Theresia Vernalita for being there as my seatmate on the roller coaster of emotions while we are writing our thesis. I would express my appreciation to KLK’s member: Odil, Wulan, Linda, Hildhe, Desti, Tata, Gita, Tika, Shera, and Kedvin for providing me a little getaway from my boredom by being witty and charmingly stupid in the chatroom. All of them are my personal cheerleaders.
I would like to thank everyone for lending me a hand in doing this thesis. May the odds be ever in your favor.

I would thank myself for experiencing some ups and downs in Sanata Dharma University and not even once thinking to quit. I am forever grateful.

Amalia Amanda Kasih
TABLE OF CONTENTS

TITLE PAGE ................................................................................................................ i
APPROVAL PAGE ..................................................................................................... ii
STATEMENT OF WORK’S ORIGINALITY ............................................................ v
LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI ......................................... vi
ABSTRACT ............................................................................................................... vii
ABSTRAK .............................................................................................................. viii
ACKNOWLEDGEMENTS ..................................................................................... ix
TABLE OF CONTENTS ....................................................................................... xii
LIST OF APPENDICES ..................................................................................... xiv

CHAPTER I. INTRODUCTION
A. Background of Study ....................................................................................... 1
B. Problem Formulation ..................................................................................... 5
C. Objective of the Study ................................................................................... 5
D. Benefits of the Study .................................................................................... 5
E. Definition of Terms ..................................................................................... 5

CHAPTER II. REVIEW OF RELATED LITERATURE
A. Review of Related Theories .......................................................................... 7
   1. Theory of Formalist .................................................................................. 7
   2. Theory of Symbols ................................................................................ 9
      a. Definition of Symbols ........................................................................ 9
      b. Types of Symbols ........................................................................... 11
   3. Theory of Conflicts .............................................................................. 12
      a. Definition of Conflicts ................................................................... 12
      b. Types of Conflicts ........................................................................ 14
B. Theoretical Framework ............................................................................... 15
CHAPTER III. METHODOLOGY
A. Object of the Study................................................................. 17
B. Approach of the Study.......................................................... 19
C. Method of the Study.............................................................. 19

CHAPTER IV. ANALYSIS
A. The Bees.............................................................................. 21
   1. The Bees as the Symbol..................................................... 21
   2. The Meaning of the Bees Related to the Conflicts............. 24
B. The Mists............................................................................. 27
   1. The Mists as the Symbol................................................... 27
   2. The Meaning of the Mists Related to the Conflicts......... 29
C. The Houses.......................................................................... 34
   1. The Houses as the Symbol............................................... 34
   2. The Meaning of the Houses Related to the Conflicts..... 38

CHAPTER V: CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS
A. Conclusions......................................................................... 42
B. Implications.......................................................................... 44
C. Suggestions.......................................................................... 49

REFERENCES........................................................................... 50
# LIST OF APPENDICES

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix A</td>
<td>Summary Of Bees and Mist</td>
<td>52</td>
</tr>
<tr>
<td>Appendix B</td>
<td>Biography of Erick Setiawan</td>
<td>55</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

This chapter is divided into five parts. The first part is the background of the study. This part tells about the topic of the discussion and also the reason why the book is worth to analyze. The second part is the problem formulation. This part presents the research questions of this study. The third part is the objective of the study, which states the aim of this study. The fourth part is the benefits of the study, which states how this study is beneficial to other parties. The fifth part is definition of terms. This part explains the terms used in this study.

A. Background of the Study

Many people attempt to figure out what literature is about. For common people, literature is described as simple as stories, poems, and plays. On the other hand, Culler (2011) states that literature is the “foregrounding language” (p.28). It means that literature makes language appears as an extraordinary object. Literature makes people realize that they are dealing with the language in unusual ways. It happens when people read any literary such as stories, poems or plays. People realize that they experience the sense of the language in its eccentric ways. This literariness gives an idea that literature is uncommon from the language used for another purpose such as language used in science. Language in science is used to explain material in a context and more physically. In addition, Culler (2011) proposes that the literary work is “a linguistic event which envision a fictional world
that includes speakers, actors, and events” (p.30). In the same way, Eagletone (2008) shares the same idea about the peculiar language used in literature. He adds that literature is describable not according to whether it is fictional or 'imaginative', but because it uses language in the peculiar ways. Those will explain why there are substantial differences between literature language and scientific language. As described by Tyson (2006), scientific language emerges straight language which is not trying to be beautiful. Scientific language appears as a language that gives us a basic and simple explanation about an idea to make readers can capture the whole idea easily without any vagueness. It does not provide us the power to experience the language emotionally. Scientific language shows how the language does not have intentions to draw the attention to itself. The responsibility of scientific language is to describe and explain an object physically rather than to explain an object in a beautiful way. Additionally, Tyson (2006) states that literary language relies “on connotation, on the implication, association, suggestion, and evocation of meanings and of shades of meaning” (p.138). In addition, literary language communicates and delivers expression of the words which is overflowing with the feelings. Thus, literature language works in a different path to science language.

There are many forms of literary work, one of them is fiction. Boccaccio defines fiction as “a form of discourse, which, under guise of invention, illustrates or proves an idea; and, as its superficial aspect is removed, the meaning of the author is clear” (as cited in Habib, 2008, p.217). Boccaccio sees fiction as an object to deliver the writer’s thought. Correspondingly, he classifies fiction into four types. The first type of fiction is lack of truth. Second type appears “to clothe in fiction
divine and human matters alike”. Third type appears “more to be history than fiction”. The last type of fiction covers no truth at all (as cited in Habib, 2008, p.217)

By all means, fantasy fiction can be assumed as the fourth type of the fiction that is classified by Boccaccio. Rankin (2011) adds that fantasy fiction is a genre of popular fiction that sets in imaginary worlds. It differs from the modern world in ways that science cannot explain. The imaginary worlds are full of magical and supernatural beings and events. With this in mind, Rankin (2011) mentions that fantasy fiction can be considered as the impossible type of fiction because the unrealistic premodern and rural past before the beginning of industrial era. It happened before science and reason outdated superstition and faith. Recent developments in fantasy have begun to alter a perception about its nature and function. Fantasy appears to have ability to reveal the unreal and the real, as well as the irrational and the rational (p.1054). In conclusion, fantasy appears as a bridge to link the reality and the imaginary world. Fiction helps to alter the reality.

According to Rankin’s (2011) explanation before about fantasy fiction, Setiawan’s debut novel entitled *Of Bees and Mist* can be classified as fantasy literature. Setiawan does not only write about the ordinary life of the wife-husband relationship and daughter-in-law and mother-in-law relationship, but he adds all the fantasy components such as the bees, the mist, the magic spell, and the spirit into the novel. In conclusion, he does not write it as a plain domestic drama novel, but rather Setiawan turns it into an entertaining fantasy drama tale using all the fantasy elements that he creates. Setiawan also gives the reader a wide space of imagination to grow. Setiawan never gives a clue where the story takes an exact place in the real
world. Setiawan neither gives the hint the cultural background of the characters. He is good at building the imagination for the readers. It seems Setiawan wants to deliver that the story can happen in anywhere to everybody. He makes the story felt so familiar and strange at the same time. He keeps the readers entertained by the way he tells the story. He lets the readers experience the daily conflict with irrational things lingering.

*Of Bees and Mist* is a fascinating fantasy novel which contains potential elements that have big possibility to take a part as the symbols in the novel. Holman and Harmon (2011) say that a symbol is “something that is itself and also stands for something else”. It means that a symbol bears the meaning beyond itself.

The writer intends to observe the significant correlation between the symbols and the conflicts happened in *Of Bees and Mist*. A symbol can help people see the big picture of the story and the details as well. People nowadays tend to see an object as a big picture and forget to pay attention to detail. It can be seen in their daily life. For an instance, Indonesian people have a habit of shaking hand to greet and respect people. The handshake is followed by touching their right palm to their heart. The gesture symbolizes the warm welcome from the heart. Most people in the new generation forget to perform the followed gesture. People in the new generation fail to experience the essential of the gesture. A symbol will help them to know that a small thing can be the next big thing if they can identify its presence. By observing a symbol, people will learn the skill of paying attention to details at the same time. People will know that such an object exists for a reason. From the symbols people can see the hints how a conflict can be built and appear.
B. Problem Formulation

The problems of this study can be formulated as follow.

1. What symbols are revealed in Erick Setiawan’s *Of Bees and Mist*?
2. What are the meanings of the symbols in Erick Setiawan’s *Of Bees and Mist* related to the conflicts?

C. Objectives of the Study

Objectives of the study are to identify the symbols in Setiawan’s *Of Bees and Mist* and also to uncover the hidden meanings of the symbols related to the conflicts happened in Erick Setiawan’s *Of Bees and Mist*.

D. Benefits of the Study

This study is expected to provide benefits for both researchers and readers. The result of this study will expand readers’ understanding about the conflicts happened in *Of Bees and Mist* through the revelation of the symbols. Furthermore, this study is supposed to be a helpful support and a reference in the similar field of the study.

E. Definition of Terms

Here are the definition of terms that are used to facilitate this study.

1. Symbol

Holman and Harmon (2011) states that a symbol is “something that is itself and also stands for something else” (p.494). In addition, they explain that a symbol is a trope that combines a literal and a sensuous quality with an abstract or a suggestive aspect. In spite of this, it evokes an object that suggests the meaning (p.495). Correspondingly, Abrams and Harpham (2012) say that a symbol is
“anything which signifies something else” (p.393). They add that a symbol is “applied only to a word or a phrase that signifies an object event which in its turn signifies something or suggest of reference, beyond itself” (p.394). Therefore, in this study, a symbol means something that signifies an object or gives substantial meanings beyond the object’s true form.

2. Conflict

Holman and Harmon (2011) specify that a conflict is the struggle that grows out of the interplay of the two opposing forces in a plot. Abrams and Harpham (2012) share the same idea. They said that a conflict is the relation about the hero or the heroine who is being pitted against an important opponent which is called antagonist (p.294). As a result, in this study, a conflict means two opposing powers which compete or contradict each other.
CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter is divided into two major parts. The first part is the review of related theories. This part tells about the theories that support the study. The theories are the theory of formalist approach, the theory of symbols, and the theory of conflicts. The last part is the theoretical framework which explains the details of using the theories in this study.

A. Review of Related Theories

1. Theory of Formalist Approach

In the literary world, people are free to make their personal interpretation towards literary works. However, people should have common ground to analyze the literary works. As a result, approaches to literature are needed for conducting the literary analysis. Based on Holman and Harmon’s (2011) theory, there are five major approaches. The approaches are the historical and biographical approach, moral and philosophical approach, formalist approach, the psychological approach, and mythological and archetypal approach.

The text of literature always conveys a meaning. The meaning is carried inside the text which can be transmitted to readers. Jeffares (1991) classified texts of literature into two levels of meaning.

Text of literature possesses two levels of meaning, the literal and the super-literal. The super-literal meaning of texts of literature is the ideological implication of the same; which criticism attempts to resolve. The task of resolving the crisis engendered in literary texts is possible through the
formulation of some principles, parameters and paradigms which are technically termed theories. Theories are meant to interpret and evaluate works of literature with the mind of revealing the in-depth implications of such works. (as cited in Balogun, 2007, p. 1)

Briefly, Jeffares (1991) explains that the technical basic to perform an understanding about literal deeper analysis is through the theories. Theories are the legal way to disclose the literary work that are going to be interpreted. On the other hand, Hough (1966) also distinguishes two categories of literary theories.

The first category, the intrinsic theory is concerned with the moral mature of literature. Theories in this category primarily emphasize the total essence of literature. The second is what he describes as extrinsic theory which talks about the formal nature of literature on more specifically what it is. (as cited in Balogun, 2010, p.2 )

Balogun (2010) says that “the intrinsically inclined criticism is also heterodigetic judgment of literature” (p.3). This literary theory separates the literature work from any external aspect such as the historical aspect, the cultural aspect, and the author’s biographical aspect. The theory makes the literature work is being isolated. According to that, formalist is included in this category. Thus, formalist focuses on the individual literary work in isolation from the other literature and from the other cultural production.

The major idea of formalist approach is seeing the text as the text itself. Based on Barnet, Berman, and Burto’s (1981) theory, formalist approach focuses on the work as an “independent creation, a self-contained unity, and something to be studied itself. In simpler word that new criticism evolved out of the same root theoretical system as deconstructionism, called formalist criticism” (p.134). Tyson (2006) explains that the concept of Formalism concerns the actual material that
exists from the text itself to prove our interpretation towards the literary works. By all means, Formalism aims our attention to focus on the literary work as the single source of suggestion to interpret it.

Habib (2005) states that “formalist approaches drew attention to the literary work not as a means of communication but as a material entity, existing for its own sake, possessing a certain pattern and structure” (p.98). Hooker (2002) adds that Formalism ignores the importance of historical context, authorial intent, effects on the reader, and social contexts (para.9). In addition, Tyson (2006) believes that literary text is static. It makes the literary work stays the same, especially the relations among the words.

For Formalist, a literary work is a timeless, autonomous (self-sufficient) verbal object. Readers and readings may change, but the literary text stays the same. Its meaning is as objective as its physical existence on the page, for it is constructed of words placed in a specific relationship to one another—specific words placed in a specific order—and this one-of-a-kind relationship creates a complex of meaning that cannot be reproduced by any other combination of words. (p.137)

The writer decides on using the formalist approach to analyze the literary work. The formalist approach helps the writer to figure out the significant meaning of the symbols used in Setiawan’s *Of Bees and Mist*. It is followed by revealing the conflicts happened in the novel. Along these lines, the analysis of this work will meet the satisfied outcome.

2. **Theory of Symbols**

   a. **Definition of Symbols**

   A symbol is one of the keys to help the readers interpret their understanding to analyze the literary work. It occurs because a symbol conveys its implication
towards the literary work. According to Kennedy and Gioia (2007), a symbol is an object that delivers something beyond its literal meaning. The appearance is not really obvious but still noticeable. It appears that “they hint, point or...cast long shadows” (p.229). Kennedy and Gioia (2007) inform that the way to tell whether the object in literary work is a symbol by being aware of the hints of the symbols’ existence in the literary works.

If an object appears time and again, or is tied inextricably to the story's events, it's likely to suggest something beyond itself. When an object, an action, or a place has emotional or intellectual power beyond its literal importance, then it is a genuine symbol” to recognize the existence of the symbol. In addition “symbols in fiction are not generally abstract terms such as love or truth, but are likely to be perceptible objects or worded descriptions that cause us to imagine them” (p.230).

Similarly, Stanton (1965) states that a symbol will reappear or look as if there are some other details (p.32). In addition, Barnet, Burto, and Cain (2011) suggest that a symbol appears in details and repetitive way.

If writers use symbol, they want readers to perceive...How do writers help us to perceive these things? By emphasizing them-for instance, by describing them at some length, or by introducing them at times when they might not seem strictly necessary, or by calling attention to them repeatedly (p.361)

Kennedy and Gioia (2007) define a symbolic character as well as a symbolic act. A symbolic character is a character who “make brief cameo appearances” and “often are not well-rounded and fully known, but are seen fleetingly and remain slightly mysterious”. On the other hand, a symbolic act is “a gesture with larger significance than usual” (p.230). Thus, a symbol can be summed up into an object that possesses significant meaning.

An object, an act, or a character is surely symbolic (and almost as surely displays high literary art) if, when we finish the story, we realize that it was
that item—those gigantic eyes; that clean, well-lighted cafe; that burning of a bam—which led us to the author's theme, 'the essential meaning.' (p.231)

Generally, a symbol holds an important impression which is observable later on. It can stand as common as it can be but the idea of its existence that it holds significant meaning is always detectable.

Barnet, Berman, and Bruto (2010) conclude that a symbol is something that fully loaded with important meaning which cannot be explained in a simple word. It does not always signify others, it could stand for itself also others. The interpretation of a symbol is always rich, complex, and vague.

On the other hand, Arp and Johnson (2008) suggest four clues to identify a symbol found in the literary work. First, “the story itself must furnish a clue that a detail is to be taken symbolically.” Second, “the meaning of a literary symbol must be established and supported by the entire context of the story”. Third, “to be called a symbol, an item must suggest a meaning different in kind from its literal meaning: a symbol is something more than the representative of a class or type. Fourth, “a symbol may have more than one meaning. It may suggest a cluster of meanings.” (pp. 289-291). As mentioned by Arp and Johnson (2008), the four clues can be a device to tell apart whether such an object is a symbol or not. The four clues are the guidance to identify the existence of the symbols in the novel.

b. Types of Symbols

As described by Robert and Jacobs (1992), a symbol is categorized into two types. The first is a universal symbol which can be recognized generally or universally because the author refers to them depend on common understanding.
The second is a contextual symbol which is described as an object that perceives their symbolic meaning inside of the context of the particular literary work (p.280).

On the other hand, Harmon (2009) classifies a symbol into “image, allegory, and metaphor” (p.539). He explains how a symbol can be put on an image whether it “evokes an objective, concrete reality and prompts that reality to suggest another level of meaning" (p.539). A symbol can be put on allegory when "the objective referent evoked is without value until it is translated into the fixed meaning that it has in its own particular structure of ideas, whereas a symbol includes permanent objective value, independent of the meanings that it may suggest” (p.539). Lastly, a symbol could be put on metaphor when it “evokes an object in order to illustrate an idea or demonstrate a quality, whereas a symbol embodies the idea or the quality” (p.539). Those all demonstrate how a symbol works differently as an image, allegory, and metaphor. The difference lies upon the suggestions which are attempted by the symbols towards the reader and the literary works.

2. **Theory of Conflicts**

   a. **Definition of Conflicts**

   A conflict is something that inevitable between person to person, person to groups, and person to her/ himself. However, when people think a conflict in a simple form, a conflict is two opponent sides against each other. A conflict could happen between people, groups, organizations, cultures, or nations. As suggested by Kellerman (1996), an intrapersonal conflict is simply described as “a clash between two individuals who are unwilling or unable to fulfil the expectations of each other” (p.2). According to Roloff (1987), an organizational conflict arises
“when members engage in activities that are incompatible with those of colleagues within their network, members of other collectivities, or unaffiliated individuals who utilize the services or products of the organization” (as cited in Cahn & Ruth, 2011, p.496). Rahim (2011) broadens the Rollof’s statement by saying that a conflict is “an interactive process manifested in incompatibility, disagreement, or dissonance within or between social entities (i.e., individual, group, organization, etc.)” (p.207). Rahim (2011) provides six points when there are any possibilities a conflict may occur.

First, is required to engage in an activity that is incongruent with his or her needs or interests. Second, a party holds behavioral preferences, the satisfaction of which is incompatible with another person's implementation of his or her preferences. Third, a party wants some mutually desirable resource that is in short supply, such that the wants of everyone may not be satisfied fully. Fourth, a party possesses attitudes, values, skills, and goals that are salient in directing his or her behavior but are perceived to be exclusive of the attitudes, values, skills, and goals held by the other(s). Fifth, two parties have partially exclusive behavioral preferences regarding their joint actions. Sixth, two parties are interdependent in the performance of functions or activities (p.207).

On the other hand, Bercovith (1983) conceptualizes that there are three “interrelated dimension of conflicts” which “are conflict situation, conflict attitudes, and conflict behavior”. Conflict situation is when the “basic incompatibility occurs” between parties. Conflict attitudes relate with “the range of psychological factor”. Then, conflict behavior concerns “the set of the related behavior” (p.105). It can be concluded that a conflict can occur because of those three elements. However, according to Fink (1986), the term conflict will be limited if the concentration of the conflict is focused only on its behavioral sign.
Conflict refers to more than just overt behaviour. Concentrating only upon its behavioural manifestation is an extremely limiting exercise. The three-dimensional conception of conflict emphasizes the need to consider the situation in which parties (individuals, groups or organizations) come to possess incompatible goals, their structure of interaction and the nature of their goals. We have to consider emotional (e.g. distrust) and cognitive (e.g. stereotyping) orientations that accompany a conflict situation as well as the range of action undertaken by any party in a situation of conflict. (as cited in Rahim, 2011, p.163)

Thus, a conflict is not only focus on behavior but more than that. A conflict includes so many things which people cannot ignore, it involves the situation, interaction, emotional, and cognitive. Those things will lead us to know what sort of encounter that both parties have.

b. Types of Conflicts

Speaking about a conflict in a broad sense, it is generally specified into two categories, interpersonal and intrapersonal or individual and group. Interpersonal conflict is when two parties or more have disagreement. Then, the intrapersonal is a conflict that occurs to the individual’s inner self.

A group conflict has two types as well. According to Zhang and Zhang (2012), there are task conflict which emphasis on “the task-oriented disagreement arising from the perceived incompatibilities in views or perspectives concerning a task being performed” and relationship conflict which is “relationship-oriented disagreement arising from perceived interpersonal incompatibilities”, focuses mostly on emotional tension attached to “personality, trust, attitude, power, esteem, honesty, or respect, etc.”(p.43). In the same way, Cahn and Ruth (2007) share the same thought about the task conflict and relationship conflict. The task-oriented conflict focuses more in “tangible/substantive issues or material resources that are
generally countable and divisible” (p.21). Whereas, the relationship-oriented conflict is more complex because it concerns about emotional issues. It focuses on “immaterial resources, such as relational transgressions (e.g., lying or lack of respect), failure to follow through with commitments, or distrust” (p. 42)

On the other hand, Allwood (1993) classifies the conflict based on modality of the conflict. There are three types of conflict in this category. There are the latent conflict, overt conflict, and covert conflict. The latent conflict is a possible and expected conflict but there is no conflictual action done. Overt conflict is when two agents experience the conflictual action and action is taken. Lastly, the covert conflict is can be either an “actual two-party conflict which is concealed from another interested party” or “a case where conflictual action is taken by one agent against another agent” (p.3). Somehow, in the covert conflict, agent is unaware of the action, but will experience a conflict if the action is exposed. In the covert conflict, there is also a possibility that the agent who is unaware will take countermeasure.

B. Theoretical Framework

This study uses the theory of critical approach that concentrates on the formalist approach, the theory of symbols, and the theory of conflicts. Theory of formalist approach is applied as the support to analyze the literary work. This study focuses on the form of the text as the text itself. Using formalist approach theory means the writer analyzes the novel without concerning the historical background, cultural background, or the author’s background.
The second theory is the theory of symbols. A symbol becomes a major discussion in this study. Considering this, the writer takes a lot of definitions, explanation, and statement made by the experts. As a result, the writer is supposed to concentrate on the similar perception of the theories that connected to one and another. Hence, the theories will not be overlap. In the first step of identifying the symbols in the novel, the writer uses the theories of symbol taken from Kennedy and Gioia (2007), Stanton (1965), Barnet, Berman, and Bruto (2010), Barnet, Burto, and Cain (2011), and Arp and Johnson (2008).

CHAPTER 3

METHODOLOGY

This chapter is divided into three major parts. The first part is the object of study. This part presents the topic to be discussed. The second part is the approach of the study that explains the approach used in this study. The last part is method of the study which exemplifies the steps done in this study.

A. Object of the Study

In this study, the writer used a novel entitled *Of Bees and Mist* written by Erick Setiawan. The novel was first published in New York by Simon & Schuster in 2009. This novel consists of 238 pages. The novel tells a story about domestic dramas and the conflicts between Meridia and Daniel. Although Setiawan is an Indonesian, he lives in United States of America. He wrote *Of Bees and Mist* in English. It had been translated into 6 languages including Chinese (simplified), Dutch, Spanish, Indonesia, Greek, and Italian.

*Of Bees and Mist* accepts many praises as a charming novel by many media such as *The Washington Post Book World, The San Francisco Chronicle, and Denver Post*. The novel was listed as the finalist for QPB’s 2010 New Voices Award Longlisted for 2011 International IMPAC Dublin Literary Award. This novel also was featured in the Amazon Rising Star. Setiawan gained so many international media responses and praises for *Of Bees and Mist*. *Washington Post* says that the novel is a fascinating domestic drama.
Of Bees and Mist is the story of Meridia, the girl who is raised in an unhappy house where ghosts settled in mirrors. She lives her childhood feeling deserted and ignored. Her mother, Ravenna, lives on her own misery knowing the fact that Meridia’s father, Gabriel, always comes and goes as he wants without a clear explanation. It just made Ravenna believes that her husband is having an affair. This situation makes Ravenna feel devastated. She lives her life in speculating that his husband committed an adultery. Every single night, Gabriel disappears inside a blue mist without so much details, and her mother spend the rest of her day unhappily does all the cooking. At such a young age, sixteen, Meridia sees a solution to end her misery in that house. She marries Daniel, a gentle young man. She moves into his family’s house that Meridia thinks will be warmer and livelier house than hers.

Little does she knows, Daniel’s house has more secrets. There is a grave hidden in the garden. Both of Daniel’s sisters are taught from birth to hate each other. Last but not least, there is Meredia’s mother-in-law, Eva, an intimidating woman who has the bees as her army which are ready to attack anyone who is irritating or disobedying to her. Not only that, Eva is infamous with her capability to sting everyone with her hateful words. She is the best at putting anybody in an unpleasant circumstance. Later on, Meredia discovers that all the mysteries about her own past as well as the awful realities about her husband’s family. With all of these troubles, miseries, grieves, and sorrows, Meridia tries to struggle and hold onto her own young family.
B. Approach of the Study

This study aims to analyze the symbols in attempt to reveal the conflicts occurred in the novel. The writer uses the formalist approach to conduct this study. This is because the approach concentrates on the text as the text itself. Formalism judged a literary text mainly by understanding its form and taking no notice on anything but the text itself. According to Hooker (2002), formalist reduces the implication of the historical context, the authorial intent, the effects on the reader, and the social contexts, choosing to focus instead on the layers in the text. This school of criticism works with the elements of a text only – irony, paradox, metaphor, symbol, plot, and so on – by engaging in extremely close textual analysis (para. 9). Thus, formalist interprets the literature work is primarily based on the context and language created by the text. Therefore, formalist approach is the most proper approach since it concentrates on the intrinsic elements of the novel.

C. Method of the Study

The writer conducted library research which involved identifying and classifying sources. It engaged accurate information or personal/ expert insight on a research question. In this study, the writer referred to experts’ explanations and statements. Additionally, the writer obtained significant information through books, journals, articles, website, as well as textbooks. Therefore, there were two sources, primary source and secondary sources. The primary source was the novel entitled *Of Bees and Mist* by Erick Setiawan. The secondary sources were all the theories, statements, journals, and books related to the symbols and conflicts.
There were some steps taken to conduct this study through library research. First, the writer needed to decide what kind of literary work that was worth to study. Second, the writer decided on what subject in the novel to be researched and what aspect of the novel needed to be discussed. Third, the writer formulated the research problems. Fourth, the writer obtained related data and theories which could answer the formulated research problems. Fifth, the writer did brainstorming. This step made the writer examined the topic from various angles. Brainstorming was done so that the writer can be open-minded to see some possible new ideas and to know the kind of data would help the writer to answer the formulated research questions logically. Sixth, the writer did analysis based on the theories. The last step, the writer concluded and gave suggestions for future researchers.
CHAPTER 4

ANALYSIS

In this chapter, the analysis is divided into two sections. The first section is about the symbols used in Erick Setiawan’s *Of Bees and Mist*, whilst the second section is about the meaning of the symbols related to the conflicts. The first part lists some major symbols in Erick Setiawan’s *Of Bees and Mist*. There will be also explanations on how such an object can be identified as a symbol. Then, the second part explains how to deduce a valid interpretation from the novel, what the broad meaning from the presented symbol is, and whether they give distinctive relations to the conflicts in the novel.

Here, in *Of Bees and Mist*, there are three particular objects which are considered as the symbols. The three symbols are the bees, the mist, and the house. It is believed that those three particular symbols bear not only their literal meanings but also something deeper. All symbols are linked to one another intensely. They have special arrangements that connect to the conflicts in the novel.

A. The Bees

1. The Bees as the Symbol

The bees are the animals that always appear in Eva’s house. The bees in the novel are described in detail which distinguish them from the bees in common. Arp and Johnson (2008) explain that “a detail could be taken symbolically” (p.12). An object can be counted as a symbol when it provides a clue. In the novel, Setiawan
gives some points to the readers that the bees are extraordinary. Instead of chasing flower, the bees in the novel are chasing people. They send terrors to anyone who Eva hates.

That night, while the rest of the house slept, Elias the jeweler was kept up by bees. Sullen with doubts and imagined slights, the insects tirelessly buzzed inches away from his face. Elias was an anemic man who was prone to headaches after a sleepless night, but as the bees chipped away at the hours, he knew better than to try to swat them. At two o’clock, when he staged his first snore, the bees flew in closer circles and increased the volume of their buzzing. At four o’clock, when he pretended to be sullen himself and hid his face under the blanket, the bees shrieked like mad and stung him wherever they could. All Elias could do was toss and turn, hoping the roosters would soon crow and put an end to his misery (p.45).

Elias is Eva’s husband. He is one of the characters in the novel who is always tortured by the bees’ existence. Elias is not Eva’s favorite because he is weak. So, Eva is the one who holds the absolute command in the house. Not only Elias, Meridia, Eva’s daughter-in-law, is attacked by the bees as well. The worst attack from the bees comes for Meridia. They even try to kill her while she is delivering her baby.

Something sharp was piercing her eyes, and when she opened them, a legion of bees had surrounded her from head to toe. Shrill and wrathful, the insects jabbed their wings into her face, stung her throat, pried her legs, undid her robe, bit her breasts and belly. The air was rotten with their stink. Desperately she tried to slap them away, but her movement only increased their fury. Meridia screamed, struggled, screamed again. Away in the corner, Eva’s smile was growing wider (p.113).

Elias and Meridia are the victims every time the bees do the physical assaults. Other than the physical assaults, the bees also do the verbal assaults. The bees can torment Daniel, Meridia’s husband, mentally. They brainwash him using their buzzes. Their verbal attacks have an ability to make people lose their mind.
For the first hour Daniel laughed and smiled, shrugged his shoulders, and was successful in swatting the bees off his face. But as the second hour droned on and the insects showed no sign of fatiguing, his vision began to blur along with his judgment. Cunning and vicious, the bees uncovered every crack in his marriage, exposed every insecurity a husband might harbor toward his wife (p.135).

From the quotations above, it can be seen that the bees only appear when they invade to attack people. Since the bees always appear in the novel whenever unpleasant events happened, it fits Kennedy and Gioia’s (2007) theory. It says that “if an object appears time and again, or is tied inextricably to the story's events, it's likely to suggest something beyond itself” (p.230). The bees appear when Eva wants them to attack and bother certain people whom she finds irritating and disobeying. Setiawan also gives clear evidence that the bees are attached to one certain soul, Eva. This is shown by this sentence, “Eva gave him no reprieve, charging the insects to hunt him in every gorge and ravine of his book” (p.63). They start and end their violence actions according to Eva’s command. ‘Leave him, son’, ordered Eva from her seat. And with these three words, the bees suddenly cleared from the air” (p.63). The bees follow every order with their natural instinct to serve their queen. In the novel, the bees do not have any queen bee to obey but Eva.

Additionally, the idea that the bees are one of the symbols is supported by Stanton’s (1965) theory that a symbol evokes emotion. The bees play an important role in every torture given by Eva. Setiawan assures that the bees appear in the every crucial time. He makes every bee’s appearances left an uncomfortable feeling to everyone who interacts with them. Even Meridia can tell what happened only by seeing them. “Having witnessed the bees at work on Elias before, Meridia guessed
what had happened” (p.136). The bees’ appearance marks that something bad will happen to Meridia. Meridia even concludes indirectly that the bees make her fall in to a bad state of marriage, “For the first time in her marriage, Meridia felt liberated from the bees. The anxiety, the tension, the petty arguments between her and Daniel disappeared” (p.140). Thus, the bees, as explained by Meridia, create such a havoc to her life. They create terror and evoke unpleasant atmospheres around Meridia.

Arp and Johnson (2008) also say that something can be called as a symbol when it has a meaning beyond its literal meaning. Based on this idea, the quotations above can tell that the bees in the novel are not the real bees which should be interested in finding nectar, they give terror instead. Furthermore, as suggested by Barnet, Burto, and Cain (2011), an object is a symbol when it is told repeatedly. The bees do repeatedly appear in the novel to satisfy their ruler, Eva, to attack people. Thus, referring to all the theories above, the bees are one of the symbols in the novel.

2. The Meaning of the Bees Related to the Conflicts

Otis (2005), a professor of environmental biology professor at the University of Guelph in Ontario who studies bee behavior, ecology, and evolution, explains that bees buzz because their wings beat in rapid movements. They buzz while they are visiting flowers, being disturbed in the nest, or being disrupted during foraging. Correspondingly, the bees always swarm out to buzz aggressively and attack those people whom Eva finds resentful.

The air was oppressive with the sound of buzzing, yet the only concession Elias gave to the bees was to flick them irritably every few seconds. Eva gave
him no reprieve, charging the insects to hunt him in every gorge and ravine of his book (p.63).

Not only physically torturing, the bees have succeed to make it mentally disturbing also. The bees can use any accusing and distorted story. This way, the bees make their victim lose their peace of mind. Making the victims feel insecure and skeptic are the beginning of the bees’ wicked tricks.

In this case, the words “bee” in the book’s title originates from the animal that always comes and goes in Eva’s command all the time. The bees symbolize Eva’s protector, in the form of troops that willingly confront the people who make Eva feels insecure either in or outside the house. As in reality, the bees protect their queen bee in her nest. They make sure no one can snatch Eva’s position as the one who possesses the highest authority in her family. Even though the bees are Eva’s power, they also correspond with the word terror. The bees represent the terror since no one can be at ease every time they have encounter with this animal.

The bees always take a part in Eva’s action whether they are inside or outside the house. The bees become her main weapon to develop a conflict here. The obvious conflict seen in the Of Bees and Mist is that Eva always puts her family in misery. She cannot be at ease to see her husband enjoy a comfortable night. Therefore, every night she delivers the bees to upset her husband. It is happening not only to her husband. Her daughter-in-law is also in miseries because of the bees. Meredia almost loses her child because of Eva’s killing attempt while Meridia is giving birth to her son.
In her house, Eva can torture everyone including her own husband, Elias. No one can stop her because she holds the most powerful position in the house. On the opposite, Eva can do nothing when such a tougher figure appears, Ravenna, to protect her daughter. For this reason, the bees also retreat.

Some time later, she opened her eyes and saw a figure shining in the doorway. Half horrified, half resigned, she thought it was one of the persecuting phantoms, loosed at last from the region of nightmare to confront her in the flesh. But then the figure approached, and the bees scattered in fear. Meridia’s breath caught in her throat. It was Ravenna, handsome and magisterial as she had not seen her in years (p.197).

The type of this conflict is a relationship conflict. Eva was having an intrapersonal conflicts which are involving the antagonist behavior directed to all the people surround her using her bee battalions as their main weapon.

Zhang (2012) suggests that relationship-oriented disagreement happens because of “perceived interpersonal incompatibilities unrelated to a task, mostly involving emotional tension or antagonism related to personality, trust, attitude, power, esteem, honesty, or respect, etc.” (p.5). Under those circumstances, it can be seen that Eva has an intrapersonal conflict which leads her to do so many bad things. As explained before by Rahim (2008), the conflict might occur if “a party wants some mutually desirable resource that is in short supply, such that the wants of everyone may not be satisfied fully” (p.207). In the story, Eva is known that she has ill personality. She is not satisfied with what she has. It becomes worse when Meridia steps in her house as the new member of the family. She is jealous of Meridia’s presence, since her only son only cares about her.
B. The Mists

1. The Mists as the Symbol

The second symbol found in the novel is the mist. The mists in the novel are the objects that always show up at Ravenna’s and Gabriel’s house. They appear in every presence of Meredia’s father, Gabriel. The mists draw attention in this book because they have the habit to accompany Gabriel whether he comes home or goes out. As suggested by Arp and Johnson (2008), something can be concluded as a symbol when the object gives a sign or a detail that could be taken symbolically (p.291). Setiawan provides some clues that the mists are special. In particular, the mists usually are in unicolor, but Setiawan provides the description that the mists are coming with three distinctive colors. They come with blue, ivory, and yellow color. Likely, Setiawan wants to emphasize that they come with the different tasks.

Although the ivory mist never left the front door, two other mists frequented the house at different hours. Every evening, shortly after Meridia finished dinner, a yellow mist swirled up the stone steps and rubbed its nose against the study window. A few minutes later, dressed in a long coat and top hat, Gabriel slipped out of the house and hid himself inside the vapor. The yellow mist then traveled west along Monarch Street and gradually became thinner until it vanished with Gabriel. In the morning, it was a blue mist that appeared at the end of the street, traveling in the reverse direction and growing denser as it approached the house. At the porch it merged with the ivory mist, and out of the union came Gabriel, still clad in the previous night’s clothes (p.22).

In the same way, Stanton (1965) states that a symbol will often reappear. It looks as if there are some other details. The mists are the symbol, just like the bees, which make repeated appearance in the novel in notable events.

The mists, especially the ivory mist, are always there to guard the front door and annoy people whether they are just the guest or the mailman, “The mist
was a bane to peddlers and visitors alike, for it often held them suspended in midair, stole their hats, or chased them away with terrifying noises” (p.9). Setiawan describes the mists as an irritating object in every chance. The mists do not welcome a guest. “Why did the mist never leave their door, harassing the mailman and the paperboy like a jealous presence?” (p.14). Moreover, the mists are not welcomed in the house either. Ravenna always boils with rage every time she faces them, “It was Ravenna’s habit to storm for a few nights, then, finding no victory, retreat into a silence that lasted months” (p.27). Then, the yellow mist always appears every time Gabriel goes out of the house. It appears as a travelling partner to Gabriel as well as his guardians, so that no one can trace Gabriel’s whereabouts, “The yellow mist was not so accommodating. Not only did it make off with Gabriel faster than she could run, but it spat dirt on her face, flipped her skirt over her head, and scattered her notes peevishly up and down the street” (p.26). The last is the blue mist which always appears to accompany Gabriel back home, “In the morning, when the blue mist delivered Gabriel in his long coat and top hat at the door, Ravenna was waiting for him in the dining room” (p.51). Besides their task to be tied with Gabriel, the mists make an appearance in front of Ravenna. In a certain night, Ravenna and the mists have a fight. It looks like the mists become the target to release her anger. “To vent her rage, she stormed the mist and took up a dark and private language” (p.94). Due to the fact that Ravenna delivers her anger, it means that the mists also evokes her emotion. According to Stanton (1965), the symbol will evoke such an emotion. The mists also remind Meridia about her bitter memory
and her anxiety about the relationship. She experiences it when she sees her husband surrounded by the mists.

Night after night, watching the great wall of Daniel’s back lengthen in her face, she tried to convince herself that everything was as usual, that the blue mist was but a trick of the mind—a hoax, a glitch, a memory from Gabriel’s time she would be wise to discard (p.195).

It can be concluded that the mists will only remind her of her father’s affair. She starts to doubt her husband, Daniel. The mists evoke people’s thought about something intriguing happened between Ravenna and Gabriel.

Arp and Johnson (2008) consider that an object can be called a symbol if it suggests something more than its literal meaning (p.12). The sentences above show how the mists are not only mere weather forecast. They are more than very tiny water droplets which float on the ground.

From all discussions above about the mists, it can be concluded that the mists are a symbol in the novel. Besides, they evoke people’s emotion, the mists show that they hold another meaning beyond their literal meaning. The mists are more than just the weather conditions. They live as a thing that their presence are not wanted in the house. They express that their existence was something to be frowned on. Thus, the mists are one of the symbols that are supported by all those theories above.

2. The Meaning of the Mists Related to the Conflicts

Setiawan brings out the mist to complete the complex cold relationship between Ravenna and Gabriel since the mists constantly gave Gabriel the company
like some bodyguards. The question embarks on what kind of thing needed to be guarded whether, it is only Gabriel or a thing that he does outside.

The term “mist”, which is used by Setiawan to guard Gabriel, draws attention. As described by Encyclopedia Britannica, a mist is a suspension in the atmosphere of very tiny water droplets (50–500 microns in diameter) or wet hygroscopic particles that reduces horizontal visibility to 1 km (“Mist”). The mist make us fail to see the clarity. The mist had ability to bother us to see things clearly because it decreased our visual range. By all that means, Setiawan knows this ability and uses the mist as the fitting representation to hide Gabriel’s secret.

After the mist appeared, your father spent all his nights away from the house. While the temperature dropped, the arguments rose to a fever pitch. Your mother wept around the clock. More plates met their demise. More doors were banged and bolted. The staircase began its stretching and condensing, the mirrors their mischief-making. A string of terrified maids came and went, feeding the town with news of downfall. Then one day, your mother dried her tears and ordered dinner from the cook. At eight that night, she came down the stairs in red heels and a low-cut gown, sat down to a meal of pressed duck, and pleaded with your father to stay the night. Thrown off guard by her downcast eyes, your father agreed. They ate in silence and stole glances at each other (p.19).

Setiawan is good in describing the mist as the after effect of Gabriel’s night affair. In WeatherOnline, it is explained how fog is different based on the visibility and how it is formed. The fog, mist and cloud are formed when air cools and condensates. Water in the air may condense onto a cold ground. It forms small particles in the air. Where it is formed in the ground level, it is called mist or fog. Fog is defined as when the visibility is 1000 meters or less. Mist is a visibility between 1000 and 2000 metres. (“Mist,” 2014).
It matches with the description of the mists that always hang around Gabriel. The mists were formed that one night when the Gabriel’s loyalty was questioned by Ravenna. They were formed because of the cold relationship between Gabriel and Ravenna. Setiawan decides to use the word “mist” than the word “fog” to indicate that both Ravenna and Gabriel have strong nuisance. It happens because the mists cause less visibility than fog. Having less visibility means having more trouble to see something clearly and undoubtedly.

The mists appear in three distinctive colors, blue, ivory, and yellow. The color given by Setiawan also bear some meanings that cannot be ignored. As suggested by Chevalier, Gheerbrant, and Buchanan-Brown (1997), the blue color is “the deepest color, an accumulation of emptiness, and the coldest color” (p.102). It represents the sadness that belongs to Ravenna. The relationship and the house become so cold. It describes the emptiness which is born by Ravenna. Blue speaks for Ravenna’s deepest feeling for being sad and lonely every time her husband goes out to sleep with another woman. The ivory color also has the meaning. Chevalier et al. (1997) state that ivory is the color of doubtful, “ivory is opaque like lies” (p. 546). Encyclopedia Britannica explains that ivory is variety of dentin of which the tusk of the elephant is composed and which is prized for its beauty, durability, and suitability for carving (“Ivory”). Ivory signifies precious thing that people wish to last forever. It stands for the marriage which is a sacred relationship and a once in a lifetime moment. Unfortunately, the sacred thing is full of lies. The marriage is cracked with the affair committed by Gabriel. The ivory represents the sacred vow for being the one is broken now. The last color is yellow color which means “the
hottest color, the most expansive and the most burning of all colors in its intensity, violence, and almost strident shrillness” (p. 1137). It represent the anger and the desire to punish the husband. The yellow mist reflects Ravenna emotions. It can be seen since night by night she always storms out the mist. The way Ravenna treats the problem, acting to be ignorance wife but becomes a raging ghost later on means she does not want to be seen as a nagging wife who feels insecure but she is. Ravenna’s pride stop her. She does not want anybody to nose around her family’s problem. The yellow mist happens as her escape way to let her emotion.

The blue mist, the ivory mist, and the yellow mist played as the guards that always brought Gabriel back home. No matter how the cold the house was or no matter how pleasing the night-out affair is, the blue mist succeeds to bring him home. So, one night when the blue mist failed to bring Gabriel home, the mist accepted all Ravenna’s rant and rave as the punishment, “Ravenna charged up the stone steps and assailed the ivory mist. ‘Bastard! Coward! Son of a bitch!’” (p.159). Ravenna sees the mists as the part of Gabriel. In this case, Ravenna takes all her anger to the failure of the mists as if the mists should kept their promise to bring Ravenna’s husband home. In this moment, Ravenna felt betrayed. As can be seen, When Ravenna takes her anger into an action, she treats the mists as if they were his husband. The mist signifies Gabriel’s figure as a cheating husband.

The mists do not betray her, “The blue mist did turn up the following morning. But instead of releasing Gabriel from its union with the ivory, it held out a note addressed to the lady of the house” (p.159). The mists are always success bring him home. However, at that time, Ravenna receives only the news about
Gabriel. This means that the mists never keep the lady of the house in the dark. They let every detail of the master’s existence be known by Ravenna.

Pilar, Gabriel’s mistress, also agreed that the mists are also the form of loyalism from Gabriel to Ravenna. The mists are the strong willing of Gabriel’s to always stand by his wife, Ravenna.

I tore up the note—the last thing he wrote her—and scattered the pieces to the wind the same night the ice began to cover him. I didn’t read it, but I knew exactly what he would write to get her to come. You can imagine my shock when your mother said she received the note. I knew then that even the wind and the mist were conspiring to bring them together (p.169).

The mists want to bring Ravenna and Gabriel back again. The mists reflect Gabriel’s longing for Ravenna and how even after the years in cold relationship he always comes back to the house accompanied by the mists. Even in his last day, the mists make the couple have an instant reunion.

Setiawan also writes about Meridia’s feeling towards the mist on her own marriage. Meridia feels insecure about the mists. She only remembers her dad’s and his affair every time she sees the mists.

Night after night, watching the great wall of Daniel’s back lengthen in her face, she tried to convince herself that everything was as usual, that the blue mist was but a trick of the mind—a hoax, a glitch, a memory from Gabriel’s time she would be wise to discard. (p.195).

There are many forms of loyalism. It can be seen on a dog who is loyal to its owner or a soldier that breathes his last breath in the war to protect his nation. The mists has its form of loyal as well. The mists are Gabriel’s loyalism to Ravenna. Being loyal means that someone is not going or turning against his/her partner, in this case Ravenna. Even though Gabriel is having an affair, he never stops going
back to Ravenna. The mists ensure it. Thus, the mists symbolize the devotion of Gabriel that he does not leave Ravenna behind by herself.

Loyalism is the main reason why the conflict happens between them. Not even once, Ravenna provokes Gabriel face by face. It has always been the mist to take all her anger.

Because of this, she knew every time her mother stumped up the stone steps and attacked the ivory mist below her window. It was Ravenna’s habit to storm for a few nights, then, finding no victory, retreat into a silence that lasted months (p.27).

The conflict here is a relationship-oriented conflict as well. Since the way Ravenna resolves her anger shows us that Ravenna is not really giving up in her marriage. As described by Cahn and Abigail (2007), a relationship-oriented conflict is typically related to lying or lack of respect or the failure to fulfil the commitment. In this case, Gabriel fails to make Ravenna the only woman he has in his lifetime. He breaks his promise which then leads the mists bring the cold wind all over his marriage.

C. The Houses

1. The Houses as the Symbol

There are two main houses in the novel. The first is located at 24 Monarch Street. It belongs to Ravenna. The other is located at 27 Orchard Road. It belongs to Eva. Both of the houses become the main settings in the novel. The houses are one of places that have a meaning beyond its literal meaning. The houses hold important part in this novel since many prominent events happen in it.
The two main houses in the novel are the places where Meridia spends her childhood and her marriage life separately. Considering that, Setiawan describes the houses in details, not only physically but also emotionally. Both of houses are described by Setiawan in length. It leaves some hints to the readers about the undisclosed issues occurred in it.

The house at 24 Monarch Street was made of glass and steel. Perched on a high hill, it boasted a mansard roof, large latticed windows, and a veranda banked by daffodils. Stone steps climbed the sloping garden to the front door, over which an ivory mist hovered regardless of weather. The mist was a bane to peddlers and visitors alike, for it often held them suspended in midair, stole their hats, or chased them away with terrifying noises. Inside, the house obeyed a law of its own. The wood floors echoed no sound of footsteps, and people simply appeared in doorways without warning. The spiral staircase shortened and lengthened at random, and it could take toddling Meridia two seconds to two hours to go from one floor to the other. Mirrors were especially treacherous: In them Meridia could glimpse unfamiliar landscapes and all shapes of apparitions. Despite the large open windows, dusk never quite left the rooms; the sun could be blazing yet inside, the brightest objects looked dim and unappealing (p.9).

According to Arp and Johnson (2008), to define an object as a symbol, it needs to provide details as the clues (p.12), which Setiawan does well in describing the house. Setiawan ensures that the readers feel the oddity of the atmosphere created in the house. Setiawan describes the house at 24 Monarch Street where Meridia was born and growing up as a place that is far from an ordinary house. The house is full of mysteries. In a simple way, it can be said that the house is not a normal house where a family is supposed to live.

The same case applies to the other house where Meredia lives her life as a wife and a daughter-in-law. Her in-law’s house at 27 Orchard Road may looks as an abandoned house, but in fact there are many peculiar things which are hidden.
Setiawan gives description that in the house the rose is more treasured than the house itself.

The house was an unassuming two-story of wood and exposed brick. It sat—or rather squatted—on flat ground, and the first impression it gave was of immitigable disorder. Dry grass sprouted from the eaves, a bird’s nest roosted on the roof, and moss and lichen ruptured over the bricks like angry boils. A wilderness of red roses smothered the front lawn, filling it to the edges with barely space for a clump of marigolds to survive. And yet, though it had nothing to recommend it in the way of grace or beauty, the house pulsated with undeniable warmth. The windows were wide and inviting, caged birds sang merrily from the terrace, and below them two rocking chairs nodded to each other as if engaged in an animated argument. A closer inspection suggested that loving hands had nurtured the wilderness of the roses without leaving anything to chance. (p.41)

Based on Kennedy and Gioia (2007) an object is certainly symbolic if “when we finish the story, we realize that it was that item which led us to the author's theme, 'the essential meaning” (p.231). Setiawan is smart with his description. He makes the house at 27 Orchard Road gives the impression of being full of warm people in it. However, it leaves a big question how those warm people let their house is in a poor state, but able to manage the rose to grow well. Again, Setiawan can lead people to think curiously about the house and people in it. Although this may be true that those two houses are different and contrast, those two houses actually have the same vibes. Setiawan tells how the house at 24 Monarch Street is annoying and house at 27 Orchard Road is neglected. It highlights the fact that the house is not a home anymore. It alters to be a place that you live in uncomfortable circumstance. In this case, the house becomes an irony since it does not represent a house as a place where a family finds their comfort, security, and well-being.
As suggested by Barnet, Burto and, Cain (2010), an object is a symbol when it is told repeatedly. Being the main setting in the novel, both of the houses are mentioned several times. There are some evidences that show the houses are mentioned in the story.

The house at 24 Monarch Street becomes the evidence how the relationship between Ravenna and Gabriel worsen. The house turns out to be a place that Gabriel tries to avoid. It is because the house is a place where Ravenna and Gabriel have all those fights.

In a matter of days, the house bore witness to a series of unprecedented events. A plate traveled at breakneck speed and shattered over your father’s head. Doors slammed. Tables stamped against the floor. Arguments spilled from hot mouths and sullied the air. The dusk was by then a veritable presence, draping over the rooms like a funeral shroud. Your mother lost her gentle voice, your father his cool head. They bumped and pushed against each other, two creatures in splints and stitches. As time passed, they spoke less and less. When their glances crossed, the room thickened with frost. Finding no warmth in the house, your father went wherever he was invited, alone, and stayed out longer and longer” (p.19).

The house is always repeatedly told as the story tells about Ravenna and Gabriel’s relationship. Setiawan describes the house as a freezing cold house and adds about the hint of their relationship condition.

For sixteen years he had not allowed himself to think of his wife as anything other than vengeful, but at that inexcusable moment of nostalgia, she again became the woman he had loved before the cold wind blew and froze the house over

The house at at 27 Orchard Road is nothing different compared with the house at 24 Monarch Street. It is also repeatedly told as the place where the tragedy happened in the story. The house at 27 Orchard Road is a house which has roses to cover the bitter truth about a death.
And that snake didn’t stop there. She planted red roses where the grave used to be and nursed them with her spite. Those abominable flowers bloomed and bloomed like nothing you have seen, erasing every trace that Patina’s true daughter had once rested inside that earth! (p.76).

The passages above not only tell that the house is being told repeatedly but also show that the house has deeper meaning than its literal meaning. The house is not only functioning as a shelter to the family. It has the opposite meaning from its original meaning. By Arp and Johnson (2008), it is said that if a subject has a “cluster of meaning”, it is a symbol. The houses are not only the places for the people to live, it is also the place where all the tragedies happen in the novel. By that theory, the houses are definitely the symbol.

The house also evokes an emotion. Stanton (1965) explains that a symbol will evoke an emotion. In the novel, it is shown that the houses evoke the feeling of being neglected, especially from the house at 24 Monarch Street. The house at 24 Monarch Street evokes neglected feeling since it is described as a house which has frozen cold atmosphere, “The cold emanated from one room, where at all hours a frosty wind fluttered curtains and rattled lamps. Meridia did not know how Ravenna could sleep in that room; her father, Gabriel, certainly never did. Meridia was four when she notices that no words had ever passed between her parents.” (p.10). Same with the house at 24 Monarch Street, the house at 27 Orchard Road evokes an emotion as well. It is shown that the house at 27 Orchard Road evokes the feeling of fear and being ruled by Eva, “When she was happy, she made the whole house laugh with her; when she was upset, everyone suffered twice as much.” (p.61). Thus, the houses are the symbol since they trigger an emotion as well.
2. The Meaning of the Houses Related to the Conflicts

According to Bachelard (n.d), the house indicates “the inner being” (as cited in Chevalier et al., 1997, p. 423). In that case, the house may reflect the people who lived in it and how the interaction in the house is established. The description that Setiawan gives before can define what kind of people who live in the houses. For an instance, the house at 24 Monarch Street is portrayed as a cold place, “No maids could stay at the house than a few months. The house is always freezing” (p.23). It can be concluded that the house is like a mirror which reflects the things happened between Gabriel and Ravenna since their relationship becomes dull and cold because of Gabriel’s affair. The house becomes cold that Gabriel finds the house is not comfortable anymore to live in. “Finding no warmth in the house, your father went wherever he was invited, alone, and stayed out longer and longer” (p.19).

In the same way, the house at 27 Orchard Road has similar atmosphere which makes the master of the house in an uncomfortable condition. Elias is always swarmed by the bees in his own house, leaving him with a nightmare even when he is waking up, “On the terrace Elias was sitting in his rocking chair, Eva standing behind him, both their backs facing her. The sound of buzzing was coming from Eva’s mouth, causing the caged birds to twitter with fright” (p.62). A house provides a living space in which the characters make interactions. It can be seen how cold the house at 24 Monarch Street and how dreary the house at 27 Orchard Road considering the master and mistress’ interactions. The house gives us the different insight about what kind of relationship that the inhabitants have there.
Speaking about Gabriel, the house is something seen as close to prison. He happens to come back again even though he does not like being in the house because of the coldness. He comes back like someone who does his duty rather than thinking it is his right to live there.

One of the unwritten rules of the house declared that Gabriel must have a proper breakfast before work. He ate lunch in his study and dinner elsewhere, but every morning, he sat down at the dining table and waited for Ravenna to serve him. During this time, husband and wife never spoke to each other, and no one, including Meridia, was allowed to enter (p.15).

Geoff Hart (2002) explains that a house is not mere a physical building it holds a psychological as well. The house represent a home concept which brings different sense from the physical object. “A home is the place you return to, and where you can escape or withdraw from the everyday world, with its myriad stresses, to be master of your own domain” (“Houses,” 2002). In contrast, another moment shows that Meridia sees a house as a place that never welcomed her existence. The house is the place that she cannot return to. “She could not go back to at 27 Orchard Road, and Gabriel had made it clear she was not welcome on Monarch Street” (p.103).

Later on Meridia buys her own family’s house. The house is small and not fancy, but the best thing is the house is hers. It is true that happy thing cannot last forever, Meridia is attacked in her own house by Eva and the bees. “It was her womb she saw that day, pecked to pieces, tossed in a coffin, cut up by bees”. Eva tries to kill her own grand-son by assaulting Meridia while she is laboring. It proves that in her own house Meridia is not safe. Her own house cannot stop Eva’s evil plan to her.
In short, the houses in this novel symbolize the insecurity. The houses like a drawer full of private scars that belongs to inhabitants. The houses are the stack of their wound of being betrayed, punished, and tortured. In this novel, the houses provide the bitter memories which make Meredia is uncomfortable and vulnerable, so, instead of returning Meredia wants to escape from it. The houses always be the place where the uncomfortable things happen in the novel whether it is between Ravenna and Gabriel, Meridia and Daniel, or Meridia and Eva.

The houses always be the reason why they cannot live at ease. Gabriel always make an excuse to stay longer since the house is cold. “Finding no warmth in the house, your father went wherever he was invited, alone, and stayed out longer and longer” (p.19). As a result, Ravenna goes awry whenever she finds Gabriel is not yet back home until morning. The mist and the house is related intensely to the conflicts between Ravenna and Gabriel. Since the mists is tied with the house since they always accompany Gabriel. The conflicts between Ravenna and Gabriel can be specified as the latent conflict since Ravenna never even once provoke Gabriel but the mists. According to Allwood (2000), the latent conflict is where there are possibility of a conflict or the expectation of a conflict to happen because uneven distribution of the conflictual action or “neither of the two is actually experienced as conflict generating and no countering conflictual action is taken” (p.7). Considering this, the conflict exists in the house, but it can be seen in the story that those two people, they evade the conflict. Ravenna escape to confront Gabriel face to face. Both of them ignore each other that cause the house turns cold as their relationship.
CHAPTER 5

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter is divided into three major parts. The first part is the conclusions which tell about the summary of the finding of the study. Then the second part is implications which explain the significances and the reflections towards the result of the study related to the education in common. The last part is suggestions which present the suggestions or ideas given to the future researcher related to the study.

A. Conclusions

According to the earlier analysis, there are two aspects that derive us to the conclusions of the study. The first is about the main symbols in Erick Setiawan’s *Of Bees and Mist*. Then, the second is about the meaning of the symbols related to the conflicts.

There are three significant symbols found in *Of Bees and Mist*. The symbols are derived in various ways. Both of the bees and the mist are included not only because they appear in significant moment but also since they are the parts of the title itself. There is the house which happened to be the paradox of the literal meaning of the house itself. All the symbols are included because they appear in significant moments. These symbols also carry the meanings beyond their literal meanings. Furthermore, these symbols evoke such emotions to the characters and the readers. The three symbols are the bees, the mists, and the houses.
The bees are the animals chosen to be the title of the book. The bees devote their live for Eva. Eva’s bees are not like the common bees that exist in the real world. These bees help Eva give anybody, whom Eva hates, some tortures. The bees are the media for Eva to terror people, so they can surrender under her power. The bees represent Eva’s insecurity, weapon, and terror. While, the mists, which are also the parts of the title of the book, show the loyalty and mystery at the same time. They cover the awful secrets that belongs to Gabriel and also the loyalism issues between Gabriel and Ravenna. The mists represent the figure of Gabriel itself and his loyalty. The last symbol in the novel is the house. The houses symbolize a paradox or an irony. The houses are generally described to have a comfortable atmosphere. However, in the novel the houses are described in the opposite. They symbolize the insecurity and bitterness of the memory which the characters want to escape from.

Conclusively, those all the entire symbols which are linked to one another. The symbols also appear to reveal its meaning related to the conflicts happened in the novel. The conflicts in the novel are focused on the jealousy, loyalty, and respectfulness happened among characters. Throughout all the symbols, the reader can feel the hidden message which is tried to be delivered by the writer. Not only that, the reader can also understand the message. In short, the symbols take an important role to reveal the conflicts in Setiawan’s *Of Bees and Mist.*
B. Implications

This part provides the implications of the study to education in general. The implications are not limited for English department only. The implications focus on how teachers conduct the process of the learning and teaching in the class. The implications are correlated to the importance of giving respect and problem solving.

Today education is in its crisis time when the good morals decline. Students tend to be self-centered, so giving respect and problem solving do not have a space to grow. One of the solutions is teaching the students about the good characters since they are young.

As the part of the educational administer, the importance of the young learner cannot be disregarded. Young learners are the foundation of the education system. It is because they will engage with the basic learning experiences which later on continue their education in the following level. For instance, children, as a part of young learners, are expert on imitating. They will duplicate what adults do in front of them. This is an advantage for the teachers because they can teach the children to do things in a correct manner. Naturally, young learners are curious and enthusiastic to explore more. They learn thing easily. However, the process of imitating can be a two-edged sword. It offers both good and consequences. Thus, teachers should be careful in choosing words and performing action, because they can learn the bad things also.

Even though it is good to teach the good characters at the young age, teaching the older students are also important. Nowadays, teenagers need to be taught about giving respect and solving problem. With all the television programs, mass media,
and social media influences, teenagers are struggling to keep their characters as good as before.

The school is the second home for the learners because mostly they spend their time at the school after spending it at home. If schools and teachers can provide good environment and reinforcement towards the young learners, they will be inspired. As a result, they will grow to be creative and decent learners.

The problem is how to teach about the manners and etiquettes at such a young age. As the teachers, explaining what is good and what is bad to them are needed. It starts with the teachers’ example on how things are done in a correct manner. Then, children will understand and be able to apply what they have learned in their real lives. For the older students, same methods can still be applied with some additions. The older students have the ability to think and discuss. The teachers should give them a good chance to collaborate and be cooperative in discussing such a matter. The literary work can be a material to be discussed in a class. In this case, teachers can use *Of Bees and Mist* as the object of the discussion.

1. **Education about Respecting Others and Self-respect**

   People nowadays tend to ignore the others’ right. People have more tendency to be selfish. They want to be listened but having such a hard time to listen. Sometimes, they disturb the others’ privacy. Sometimes, they do violence to the others. The media make it worse by giving people foolish program where people mock the others like it does not hurt them at all. They air the news program on how the groups of politicians used the rude words to attack the others. The worst is people do not know how to respect themselves. They have difficulties to stand for
themselves while the others are attacking them verbally or physically. In the television, they will just laugh on the attacks as if it is a funny joke. Laughing when someone makes a rude joke is like a welcome party to a self-humiliation. That is why people have to know how to respect others and ourselves.

One of the most fundamental ways to show respect is listening. In the novel, the characters are having such a hard time because no one listens and cares about their thoughts. Eva even does not try to listen to the reasons why Meridia wants to leave Eva’s house. Eva thinks that moving out is wasting money. Listening is always hard and being listened is harder. Students nowadays is good at multitasking. They listen while they are texting or playing. Teachers should establish the idea to the student that by giving people their attention, they let them know that they value them. It starts with making eye contact and removing all the distractors, including mobile phones, laptops, or even their stationeries.

*Of Bees and Mist* shows that what Eva has done is far from respecting others. Eva always says the hurtful words to her youngest daughter. Because of that, Eva’s daughter grows as a timid girl. Thus, teachers should make a good and positive environment in the class. When the students make a mistake, teachers should not mock or insult them. Mocking and insulting the students make the students feel embarrassed. The choice of word used by the teachers has a big effect in the children’s character development. Giving the compliments to the students about their works will help them to be comfortable with the learning process.

In the real world, people always think about the others’ opinion. That is why people have tendency to make the others like them without concerning their own
feeling. Teachers have to give an explanation to the students that it is okay if someone does not like them. They cannot please everyone. Teachers’ task is to make the student acknowledge about their feelings, opinions, and ideas. Teachers should provide a space that let the students express them all with the rule that they respect the others’ rights too.

Setiawan shows the figure of Meridia. Meridia appears as someone who knows where she belongs to. She is the typical girl who does not want to have enemies but she can stand for herself if someone does a bad thing to her. In Indonesia, bullying becomes a tradition in institution, especially the schools. Even though many students were killed because the bullying, the phenomenon is not something special anymore. Many schools try to hide it. Many students think that they deserve it. It happens because the students are not aware with their right. That is why the students should know how to defend themselves. The self-defense does not mean the students hit their bully back. It has nothing to do with violence. Students must know that self-defense involves their confidence to stand for themselves. The first person who can help them when someone does a bad thing to them is themselves.

Thus, teachers should be the good role models also for the students. Teachers cannot teach their student to respect them, respect must be earned. Appreciating the students work, being consistent with the class rule, and being a good listener are the examples how to earn the respect.
2. **Education about Problem Solving**

People meet the problems every day. Once people step outside their house, they will immediately meet the problems whether it is about the traffic, school, friend, or even about themselves. It is quite challenging to engage with the problem. One of the weaknesses possessed by the students is to solve the problems. A problem can influence their study or motivation to attend the classes. Sometimes, the failure in figuring out a problem can lead the students to do violence at the school. Thus, it is important to teach the students how to identify their problems, come up with the breakthrough solutions, and take the actions to solve the problems.

*Of Bees and Mist* displays that pretending to be not having a problem is not helpful. As shown by Ravenna and Gabriel, ignorant action leads them to a devastating and heartbreaking marriage. In reality, children are the natural problem solvers. The teachers' job is making them to be more skillful in using their skill in solving problem skill. Teachers can help them to sharpen their thoughts to be more creative and logic. The simplest thing teachers can do is brainstorming by providing an open question that has many answers. The answers can be in the form of a spider web, so that the students can see their answers. The spider web will make them aware that a question can be solved in many ways. By doing that activity, teachers help students to investigate the problems and see many possibilities to solve it.

On the other hand, Meridia presents herself to be a good solver either as a daughter, a wife, and a mother. She is not afraid of confronting her mother-in-law by having her own home and being independent. One of the biggest mistakes made by teachers is jumping in. Teachers try to solve the problems for the students. The
students will think that the teachers do not trust with the way the students solve their problems. Interfering is not a good habit, because it makes the students depend on the teachers’ solution to solve the problems.

In nurturing students’ skill of solving problem, teachers can be the observers. Teachers should step back and observe the students. Letting them argue and do the experiments will make them have the confidences to solve the problem. Teachers should create an environments where the students can express themselves without being judged right or wrong. Giving them the opportunity to make mistake will help them learn also.

C. Suggestions

Of Bees and Mist is one of the exciting English novels written by a brilliant Indonesian writer, Erick Setiawan. As mentioned before, the novel narrates about the life of Meridia which is centered in the domestic conflicts about her parents and also her own marriage’s which deals with loyalty, respect and jealousy. Nevertheless, this novel has many undiscovered parts that are worth to explore more. One of them includes the potential women power which is held by the three main women characters in the novel, Meridia, Ravenna, and Eva. This can be analyzed using feminism theory. The topic is appealing since Meridia, Ravenna, and Eva stand out most in the story for their independence throughout the novel. Discussing the topic will give contribution and development of the undiscovered areas.
REFERENCES


APPENDICES
Appendix A

Summary of Of Bees and Mist

The novel comes in two parts, both the story of the young girl Meridia, who grows up in a forbidding house chilled by fierce winds due to the lack of love inside. Her father is cold and remote, and leaves the house every night concealed in a yellow mist to be with his mistress. He returns in the morning enveloped in a blue mist. During regular hours, the front door is clouded by an ivory mist to discourage visitors. (Setiawan has availed himself of many special effects, some from folk tales, many from martial-arts movies.) Meridia's mother, unloved, takes her consolation in forgetfulness and prolific cooking. Demons lurk in the mirrors of this house and stairs stretch out for miles. Meridia is a very sad and lonely child indeed.

Things pick up when Meridia makes her first real friend at 14, and even more when at 16 she meets the handsome and carefree Daniel, a couple of years older than her. During the first stages of their romance they encounter "a former actress who gulped down baby mice to preserve her youth, and a hirsute man who annually gave birth to a burning bush." Also, "bald nuns who ululate with the wolves." But
then things calm down a bit. Meridia and Daniel get married and go live in his family's house. The story turns into a fascinating domestic drama, in which Meridia enters into a pitched battle with Eva, her mother-in-law, which will end only when one of them dies.

The narrative changes from fanciful to ultra-real, no matter how nameless or timeless this village is supposed to be. Eva, that wretched mother-in-law, has successfully run her house just as she is wanted to, hounding her hapless jeweler husband, Elias, with numberless grievances and evil thoughts that manifest themselves as swarms of bees. She sets her mean-tempered daughter Malin against her sweet-tempered daughter Permony, rendering them both miserable. When Meridia enters the house as daughter-in-law, Eva seems cordial, but she steals the wedding gifts and dowry, saying she'll give them to charity, as is the family custom. Of course that's a great big lie -- she keeps everything for herself. (As someone who was a wife for five years in a Chinese family and had my own wedding ring stolen from me by my father-in-law after only three weeks, this rang horridly true to me.)

Daniel has survived the family drama so far by being easygoing, but that's not going to work anymore. These women are in it for the long haul. Eva steals, bosses, talks trash, spreads rumors, airs her endless grievances. Meridia rebels in classic daughter-in-law fashion, disobeying Eva in a hundred little ways. There's an inevitable family fight; Meridia's parents rouse themselves to come to her rescue, lawyers are called in, and finally Meridia and Daniel get to have their own little home and a tiny jewelry shop of their own. But Eva only gives them tasteless pieces to sell and insists on having 60 percent of the profit. She has them followed to
monitor their every move. And when Meridia gives birth, Eva uses whatever magic she possesses (mostly in the form of those awful bees) to try to kill Meridia in childbirth.

*Of Bees and Mist* goes on like that. Meridia and Daniel enter into a secret partnership with another jeweler and embezzle profits from Eva, who, in turn, withholds more of their money. When Meridia suffers from severe post-partum depression, Eva hooks Daniel up with another woman. Meanwhile, Meridia befriends her two sisters-in-law, who have never been too crazy about their mother. Upon being discovered in adultery, Daniel undergoes a terrible punishment.

Taken from:
Appendix B

Biography of Erick Setiawan

Erick Setiawan was born in 1975 in Jakarta, Indonesia, to Chinese parents. A quiet, shy child, he was thankfully raised in a family of gifted storytellers, who taught him that while life might have an endless supply of conflict, not all of it translates into a good story. Due to the anti-Chinese sentiment prevalent in Indonesia, his childhood was often fraught with tension, which prompted him to take comfort in books and in the world of his imagination. To traumatize him further, his parents sent him to Catholic schools, where he learned from an early age to feel guilty about everything and that a grown man in a sash and a swishing robe with a ruler in his hand was in no way maternal.

At age sixteen, he left his family and moved to the United States. He knew three people and barely spoke English, yet was somehow convinced that he could compete with the top students to get into the best colleges. His resolution/delusion
pushed him to work hard. The following year, his first choice, Harvard, rejected him, but fortunately Stanford had a lower standard. To this day, he believes that they admitted him by mistake.

In college, he wanted to study English, but his shyness and insecurity about his adopted language prevented him from enrolling in classes that required him to speak. Instead, he chose to major in Psychology and Computer Science, going as far as getting a Master’s in the latter. Bafflingly enough, studying about mental disorders and complex algorithms only increased his hunger for literature. Once too often, he shuffled aside his term papers and problem sets to lose himself in a novel.

After graduation, he began his tenure as a software engineer in San Francisco. By the end of the first year, he knew that his heart was not in it. Confronted with the risk of being a corporate burnout at twenty-six, he turned to writing in his spare time. To the exasperation of his bosses, he began coming to work late and taking longer and longer lunch breaks in order to write. Several years, two failed novels, and countless short stories later, he decided to quit his job to finish writing *Of Bees and Mist*. At the time, he had no book deal and knew no one in publishing, but he pursued his passion with the same stubborn resolution/delusion that had motivated him earlier. He sold *Of Bees and Mist* four years after he started it.

Taken from: http://www.ofbeesandmist.com/