THE INTRAPERSONAL AND INTERPERSONAL CONFLICTS OF KAWASHIMA MASAYUKI AND SANADA CHIAKI, THE MAIN CHARACTERS OF RYU MURAKAMI’S PIERCING

A THESIS

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

By

Marshel Reinvialno Tanamal
Student Number: 041214053

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2011
THE INTRAPERSONAL AND INTERPERSONAL CONFLICTS
OF KAWASHIMA MASAYUKI AND SANADA CHIAKI,
THE MAIN CHARACTERS OF RYU MURAKAMI’S PIERCING

A THESIS

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

By
Marshel Reinvialno Tanamal
Student Number: 041214053

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2011
A Thesis on

THE INTRAPERSONAL AND INTERPERSONAL CONFLICTS
OF KAWASHIMA MASAYUKI AND SANADA CHIAKI,
THE MAIN CHARACTERS OF RYU MURAKAMI’S PIERCING

By

Marshel Reiyualno Tanamal
Student Number: 041214053

Ad Rotem, Gloriam
Approved by

Drs. Antonius Herujiyanto M.A., Ph.D.
Sponsor

Date
20 December 2010
A Thesis on

THE INTRAPERSONAL AND INTERPERSONAL CONFLICTS OF KAWASHIMA MASAYUKI AND SANADA CHIAKI, THE MAIN CHARACTERS OF RYU MURAKAMI’S PIERCING

By

Marshel Reinvialno Tanamal
Student Number: 041214053

Defended before the Board of Examiners
On January 20, 2011
and Declared Acceptable

Chairperson: C. Tutyandari, S.Pd., M.Pd.
Secretary: Made Frida Yalia, S.Pd., M.Pd.
Member: Drs. A. Herujiyanto, M.A.
Member: Drs. Y.B. Gunawan, M.A.
Member: C. Tutyandari, S.Pd., M.Pd.

Yogyakarta, January 20, 2011
Faculty of Teachers Training and Education
Sanata Dharma University
Dean,

Drs. Tarsisius Sarkim, M.Ed., Ph.D.
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, January 20, 2011

The Writer

[Signature]

Marshel Reinvialno Tanamal
041214053
There are no great things,
only small things with great love...

(Mother Teresa)
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

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

Nama: Marshel Reinvialno Tanamal
Nomor Mahasiswa: 041214053

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

**THE INTRAPERSONAL AND INTERPERSONAL CONFLICTS OF KAWASHIMA MASAYUKI AND SANADA CHIAKI, THE MAIN CHARACTERS OF RYU MURAKAMI’S PIERCING**

beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di Internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya maupun memberikan royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Yogyakarta, 8 Februari 2011
Yang menyatakan

[Signature]

(Marshel Reinvialno Tanamal)
ABSTRACT


This study analyzes the novel of Ryu Murakami, *Piercing*. The novel portrays two people and the conflicts that they face. This study will discuss about the intrapersonal and interpersonal conflicts of the two main characters.

This study is aiming to find out the nature of one’s conflict as seen in the conflicts experienced by Kawashima Masayuki and Sanada Chiaki, the main characters of Ryu Murakami’s *Piercing* by answering the two questions in the problem formulation. The first question is how Kawashima and Sanada are portrayed. The second is how Kawashima and Sanada react to the conflicts they face.

This study was carried out by employing the library research for gathering the data. The study has used two kinds of sources, namely primary and secondary sources. The primary source is the novel, *Piercing*. The secondary sources are some theories drawn from a variety of books which examine and comment on the literary genre of the novel. This study employs the theory of character and characterization, the theory of conflict and the theory of motivation. The approach used in this study was the psychological approach because this study deals with the main characters’ intrapersonal and interpersonal conflicts.

There are two findings in this study based on the analysis. The first finding identifies and analyzes the characterization of Kawashima Masayuki and Sanada Chiaki. Kawashima is a man who is married to Yoko. They have one child, Little Rie. Sanada is a prostitute who is hired by Kawashima. Kawashima is an introvert because the only person who knows about his stories is his wife, Yoko. He loves his wife, Yoko, because she means so much to him. Kawashima is also a careful person. This can be seen from his thoughts and actions when he is making a plan to stab a woman to death. He suffers from a psychological disorder because he experienced physical abuse when he was a child. This psychological disorder even makes him want to stab his own baby. Sanada is a sensitive and also an aggressive person. Sanada becomes very angry if something does not go as she wants. She always gets very excited if she meets a man whom she thinks might be the one she has been looking for. She teases the men whom she likes. Sanada also suffers from a psychological disorder because her father abused her sexually when she was a child.

The second finding identifies and studies the reaction of Kawashima and Sanada to their conflicts. There are two kinds of conflicts: intrapersonal and interpersonal. The intrapersonal conflicts of Kawashima concern his desire to stab his baby and the prostitute Sanada. Kawashima chooses avoidance. The intrapersonal conflict of Sanada concerns her hope and belief that Kawashima is the man of her dream. Sanada chooses the style of approach in her way of dealing with the conflict. Kawashima and Sanada also experience interpersonal conflicts.
Kawashima experiences interpersonal conflicts against three people: his mother, the woman he stabbed, and Sanada. Sanada experiences interpersonal conflicts against her father and Kawashima. Kawashima and Sanada mostly choose the negotiation method as their preferred mode of reaction to their interpersonal conflicts.

Finally, the writer would like to propose two suggestions for the future researchers and for the teaching English using the literary works. For the future researchers, the writer suggests to analyze and study the motivation of several characters in Ryu Murakami’s *Piercing*. Another suggestion is for the implementation of *Piercing* as a material to teach English, especially for teaching Intensive Reading.
ABSTRAK


Studi ini dilakukan dengan menggunakan studi pustaka untuk pengumpulan data. Studi menggunakan dua macam sumber, yaitu sumber utama dan sumber kedua. Sumber utama adalah novel *Piercing*. Sumber kedua adalah beberapa teori yang dikumpulkan dari berbagai macam buku yang memeriksa dan menerangkan gaya kesusastraan dalam novel. Studi ini menggunakan teori karakter dan karakterisasi, teori konflik dan teori motivasi. Pendekatan yang digunakan adalah pendekatan psikologis karena studi ini berhubungan dengan konflik intrapersonal dan interpersonal dari karakter utama.


Analisa kedua mengidentifikasi dan mempelajari reaksi dari Kawashima dan Sanada terhadap konflik yang mereka hadapi. Ada dua macam konflik: intrapersonal dan interpersonal. Konflik intrapersonal dari Kawashima berkaitan dengan keinginannya untuk menusuk bayinya sendiri dan wanita tuna susila,

ACKNOWLEDGEMENTS

First of all, I would like to express my greatest gratitude to my Lord, Jesus Christ, the One who never fails me down and will always be there to encourage me. Without His blessing, I believe that I would not be able to finish this thesis.

My deepest gratitude goes to my superheroes, Reinhart H. H. Tanamal and Tetty Tanamal, who have always supported me and always been there to stand by me. May God always bless them and give them happiness and joy. My dedication also goes to my younger sister, Taya “Nying” Tanamal, whom I care very much.

I would like to express sincerely my gratitude to my sponsor, Drs. Antonius Herujiyanto M. A., Ph. D. I would like to thank him for his advice, support, kindness, patience, and beneficial suggestion for my thesis. May God bless him and his family with joy and happiness. I also would like to thank all the lecturers of English Language Education Study Program for their guidance during my study in Sanata Dharma University. I would like to thank also to the secretariat staff of English Language Education Study Program and the staff of Sanata Dharma University Library for their services. May God bless them all.

“Wer-wer”, Sigit for their willingness to help me and for their support in many ways, and for sharing laughter, stories, happiness and craziness. I would like to thank also Konco Palsu Lighting Crew, Adit “Koel”, Beny “Gondrong”, Deddy “Kadal”, Sedik “Imut”, for the times we spent together in Sanata Dharma University Hall. My special gratitude goes to Patrice and Sr. Rachel for being the proof readers of my thesis.

And I would like to thank all the people that cannot be mentioned here and who had filled my life chapters, may God bless them all.

Marshel Reinvialno Tanamal
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
</tr>
<tr>
<td>APPROVAL PAGE</td>
</tr>
<tr>
<td>STATEMENT OF WORK’S ORIGINALITY</td>
</tr>
<tr>
<td>DEDICATION PAGE</td>
</tr>
<tr>
<td>ABSTRACT</td>
</tr>
<tr>
<td>ABSTRAK</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
</tr>
</tbody>
</table>

## CHAPTER I. INTRODUCTION

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Background of the Study</td>
</tr>
<tr>
<td>B. The Objectives of the Study</td>
</tr>
<tr>
<td>C. Problem Formulation</td>
</tr>
<tr>
<td>D. Research Benefits</td>
</tr>
<tr>
<td>E. Definition of Terms</td>
</tr>
</tbody>
</table>

## CHAPTER II. REVIEW OF RELATED LITERATURE

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Theoretical Review</td>
</tr>
<tr>
<td>1. Theory of Critical Approach</td>
</tr>
</tbody>
</table>
2. Theory of Character and Characterization .......................... 7
3. Theory of Conflict .................................................. 9
4. Theory of Motivation .............................................. 17
B. Theoretical Framework ............................................ 18
C. Context of the Novel ............................................... 19
   1. Context of the Novelist ........................................ 19
   2. Context of the Novel ........................................... 19

CHAPTER III. METHODOLOGY 21
A. Object of the Study ................................................. 21
B. Approach of the Study ............................................. 22
C. Method of the Study ............................................... 23

CHAPTER IV. ANALYSIS 24
A. Kawashima Masayuki and Sanada Chiaki Portrayed
   in the Ryu Murakami’s, *Piercing* .............................. 24
   1. The Characterization of Kawashima Masayuki .......... 25
   2. The Characterization of Sanada Chiaki ................. 31
B. The Reaction of Kawashima Masayuki and Sanada Chiaki
   to the Conflicts They Experienced ............................. 35
   1. Intrapersonal Conflicts of Kawashima Masayuki
      and Sanada Chiaki ........................................... 35
1. Interpersonal Conflicts of Kawashima Masayuki and Sanada Chiaki .................................................. 43

CHAPTER V. CONCLUSION AND SUGGESTION 53
A. Conclusion ........................................................................ 53
B. Suggestion ....................................................................... 56

1. Suggestion for the Future Researchers ......................... 56
2. Suggestion for the Teaching English

Using Literary Works .......................................................... 57

REFERENCES ........................................................................ 59
APPENDICES ....................................................................... 61

Appendix 1: Lesson Plan for Teaching Reading .................. 62
Appendix 2: Teaching Material ............................................ 64
Appendix 3: Summary of the Novel Piercing ...................... 69
Appendix 4: The Biography of Ryu Murakami ..................... 71
CHAPTER 1

INTRODUCTION

This first chapter explains five parts which become the core of this study. The first part, the background of the study, explains the writer’s personal reasons in choosing the topic. The second part is the objectives of the study. The third part is the problem formulation. In this part, the problems of the study are formulated. The fourth part is the research benefits. This part explains the advantages of the study. Finally, the last part is the definition of terms, which clarifies some important terms to help the readers in understanding the terms used in this study.

A. Background of the Study

Human is one of God’s creatures, which is given a privilege to be able to share their thought, their feeling in the other forms rather than to say it aloud. They could share it in the forms of poems, songs, written stories, paintings, etc. One of them is through literary works. Literary works include poems, motion picture scripts, novels, etc. Literary works have always been an interesting subject to be analyzed. Through literature, people express the way they think, the way they feel about the world, their relationship with others, the environment, and their life.

In this study, the writer is interested in using novel as the subject. Miligan defines that “novel is more in touch with reality, as it helps the readers see things as they really are” (4). Since novels are more in touch with reality, therefore there
are many aspects in life which the readers can find in the novels. Through novels, the readers will be able to find many things in life which the readers have not experienced before. Those things could enrich the knowledge of the readers and the readers’ life experience. The readers could learn more about the value of life through the characters and the story of the novel.

God also creates human with the uniqueness in each human. Each human differs from each other, both physically and mentally. That is one reason why human often has different opinions or thoughts with the others. Those different opinions and thoughts could lead into a friction between them. That friction could be bigger and turn into a conflict between human if it is not resolved. The conflict could also be found in the novel. In the novel, conflict could lead the readers to participate deeper in the story. Conflict could make the readers dislike or hate some characters from the novel. Hocker and Wilmot, as quoted by Adler and Towne, state that “conflict is an expressed struggle between at least two interdependent parties who perceive incompatible goals, scare resources and interference from the other party in achieving their goals” (355).

In Ryu Murakami’s *Piercing*, there are so many conflicts that could be found, not only the conflict between each character but also the conflict between the characters and themselves. The main character of this novel, Kawashima Masayuki, had a great conflict in himself, which he had an obsession to kill his own daughter. On the other side he was trying hard to stop this obsession and trying to replace his daughter by killing another person. The other character, Sanada Chiaki, also had her own conflict. Sanada Chiaki was often hallucinating
about the man of her dream. Kawashima Masayuki’s obsession to kill leads him to meet Sanada Chiaki, and caused another conflict between him and Chiaki.

This novel is rather a gloomy novel than a fun and cheering novel. The novel offers the readers the different side of life. That life is not only about fun. But there is also gloomy and thrilling side in this real life. There are some people who have a desire to kill other people for their own satisfaction. The language of this novel is simple and easy to read. Although the dialogue between each character does not appear too often, the readers could understand the characters of Kawashima Masayuki and Sanada Chiaki from their thoughts which mostly appear in the novel.

The study is intended to find out the nature of the conflicts taking place between Kawashima Masayuki and Sanada Chiaki and the way they react to those conflicts. The study focuses on researching and analyzing the intrapersonal and interpersonal conflicts of the two characters, Kawashima Masayuki and Sanada Chiaki. The theories used in this study are the theories of conflict, the theories of critical approach and the theories of character and characterization. The study uses the psychological approach in analyzing the characters of the novel.

B. The Objective of the Study

The aim of the study is to find out the nature of one’s conflict as seen in the conflicts experienced by Kawashima Masayuki and Sanada Chiaki, the main characters of Ryu Murakami’s Piercing.
C. Problem Formulation

The problems of the study are formulated as follows:

1. How are Kawashima Masayuki and Sanada Chiaki, the main characters of the novel, portrayed?

2. How do Kawashima Masayuki and Sanada Chiaki react to their conflicts?

D. Research Benefits

This research is conducted in order that it could give benefits for some group of people. First is for the readers of Ryu Murakami’s novel. This study is hoped to contribute in giving more understanding upon the characters and the conflicts which appear in the story. By conducting this study, it could also help the readers to understand the story more.

Second, the result of this study could be a starting point to carry out another study in this novel and other Ryu Murakami’s novels. This study would provide beneficial references. Moreover, hopefully this study would give us more view and knowledge about inner and outer conflicts.

E. Definition of Terms

There are some terms used in this study. To avoid misinterpretations or misunderstandings, the definitions are given as follows.

a. Character

Abrams states that “characters as the persons that presented in a dramatic or narrative work, who are interpreted by the reader as being endowed
with moral, dispositional, and emotional qualities that are expressed in what they say in the dialogue and by what they do in their action” (20). In this study, it refers to Kawashima Masayuki and Sanada Chiaki.

b. Conflict

Hocker and Wilmot, as cited by Adler and Towne, state that “conflict is an expressed struggle between at least two interdependent parties who perceive incompatible goals, scarce resources and interference from the other party in achieving their goals” (23). Worchel and Cooper divide conflict into two. Intrapersonal conflict is a conflict that arises within one character. It is also called as internal conflict. Interpersonal conflict, or can also be defined as external conflict, is a conflict that arises between characters (460). In this study, it refers to the intrapersonal and interpersonal conflicts of Kawashima Masayuki and Sanada Chiaki.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter focuses on the theories, which are related to the study. There will be two main parts of this chapter. First is the theoretical review and the second part is the theoretical framework.

A. Theoretical Review

This study uses three theories to support this study. The first theory is the theory of character and characterization. The second is the theory of critical approach. The last is the theory of conflicts. Those theories are important in describing and analyzing the problem formulation in the previous chapter.

1. Theory of Critical Approach

Novels as one of the literary works are interesting and bring the readers deeper with the characters and the story. Reading novels will be more valuable if we could understand the message conveyed by the author, not only understand the surface of the novel. It means that we have to understand the literary works deeper.

Rohrberger and Woods state that “to have a responsible judgment we need to employ means which is called a critical approach” (3). In Literature: An Introduction to Fiction, Poetry and Drama, Kennedy and Gioia state that “literary criticism is not an abstract, intellectual exercise; it is a natural human response to
literature” (1931). Kennedy and Gioia also state that “literary criticism is nothing more than discourse-spoken or written-about literature” (1931).

Rohrberger and Woods propose five different approaches. Those approaches are the formalist approach, the biographical approach, the socio cultural-historical approach, the mythopoeic approach, and the psychological approach (6-15). The writer applies the psychological approach. Through the psychological perspective, the writer tries to obtain a better understanding about the novel.

2. Theory of Character and Characterization

In literary works, such as novels and short stories, it is necessary for every author to create such characters to convey the message of the story for the readers. It is important for the writers to understand the theory of character and characterization. Perrine argues that “reading for character is more difficult than reading for plot, for character is more complex, variable and ambiguous” (66). Another researcher, Abrams, argues that “characters are the persons that presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say in the dialogue and by what they do in their action” (20).

Novels are written to reveal characters. They are described throughout their physical and psychological appearances. However, not all characters in a novel play an important role. Abrams categorized the characters into two categories. They are major and minor characters. Major characters are the characters which
are essentials and take the biggest part in the story. The story is focusing on the major characters from the beginning until the end of the story (20). While minor characters take a little part in the story. The minor characters have less important role in the story (20). Abrams also categorized the characters into protagonist and antagonist as follows:

The chief character in a work, on whom our interest centers, is called protagonist (or alternatively, the hero or heroine), and if he or she is pitted against an important opponent, that character is called the protagonist (159).

Besides character, it is important to understand the way an author conveys to the readers what sort of people he writes about and how he makes the readers get to know and understand them. Murphy stated that an author tries to make his / her characters in his / her work become more understandable and alive for his / her readers through the characterization (161). Therefore, the writer should understand the kinds of characters and how the characters in the novel are characterized.

There are nine ways or methods in characterization proposed by Murphy. These nine ways or methods help the readers to understand the characters in the novel. First is personal description, it means that “the author can describe a person’s appearance and clothes, his hair, his eyes, his height and weight, his face, etc. It is important to make the reader gets the clue of the characters” (161). Secondly, character as seen by other. This means “the author can describe the character through the eyes and the opinions of another. The reader gets, as it were, a reflected image” (161-162). Third is speech. The readers can get the clues given by the author about the character from what the person says in the story and from
his conversation with other characters (163-166). Fourth is past life. “By letting the reader learns something about a person’s past life the author can give us a clue to events that have helped to shape a person’s character. This can be done by a direct comment by the author, through the person’s thoughts, through his conversation or through the medium of another person” (167).

Fifth is conversation of others. “The author can also give clues to a person’s character through the conversation of other people and the things they say about him” (167-168). Sixth is reaction. “The author can also give us a clue to a person’s character by letting us know how that person reacts to various situations and events” (169). Seventh is direct comment. “The author can describe or comment on a person’s character directly” (170). Eighth is thought. “The author can give us direct knowledge of what person is thinking about. In this respect, he is able to do what he cannot do in real life. He can tell us what different people are thinking” (171). And the last method to help the readers to understand the character in the novel is mannerism. “The author can describe a person’s mannerism, habits or idiosyncrasies which may also tell us something about his character” (171).

3. Theory of Conflict

In daily life, we deal with conflicts. It is common for us to face it almost every day. Abram states that “conflict deals with many plots. There are the conflict between individual, the conflict of a protagonist against fate, or against the circumstances that stand between him and a goal he has set himself, and in
some works, the conflict is between opposing desires or values in a character’s of
own mind” (128). While Perrine, mentions that “conflict as a clash of action, ideas, desire or wills between two individuals or people in the society that can include, physical, mental, emotional, and moral” (44). Stanton also states that the term “conflict” is decently applied only for two powers which one power is trying to defeat the other power and that other power is opposing to be defeated by it (16).

Stanton divides conflict into two; they are internal and external conflict. Internal conflict means “this conflict is identified by term man vs. himself. It takes place inside the protagonist, meaning that he/she is arguing with him/herself. He/she spends the entire story arguing with him/her self about what to do before something finally happens that forces him/her to make decision” (16). While external conflict means “this kind of conflict is happened when the protagonist has trouble and conflicts against the other character. The protagonist is opposed by another character. Frequently he/she fights with a single person or more than one” (16).

a. Psychological Theories of Conflict

Atkinson and Hillgard state in their book that “Sometimes conflicts arise between a motive and a person’s internal standards rather than between two external goals. An individual’s desire may conflict with his or her standards of acceptable social behavior. Achievement motives may conflict with individual standards of helpful and cooperative” (363). Still according to Atkinson and Hillgard, “a major source of frustration is conflict between two opposing motives.
When two motives are in conflict, the satisfaction of one leads to the frustration of the order” (424). They also state that conflicts between motives and internal standards often can be more difficult to resolve than between external goals (424).

b. Types of Conflict

Worchel and Cooper propose that conflicts are divided into intrapersonal conflict and interpersonal conflict. Intrapersonal conflict is a conflict that emerges between one character with himself/herself (460). It is also called as internal conflict. Interpersonal conflict, or can also be defined as external conflict, is stated “interpersonal conflict is a conflict that arises between the characters with power outside the character” (460) by Worchel and Cooper. Worchel and Cooper also state that “by definition, interpersonal conflict exists between two or more persons” (462).

Worchel and Cooper also categorize intrapersonal conflict into four types, they are:

i. Approach – Approach

It emerges when two positive goals motivate an individual but he/she can only reach one of that two positive goals (461). This type of conflict is the simplest one. Worchel and Cooper state “theoretically, this type of conflict should be easy to resolve” (461).

ii. Avoidance – Avoidance

This type of conflict emerges when a person has to choose one goal between two unattractive goals which are equal (461). Worchel and
Cooper state “theoretically, vacillation between the two goals could continue indefinitely” (461).

iii. Approach – Avoidance

Approach – Avoidance conflict emerges when a person has only one goal which has associated attractive and unattractive aspect in it (461). A person could be trapped in a conflict between his/her desire to get the goal and avoid the goal (461).

iv. Double Approach – Avoidance

Worchel and Cooper state “this type of conflict can involve having to choose between two goals, each of which has positive and negative aspects” (461). They also state “a second type of double approach-avoidance conflict could involve choosing whether to approach or avoid a goal that has two positive and negative aspects” (461).

Beebe, Beebe, and Redmond state that there are three types of conflicts. First is pseudo conflict. The meaning of pseudo is fake. Pseudo conflict happens when a person misinterprets a message which is given by another person (297). Second is simple conflict. Simple conflicts occur because of having different ideas, definitions, perceptions, and goals (298). The last type of conflict is ego conflict. They state that this type of conflict is “based upon personal differences” (297).

c. Causes of Conflict

Conflicts can emerge because of many things and causes. It is important to identify and know the causes of the conflict, Isenhart and Spangle say “identifying
underlying issues that fuel bad feelings and damage relationships is one of the central tasks for resolving conflict. Conflict resists resolution when one party fails to address the issues of most significance for other parties.” (14). When we have identified the causes of the conflict at the first time, we can use our energy and power to resolve conflicts.

Isenhart and Spangle state that there are seven causes of conflict which mostly occur to people (14-15). Each cause might affect or influence the other causes. The first is data. People often have different opinion about the best source, reliability, or interpretation of data. Secondly, interests. The most common causes of disagreement are detail, tangible wants or perceived needs of each person. The different interests or goals between each person may lead them to a conflict. The next cause is procedures. “Parties may not engage in discussion if they do not agree with a way to solve a problem, make a decision, or resolve conflict” (14). The fourth cause is value. The most difficult conflict to be resolved is involving the different opinion about the value or importance of interests, options, and choices. The fifth cause is relationships. A person may avoid cooperating if he or she does not trust or believe that the other person is honest, if he or she feels not being respected or listened or understood. A collaboration is often started by having a high convenient level of relationship. The next cause is roles, “professional, community, or family roles often create conflict because of expectations for the role or power imbalances created by the role” (15). For example, a negotiation between a boss and an employee would be worthless because the employee feels and believes that he is lack of power. The last cause is
communication, “conflict frequently results from how something is said” (15). People might trigger their emotions because they take personally what the other people say or interpret them as a threat.

d. Styles of Approaching Conflicts

Beebe, Beebe and Redmond propose three approaches commonly used by people to approach conflicts. They argue that “the pattern we choose depends on several factors: our personality, the individuals with whom we are in conflict, the time and place of the confrontation, and other situational factors” (312). The first is nonconfrontational style. This style includes placating, distracting, computing, withdrawing, and giving in.

They define placating response as “an attempt to please; generally placaters are uncomfortable with negative emotions and may adopt this approach because they fear rejection if they rock the boat” (312). Commonly, a person who has this style looks for good opinion and attempts to avoid threats to their pride and self-esteem. While the distracters try to alter the subject of the conflict than facing the conflict (312).

The computing response, according to Beebe, Beebe and Redmon “computers remove themselves from conflict by remaining aloof and cool” (313). Even when they are greatly forced, they reject to be provoked or irritated. They avoid to be involved emotionally. And then the withdrawing response, Beebe, Beebe, and Redmond state “I don’t want to talk about it,’ ‘It’s not my problem,’ ‘Don’t bother me with that now,’ or ‘I’m not interested in that’ are typical responses from someone who uses this style” (313). While the giving in
response’s person is not comfortable with a conflict and he would give up easily before the conflict emerges (313).

The second is controlling style. Beebe, Beebe, and Redmond state “in managing conflict, controlling people have a win-lose philosophy” (313). A person who uses this style often puts the blame to his opponent or looks for a scape-goat rather than being responsible to the conflict. When those methods does not work out, controlling people move to the coercive power. They would give personal-attack, threats or warning.

The last style is cooperative style. Beebe, Beebe, and Redmond say “those who take a cooperative approach to conflict management view conflicts as a set of problems to be solved” (314). The cooperative people use several techniques in reaching a win-win position. Those techniques separate the people from the problem, focus on shared interests, generate many options to solve the problems, base the decision on objective criteria.

e. Conflict Resolution

In resolving a conflict, Beebe, Beebe and Redmond propose four conflict management skills; those skills are managing our emotions, managing information, managing goals, managing the problem (315-324). The first is managing our emotions. Beebe, Beebe, and Redmond state “expressing our feelings in an emotional outburst may make us feel better for the moment, but it may close the door to logical, rational negotiation” (315). It will be difficult for us to apply the next three skills if we have not managed our emotions.
The second skill is managing information. In managing information, we should clearly explain the conflict in chronological order, narrow the subject of the conflict, keep other-oriented, understand the other person first than to be understood, use clear and appropriate response (320-321). The third is managing goals. Beebe, Beebe, and Redmond say “to manage conflict, it is important to seek an accurate understanding of these goals and to identify where they overlap” (323). The last skill is managing the problem. In managing the problems, we should define the problem and analyze it. Beebe, Beebe, and Redmond say “to analyze is to break something down into its components” (324).

If Beebe, Beebe and Redmond recommend four skills in managing a conflict, Isenhart and Spangle propose 5 ways in resolving a conflict. They are negotiation, mediation, facilitation, arbitration, and judicial process (45-152). Negotiation means a process that creates and fuels the collaboration to solve the conflict. Isenhart and Spangle say “negotiation is as much about a state of mind as it is a strategic choice for managing problems” (45). While mediation, according to Isenhart and Spangle, “a process in which a third party-who is impartial, has no stake in the outcome, and has no power to impose a decision-guides disputants through a nonadversarial discussion process that has as its goal the settling the disputes (72). Mediation will be successful if each person is willing to accept the mediator as the process expert to resolve the conflict and share the information that helps in resolving the conflict.

Facilitation uses the third party as well, similar to mediation. Facilitator’s job is to make and create a collaborative discussion progress. Roger Porter, as
quoted by Isenhart and Spangle, describes facilitator as “an honest broker, someone who guarantees that the process is fair and does not disadvantage spokespeople with different perspectives” (107).

Arbitration is applied if both person or parties are not able to agree to beneficial goals for both of them. The arbitrator is chosen by both parties to make a decision. Isenhart and Spangle state “arbitration is informal, the rules of evidence are not strictly applied, the arbitrator may or may not provide reasons for the award, and the disputing parties may select the person who will serve as arbitrator” (130). If the previous four alternative conflict resolution fail, then the last option is judicial process. Court is the third party.

4. Theory of Motivation

Almost every human in this world has their own ambitions and they have motivation to reach their ambitions. Atkinson, Atkinson, and Hillgard state that “motivation refers to the factors that energize and direct behavior” (314). It means that motivation energizes someone to do something, for example a hungry person is motivated to seek food to eat and a thirsty person to drink. Huffman, Vernoy, and Vernoy also state that there are two forms of motivation that affect achievement, they are intrinsic motivation and extrinsic motivation. Intrinsic motivation refers to a desire to exhibit an action for our own sake. It means that this motivation comes from someone’s enjoyment or pleasure. There is no real reward (money, certificate, or status) for his/her work but the reward is from his heart, his satisfaction in doing something well. While extrinsic motivation is a
desire to exhibit an action because of the external rewards and avoidance of the punishment. It means that this motivation comes from reward which will be beneficial for someone, such as money, certificate, or status. There is no enjoyment in this motivation. He/she only does something for the reward given not for his satisfaction. (401)

B. Theoretical Framework

In this part, the writer would like to discuss the problem formulation in the previous chapter. To answer the questions in the problem formulation, the writer uses some theories related to the topic.

The study uses the psychological approach, from the theory of critical approach, to get deeper into the characters psychology. Since conflicts deal with human psychology, the basic analysis needs the psychological point of view.

The second theory, the character and characterization theory, is used to answer the first question of problem formulation. It is used as the basis in analyzing the characters. In Ryu Murakami’s Piercing, this study used the character and characterization theory to analyze the characters, Kawashima Masayuki and Sanada Chiaki.

The third theory, the theory of conflict, used to help answering the second question of problem formulation in this study. This theory is applied to analyze all the conflicts experienced by Kawashima Masayuki and Sanada Chiaki and how they react to the conflicts they experienced.
C. Context of the Novel

There are two important contextual factors that influence the novel. The first is the setting of the novelist. This means to see when and where Ryu Murakami wrote the novel. The second is the setting of the novel. The main characters’ life is also affected by the place and the era they live.

1. The Context of the Novelist

Ryu Murakami wrote *Piercing*, in Japan, 1994. The political circumstance in Japan at that time was uncertain, since there was the changing of the prime minister twice. The first was from Prime Minister Hosokawa to Prime Minister Tsutomu Hata in April, then two months later Prime Minister Hata resigned and was replaced by Prime Minister Tomiichi Murayama.

For the economical state in Japan, at that time the Japan public concerned about the tax reform and high consumer price. It was caused by the recession in the year 1991. Socially, Japanese people were more worried about the state of the economy rather than about the political state. About the cultural state of Japan, at that time there was no significant difference. Culturally, Ryu Murakami was influenced by the hippie culture when he was young.

2. The Context of Novel

The setting of the place of the novel *Piercing* takes place in Tokyo. Kawashima Masayuki lives with his wife, Yoko, and their daughter, Little Rie, in an apartment somewhere in Tokyo. Kawashima is an employee in an advertising agency, while Yoko gives a course of making bread. They are a middle economy
class family. Socially, Kawashima does not have any close friend since he is an introvert person.

On the other side, Sanada lives in her apartment in Shin-Okubo district. She is a prostitute. She lives in a single room apartment. She is also a middle economy class person.
CHAPTER III

METHODOLOGY

In this chapter, there are three main sections. The first section is the subject matter which describes Ryu Murakami’s novel *Piercing* as the center of the study. The second section is related with the approach used to analyze the novel. The third section discusses the procedures which are taken to analyze the novel.

A. Object of the Study

The subject matter of the following study is the intrapersonal and interpersonal conflicts which were experienced by Kawashima Masayuki and Sanada Chiaki and the way how they resolve those conflicts. The title of the novel is *Piercing*. The novel was written by Ryu Murakami. This novel was first published in 1994 in Japan by Gentosha, and then translated into English in 2007 by Ralph McCarthy. This novel consists of 11 parts in 185 pages. This novel tells about the main character of this novel, Kawashima Masayuki, who had a great conflict in himself, a conflict which he had an obsession to kill his own daughter and on the other side he was trying hard to stop this obsession and trying to replace his daughter by killing another person. The other character, Sanada Chiaki, also had her own conflict with herself. Sanada Chiaki was often hallucinating about the man of her dream. Those inner conflicts, which were experienced by both Kawashima Masayuki and Sanada Chiaki, emerged because of their horrible childhood. Kawashima Masayuki was experiencing child abuse
by his mother, while Sanada Chiaki was experiencing sexual harassment by her father. Kawashima Masayuki’s obsession to kill leads him to meet Sanada Chiaki, and caused another conflict between him and Chiaki.

This novel, *Piercing*, is rather a gloomy novel than a fun and cheering novel. The novel offers the readers the different side of life. That life is not only about fun. But there is also gloomy and thrilling side in this real life. There are some people who have a desire to kill other people for their own satisfaction. The language of this novel is simple and easy to read.

**B. Approach of the Study**

The approach used in the study is psychological approach. This approach is used to analyze the novel from the psychological point of view. By using this approach, this study would like to analyze the intrapersonal and interpersonal conflicts of Kawashima Masayuki and Sanada Chiaki. The writer would also analyze the way Kawashima Masayuki and Sanada Chiaki react to the intrapersonal and interpersonal conflicts which they experienced. The writer used the theory of conflicts to help his analysis toward Kawashima Masayuki’s and Sanada Chiaki’s intrapersonal and interpersonal conflicts. Other theories which are used are the theory of character and characterization and the theory of critical approach. These theories were applied to analyze the background and the history of Kawashima Masayuki and Sanada Chiaki which made them suffer from a psychological disorder.
C. Method of the Study

In conducting this study, the data gathering method was a library research; the writer took several steps. Firstly was by reading the novel Ryu Murakami’s *Piercing* as the main source of the study. After that, the writer read the novel again to find the topic to be discussed, which is the intrapersonal and interpersonal conflicts of Kawashima Masayuki and Sanada Chiaki, and the way how they resolved those conflicts. Then the writer formulated the problem formulation of the study.

The second step was to collect the theory of conflict, the theory of character and characterization, and the theory of critical approach as the secondary sources. Those secondary sources were needed to analyze the novel as the main source.

The last step was to apply the approach and the theories in order to answer the questions in the problem formulation. Those problem were the characterization of Kawashima Masayuki, and how Kawashima Masayuki and Sanada Chiaki reacted to the conflicts they experienced.

In conducting this study, the writer used some sources. The main source is the novel of Ryu Murakami, which is *Piercing*. Then the secondary sources are the theory of conflicts, the theory of character and characterization, and the theory of critical approach, which had been explained more detail in the Chapter 2.
CHAPTER 4

ANALYSIS

This chapter deals with the analysis of the novel. In this chapter, the writer discusses and answers the questions presented in the first chapter. The analysis deals with the portrait of Kawashima Masayuki and Sanada Chiaki, the conflicts they experienced, and the way how they resolve those conflicts.

A. Kawashima Masayuki and Sanada Chiaki Portrayed in the Ryu Murakami’s, *Piercing*

In literary works, such as novels and short stories, it is necessary for every author to create such characters to convey the message of the story for the readers. Abrams defines “characters are the persons that presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say in the dialogue and by what they do in their action” (20). Besides character, it is important to understand the way an author conveys to the readers what sort of people he writes about and how he makes the readers get to know and understand them. Murphy stated that an author tries to make his / her characters in his / her work become more understandable and alive for his / her readers through the characterization (161). Therefore, the writer should understand the kinds of characters and how the characters in the novel are characterized.
There are two characters in *Piercing* that the writer would like to discuss. They are Kawashima Masayuki and Sanada Chiaki. Kawashima Masayuki is the center of the story and the major character. Then in the middle of the story, another major character, Sanada Chiaki, shows up. The writer would like to describe the characters and the characterization of Kawashima Masayuki and Sanada Chiaki based on the theory of nine ways characterization by Murphy.

1. **The Characterization of Kawashima Masayuki**

   **a. Introvert**

   Kawashima Masayuki is an introvert person. He never has a close friend before. In his childhood, when he lived at Home, though he had a roommate, named Taku-chan, he rarely spoke to him and rarely had personal conversation. The first and the only person who knows all the stories of Kawashima is Yoko, his wife. After they move in together for about six months, on one night, Kawashima’s nightmare emerges again. From there, Kawashima decides to tell Yoko something he had never told anyone before. And he also decides to tell Yoko everything. This fact can be seen from the following quotations:

   He decided, then and there, to tell Yoko everything he’d been keeping secret for so long – with the single exception of the time, at nineteen, that he’d stabbed a certain woman with an ice pick.

   ‘I’ve never told anyone about this before,’ he said, and Yoko took his hand and squeezed it. (11-13)

   Though he decides to tell Yoko everything, there is only one thing that he does not tell Yoko, it is about his past when he stabbed a woman. He does not
want to tell Yoko about the stabbing because he feels that the event was unclear and he thinks that it might scare her away from him.

He didn’t want to get into that, partly because the event was so vague and uncertain in his memory, and partly because he feared it might scare her away. He didn’t want to lose her. (11)

All the quotations above show that Kawashima is an introvert person until he meets Yoko, his wife. Even when he grows up in the rehabilitation place for abused children, he never has a close friend before to share all his stories. The only person who knows all his stories is Yoko. Therefore, the writer concludes that Kawashima Masayuki is introvert.

b. Loves His Wife

Kawashima is described as a person who loves his wife so much. Yoko is the only person who knows the stories of Kawashima since he was little until he grows up. Kawashima met Yoko six years ago, at an exhibition in an art gallery in Ginza. The only visitors were him and Yoko, they left the exhibition together and went to a coffee shop. Kawashima liked Yoko’s smell.

Yoko smelled good. Mixed with her perfume Kawashima thought he detected another fragrance, though he didn’t yet recognise it as the smell of freshly baked bread. He only knew he found it pleasant, presumably because he really liked this person and felt so relaxed around her. (9)

After that meeting at an art gallery, they start to meet about once a week to have dinner or watch a movie together. One day, Kawashima draws a sketch of Yoko’s face and shows it to Yoko. And then they move in together, share a place together. Until one late night, Kawashima’s nightmare comes and makes him
drenched in sweat. On that night, Kawashima decides to tell Yoko about his past that he had never told anyone before.

Kawashima and Yoko get married without any wedding ceremony. Yoko decides to quit her job and opens a cooking class in their apartment. Kawashima does not oppose Yoko’s decision, he supports everything that Yoko chooses to do. Kawashima changes after his marriage with Yoko. This can be seen from the quotation below:

The other guys in the office often teased him about how much he’d changed since his marriage, how much more cheerful he was. ‘What exactly is Yoko-chan putting in that bread of hers?’ – that sort of thing. He himself wasn’t really sure if he’d changed or not. But ever since he’d met Yoko, and especially since the day they’d decide, at her suggestion, to marry, his bouts of self-loathing had all but ceased. (14)

Kawashima also loves that way Yoko talks to him. Her way talking to Kawashima is always clear and comforting.

And Yoko had a delicate but skilful way of dealing with the wounds he carried inside. Her attitude was neither insensitive nor indulgent – neither, Why don’t you just get over it? Nor, Oh you poor thing! She never went out of her way to avoid the subject, and when it came up her comments were always both clear-eyed and supportive.

The way she’d say these things never failed to soothe and comfort him. (21-22)

All the quotations above show that Kawashima loves his wife so much. Yoko means so much for him, even he does not want to be dishonest with her and does not want to lose her. There is no one that means so much to Kawashima before.
c. Careful

In this story, Kawashima is also portrayed as a careful person. In arranging and planning his action for stabbing a girl, he plans it carefully and punctiliously. He always looks for every possibility that his action would never be caught up. He writes on the notebook about every aspect and detail of his plan, about the girl that he should stab, the place to stab the girl, the clothes he should wear, the disguise, even in the little detail about whether the bellboy should bring his bag or not. It can be seen from the page 43: “A small but important detail: should he let the bellboy help with whatever luggage he might have?”

He also thinks about some misdirection that he uses as a disguise, by using different accent, using a different handwriting, using a different style of clothes, and leaving a note in the crime scene so the police would think that the murderer is a psycho person. He writes everything he needs to make his plan works and does a lot of analysis about the plan. This can be seen from the following quotations:

And when it came to interacting with the front desk, a simple disguise might be in order.
….
But what, specifically, would the simple disguise consist of? Parting his hair differently and wearing eyeglasses with thick lenses ought to be sufficient for the neck up. But he also had to think about clothing. After meeting someone a few times you can often recognise them even from behind, just by their body language and style of clothes. Best to buy a navy blue or grey salaryman-style suit, of the type he never wore. And maybe a cheap overcoat. He’d have to hurry on the suit – it would take some time just have the trousers hemmed. Shoes with insoles might be a good idea, too, to add a few centimeters to his height.
….
Turning back to his notebook, he wrote: In addition to a simple disguise, a bit of misdirection might help. For the hotel workers he’d interact with, maybe something basic like noisily chewing a stick of gum. Speaking with
a Kansai accent, coughing frequently, limping slightly – but nothing that might prove counter-productive by leaving too distinct an impression.

....

When it came to misdirection, however, it was important to pay attention to even the smallest details. (44-50)

From all the quotations above, it can be concluded that Kawashima is a careful person. Though later, his careful arranged plan becomes messy and does not work as he planned because of the unexpected victim.

d. Suffering from a Psychological Disorder

He is also described as a person who suffers from a psychological disorder. His psychological disorder is called pavor nocturnus. At one late night, he suddenly awakes and sweats. He hallucinates that everything around him becomes something that scares him. He also suffers from pain that he couldn’t explain. It happens to him since he was a kid. This fact can be seen from the following quotation.

It always started with the sweating, followed by this smell of charred tissue. Then a sudden sense of utter exhaustion, and finally that indescribable pain. As if the particles of air were turning to needles and piercing him all over. A prickling pain that spread like goose bumps over his skin until he wanted to scream. Sometimes a white mist clouded his vision and he could actually see the air particles turning into needles.

....

....late on a freezing winter’s night, Kawashima awoke and leaped out of bed drenched in a sweat that had soaked all the way through the covers.

....

“I get like that sometimes,” he said. “It’s happened to me ever since I was a little kid, but I never had a name for it until I got older and found it in a psychology book. They call it pavor nocturnus – night terrors. It was even worse when I was little. I’d wake up in a panic and jump out of bed, like I did tonight, only I’d be screaming at the top of my lungs. Sometimes I’d run in circles around the room for, I don’t know, two or three minutes. Afterwards I could never remember anything, only that something had terrified me so badly that I didn’t know who I was and couldn’t event
recognize the people around me. It was like they’d melted into my dream, become characters in this nightmare. It was so scary. So scary. “(4-11)

His psychological disorder even makes him want to stab his own daughter, Little Rie. It was started when he and Yoko washed the baby, and suddenly a thought came up to his mind. A thought about stabbing his own baby. When the desire to stab his daughter comes, he would sweat and does not realize it. His thought can be seen from the page 16: “His thought I wouldn’t ever stab that baby with an ice pick, would I?”

Kawashima Masayuki suffers from a psychological disorder because he experienced a physical abuse from his own mother. When his age was four, Kawashima’s mother started to abuse him, after his father died. His mother abused him because she said that Kawashima reminded her of his father. But the only child his mother abused was Kawashima, while his mother never did the same thing to his brother. When Kawashima was 5 years old, his mother started to lock him up in the bathroom.

‘I think what’s behind them, behind the night terrors, is that after my father died, when I was four, my mother started hitting me. She’d beat the hell out of me.’

…. ‘I was about five or six my mother started locking me in the house and taking only my little brother. One time I climbed out the window and ran down the road chasing after them, and she dragged me back to the house and tied me to the water pipes in the bathroom. I remember that so clearly, like it was yesterday. I fell asleep right there on the tile floor, and when I woke up it was dark outside, and all I could see was that empty, narrow little road outside the window . . . ’ (11-13)

Kawashima experienced many kinds of physical abuse from his mother. This can be seen on the quotation below:
'my mother, she put ammonia, on my hand, and one time she said, do you want a tattoo, and she sharpened this pencil, a hard one, 4H or 5H, really sharp, and she stabbed my arms, and legs with it, and she hit me, with a milk bottle, and tied up my ears, and fingers, with string, she didn’t care, she’d prise open my eyelids, with her fingers, and bring the tip, of a burning cigarette, or a needle, right up to my eye, it didn’t bother her at all, so now, do you understand, the secret?’ (173)

And after that, Kawashima‘s teacher put him to a rehabilitation place for abused children called Home. It can be seen from the page 13: ‘Not long after that, a primary-school teacher of mine got me placed in a home for abused kids, and that’s when I started drawing.’

All the quotations above show that Kawashima suffers from a psychological disorder, called pavor nocturnus or the night terrors. Because of his psychological disorder, he has the desire to stab his own baby.

2. The Characterization of Sanada Chiaki

a. Sensitive

Sanada Chiaki is a sensitive person. She always feels panic and angry if the people around her suddenly change their attitude. When that happens, she would be confused and blame herself and sometimes she would be in rage. Sanada would choose to be alone and calm herself down.

‘Just shut up and take care of it, bitch!’ he shouted and slammed the receiver down as if he meant to break it. Chiaki stood there thunderstruck, petrified by the instantaneous transformation from leering grin to violent, red-faced rage.

…. Not seeing him anywhere, she began to breathe again and ploughed ahead in search of a restroom. She wanted to be alone, somewhere her pounding heart would have a chance to settle down. (79-80)
When Kawashima shouts at her, she gets panic. This can be seen in the quotation below:

‘Idiot!’ he shouted, staring bug-eyed at the can he was holding and feeling as if his temples had burst into flame. ‘Watch what you’re doing!’
Chiaki’s heart gave a hard thump and began to flutter. A pale mist blurred her field of vision. She’d been trying to arouse him but had only succeeded in making him angry. It was all her fault, and she found herself unable to fight off the eddying panic. (89)

She gets in rage if she feels she is rejected. If she is in rage, she always thinks that something terrible would happen. She could not control herself when she is angry.

Something terrible always happens when I get like this, she thought. And when it’s all over I’ll feel so bad I’ll want to die. I hate it. I hate it, but I never have the power to stop it, so it must be something I really need. This rage that makes me want to destroy everything I see – all the people and things, and myself too, burn everything down to the ground. I must need it. (156)

The analysis above shows that Sanada Chiaki is sensitive. Sanada becomes very angry if something does not go like she wants. This can be seen from the Sanada Chiaki’s actions and thoughts.

b. Aggressive

Sanada Chiaki is an aggressive person. She always gets very excited when she meets the man whom she thinks might be the one she has been looking for.

Chiaki was ecstatic. So it really was him. The one who’d grabbed her from behind and whispered in her ear and made her realise how angry and scared she was, was the same one who always saw to it that she got to a hospital. It’s really him, she thought. I’ve finally met the mystery man. (115)
Sanada Chiaki thinks that Kawashima might be the mysterious man that she has been looking for. She feels very happy when Kawashima told her that he is going to take her to the hospital. Along the way from the hotel to the hospital and her apartment, she becomes very spoiled with Kawashima. Sanada acts as a person who is falling in love and always wants to be around Kawashima.

Chiaki hadn’t wanted to let go of the man’s arm in the lobby, but she guessed he wouldn’t care to be seen cuddling with her in front of a lot of people.

It was warm inside the taxi, but she snuggled up to him anyway, twisting her upper body to bury her face in his chest.

Not wanting to wait a single extra second to feel his arm around her shoulder, supporting her, Chiaki started towards the man, dragging her numb, anaesthetized right leg. (118-128)

Since Sanada was a child, Sanada Chiaki has shown that she is an aggressive person. She teases the men whom she likes. As a girl, her aggressive character makes her have many boyfriends in her teenage. When she was eighteen, she had had about twenty boyfriends. (132)

In the elementary school that time, alone in the equipment room with the young gym teacher. I lifted my skirt and took his hand and tried to slide it inside my underwear. I thought that was what grown-up men liked, and I wanted to make him happy. (156)

Based on the quotation above, it can be concluded that Sanada Chiaki is an aggressive person. This can be seen from the way she acts and her experience.

c. Suffering from a Psychological Disorder

Sanada Chiaki suffers from a psychological disorder. Almost the same as Kawashima Masayuki, Sanada has her own nightmare. Her nightmare is a
delusion about someone who is always watching her when her sex drive is not fulfilled. It was started when she was in the middle school. This fact can be seen from the quotations below:

Don’t tell me it’s starting up again, she remembered thinking, and the thought had terrified her and made her think it really was starting up. Any minute now she’d become aware of What’s-her-name lurking up there at the corner of the ceiling, staring down at the man and her.

... What’s-her-name had first appeared when Chiaki was in middle school. In the beginning, she’d begged her not to look, but What’s-her-name would just snicker, in a voice that apparently only Chiaki could hear. (66)

When her nightmare emerges, Sanada feels that she was the one to blame. Sanada would be terrified by the pain which makes her muscles tensed and hurt. Sanada uses drugs to overcome her nightmare. She is addicted to the drugs called Halcion, sleeping pills which she bought illegally.

This time, as it turned out, What’s-her-name never did materialise, but because her handbag was out of reach Chiaki couldn’t get to the Halcion and had to lie there until dawn, wide awake. (66)

Sanada is obsessed with the man of her dream, someone who could fulfill her dreams and sex drive. Though Sanada had many boyfriends before, none of them was considered special by Sanada. This can be seen from her thought in the page 131; “They’re all losers, really.”

All the quotations above show that Sanada Chiaki suffers from a psychological disorder. It is because her father abused her sexually when she was a child.
B. The Reaction of Kawashima Masayuki and Sanada Chiaki to the Conflicts They Experienced.

Abram states “conflict deals with many plots. There are the conflict between individual, the conflict of a protagonist against fate, or against the circumstances that stand between him and a goal he has set himself, and in some works, the conflict is between opposing desires or values in a character's own mind” (128). While Perrine, mentions “conflict as a clash of action, ideas, desire or wills between two individuals or people in the society that can include, physical, mental, emotional, and moral” (44). The other experts, Worchel and Cooper, propose that conflicts are divided into intrapersonal conflict and interpersonal conflict. Intrapersonal conflict is a conflict that emerges between one character with himself/herself (460). It is also called as internal conflict. Interpersonal conflict, or can also be defined as external conflict, is defined by Worchel and Cooper as “by definition, interpersonal conflict exists between two or more persons” (462). In this part, the writer would like to describe the reaction of Kawashima Masayuki and Sanada Chiaki to their intrapersonal and interpersonal conflicts. The discussion will be divided into the intrapersonal and interpersonal conflicts of Kawashima Masayuki and Sanada Chiaki.

1. Intrapersonal Conflicts of Kawashima Masayuki and Sanada Chiaki

In this story, Kawashima Masayuki and Sanada Chiaki experience some intrapersonal conflicts. Worchel and Cooper propose that intrapersonal conflict is a conflict that emerges between one character with himself/herself (460). The
intrapersonal conflicts of Kawashima are conflicts concerning his desire to stab his baby and the prostitute Sanada. While the intrapersonal conflict of Sanada Chiaki is the conflict concerning her hope and belief that Kawashima is the one she has been looking for. These intrapersonal conflicts are analyzed using the intrapersonal conflict theory of Worchel and Cooper.

a. Intrapersonal Conflict of Kawashima Masayuki

1) Stabbing the Baby

The first intrapersonal conflict emerges when Kawashima has the desire to stab the baby. He keeps reminding himself that he is not going to stab the baby, Little Rie. At that time, he was washing the baby with Yoko, when suddenly a thought to stab the baby came up into his mind. For a while, Kawashima was like losing his consciousness. Though he kept reminding himself that everything is going to be alright and he would not stab the baby, but some part of himself saying that he just might stab the baby. This thought about stabbing the baby makes him wake up at night, watching the baby while holding an ice pick, and telling himself that he is not going to stab the baby.

Ten nights ago. He was in the bathtub with the baby, having just finished washing her. He handed her over to Yoko, who was waiting with a fluffy bath towel, and then he leaned back in the tub, leaving the pebbled-glass shower door partially open. Yoko was murmuring to the baby as she dried her, and he was aware of himself smiling at them. And then, with no prelude or warning, a thought came percolating up into his brain and he left the muscles of his cheeks twitch and freeze.

I wouldn’t ever stab that baby with an ice pick, would I?
For a moment, he wasn’t certain who was sitting there in that steam-filled tub. Yoko opened the bathroom door to leave, then looked back and said something to him, but it wasn’t registering. Masayuki? Masayuki, what’s
wrong? What’s the matter? She called to him several times before he snapped out of it.

The sharp, gleaming point of an ice-pick: from that moment on, he couldn’t get the image out of his head. You wouldn’t do something like that, you would never stab the baby, he told himself hundreds of times, but the voice inside him never stopped replying: I just might. And each night from then on he’d found himself unable to go to bed until he stood over the crib, ice pick in hand, to confirm to himself that it was all right, he wasn’t going to stab her. (16-17)

Kawashima is afraid that he just might stab his baby, Little Rie, and if that happens, he believes that he would lose Yoko. Kawashima does not want to lose Yoko, because she means so much for him. Kawashima keeps holding himself from stabbing the baby.

Kawashima experiences intrapersonal conflict because in one hand he desperately wants to stab the baby but he fears that it would make him lose Yoko. He keeps holding himself from stabbing the baby. According to the intrapersonal conflict theory of Worchel and Cooper, this conflict within himself brings him an approach-avoidance conflict. Approach – avoidance conflict emerges when a person has only one goal which has associated attractive and unattractive aspect in it. A person could be trapped in a conflict between his desire to get the goal and avoid the goal (461). According to the theory of motivation which are stated by Atkinson and Hillgard, motivation refers to the factors that energize and direct behavior (314). The factor which motivates Kawashima wanting to stab his baby is the revenge to his mother. Kawashima wants to take revenge because he was beaten when he was a child. He could not take revenge to his mother because he has not seen his mother for years and he does not know where his mother is.
Finally, Kawashima decides to stab another person to replace the baby. When he was beaten by his mother, Kawashima had succeeded in separating himself from the pain, it makes him like having another part in himself. Until one night, when he is going to the convenience store, the other self of him tells him that he should stab another person to replace the baby and overcome his fear in stabbing the baby.

Kawashima stood in a sort of stupor, like someone receiving a revelation from God. Even after he’d merged with his other self, the voice continued to reverberate inside him. *There’s only one way to overcome the fear: you’ve got to stab someone else with an ice pick.* (31)

Based on the quotation above, his desire to stab the baby has become his fear. He is really frightened that he just might stab the baby. It can be concluded that he chooses avoidance to resolve this intrapersonal conflict by stabbing another person to replace the baby.

From the several quotation above, it can be seen that Kawashima’s desire to stab the baby makes him have an intrapersonal conflict within him. According to Worchel and Cooper’s theory on conflict, Kawashima’s conflict is categorized into approach-avoidance conflict which brings him attractive and unattractive aspects. Kawashima resolve his intrapersonal conflict by using avoidance.

2) Stabbing Sanada Chiaki

The second intrapersonal conflict that Kawashima experiences is when he is going to stab Sanada Chiaki. After Kawashima finds out about what Sanada Chiaki did in the bathroom, he decides that he is not going to carry out his plan on stabbing Sanada. Kawashima thinks that it would be a waste if he kills her,
because it would not fulfill his desire. He also believes that Sanada is someone like him, the one who suffers from a psychological disorder.

Stabbing someone in a state like this would be like stabbing a mannequin. She probably wouldn’t even try to scream if he cut her Achilles tendons; she’d probably greet death with this same out-of-it expression on her face.

Besides, she’s one of us. A kindred spirit. Are you going to stab a woman who’s hacked her own leg into a bloody mess and who’s lying there looking like death warmed over? Best to give up on the whole idea. The plan had gone completely awry. (107-108)

Kawashima thinks about taking Sanada to the hospital and returning her to her agency. He also decides that he is going to throw away all the equipment that he is going to use to carry out his plan. When he is helping Sanada Chiaki dressing up, Kawashima sees that his notes is opened.

Kawashima grunted in agreement and stood up. It was then that he noticed his overnight bag lying on its side against the opposite wall, and his open notebook beside it. His blood turned to ice. She must have read the notes, he thought, and a shiver emanating from his bitter finger rippled through every cell in his body. (117)

He is afraid that she would tell someone else about his plan to stab her and the possibility that she would report him to the police. Kawashima becomes sure that Sanada has read his notes when she asks him about the hotel where Kawashima actually stays at.

‘Hey,’ she said softly, smiling up at him. ‘What hotel are you staying at really?’
Kawashima’s body stiffened.
I knew it, Chiaki said to herself – he’s a secret rich man.
Sure enough, thought Kawshima – she read the notes. (121)

This circumstance brings Kawashima an intrapersonal conflict. According to Worchel and Cooper theory of intrapersonal conflict, this conflict can be categorized as the avoidance – avoidance conflict because it has two equal
unattractive goals (461). In one hand, it would be a waste to kill her but in another hand, Kawashima is afraid that she might tell someone about his plan.

To resolve this intrapersonal conflict, Kawashima decides to kill Sanada before she tells someone else about his notes. He has not thrown away his knife and ice pick, and he is feeling lucky about that.

I have no choice now, he thought, and the chill and the nausea merged with a peculiar, bubbling excitement. I have no choice but to kill her. If she read the notes and lived, there couldn’t be a next time. She’d be sure to tell someone: I had a client like that once.

It was a good thing he hadn’t disposed of the ice pick and combat knife after all. (117)

From then, Kawashima becomes paranoid about every action of Sanada Chiaki and everything around him. When Sanada is in the hospital, Kawashima keeps thinking about the possibility that Sanada would tell the nurse and the doctor about his notes. He asks Sanada about what happened in the hospital, about what she and the doctor talked about.

‘Didn’t the doctor say anything?’ he asked her.
‘About what?’
‘You know, how did you get the wound, or –’
‘I told him I fell off my bicycle,’ (147)

Based on the quotations above, it can be seen that Kawashima at first decides not to kill Sanada, but he thinks that Sanada has read his notes. He is confused because it would be a waste to kill her but on the other side, he is afraid that Sanada would tell someone else about his notes. According to Worchel and Cooper, this intrapersonal conflict is categorized as avoidance – avoidance conflict which brings him two unattractive aspects. And finally, Kawashima decides to kill Sanada.
b. Intrapersonal Conflict of Sanada Chiaki

1) Believing Kawashima as the Man of Her Dream

The intrapersonal conflict which is experienced by Sanada Chiaki is when Sanada Chiaki believes that Kawashima is the one that she has been looking for. When Kawashima tells her that they are going to the hospital, Sanada is happy and excited, she feels that Kawashima is the man that she has been looking for. Even Sanada also thinks that she might be falling in love with Kawashima, because she thinks that Kawashima is different from every man she knew.

‘We’re going to the hospital. You can’t very well go naked, right?’ Chiaki was ecstatic. So it really was him. The one who’d grabbed her from behind and whispered in her ear and made her realise how angry and scared she was, was the same one who always saw to it that she got to a hospital. It’s really him, she thought. I’ve finally met the mystery man. (115)

Her belief that Kawashima is the one she has been looking for can also be seen from her thoughts in the quotations below:

*I was eighteen when I changed my personality, and in the three years since then I’ve had about twenty boyfriends, but they were all more or less like that. So you can understand how happy I am to finally meet someone like you!* (132)

Maybe I’m falling in love. Because even when I bit his finger he didn’t do anything but kept whispering softly in my ear, and because he stood out in that freezing cold waiting for me. Falling in love with him. Because he didn’t do anything. He didn’t do anything. Didn’t try to do anything. He’s different from You-know-who, completely different. (154)

Sanada is trying to seduce Kawashima by playing her fingers and putting Kawashima’s hand on her thigh, and suddenly Kawashima pulls his hand from her thigh. His action makes Sanada angry. She thinks that Kawashima is not different from the other guys she knew.
The girl still had hold of Kawashima’s hand but had stopped sliding it up and down her thigh. She was about to say something, then clenched her jaw and seemed to swallow the words. Peering down at the hand that held his, she untwined her fingers and withdrew it. She raised her fingertips to her upper lip, as if smelling them, and closed her eyes. Her lips moved, and it looked as if she were whispering to her hand. When Kawashima gently removed his own hand from her thigh, she opened her eyes and glared at him.

Chiaki knew she was on the verge of snapping again. Looking down at the thigh the man had just rejected, she felt the rage building.

He’s just like all the others after all, she said to herself. But just like them how? And who did she mean by ‘the others’? These questions occurred to her, but she didn’t have the energy or will to deal with them now. It was almost as if she could see the rage – the one thing without which she couldn’t survive, without which she’d be helpless. (155)

Though Sanada is in rage with Kawashima, she actually feels afraid that Kawashima would leave her. It can be seen from the sentence: “What’ll I do if he tells me he’s leaving?” (157).

Sanada experiences intrapersonal conflict, because Sanada believes that Kawashima is the one she has been looking for, but she feels that she has been rejected by Kawashima. She thinks that Kawashima is just like the other guys she knew, though she is afraid of losing him. According to Worchel and Cooper theory of intrapersonal conflict, Sanada’s intrapersonal conflict is categorized as the approach – avoidance conflict, a conflict which emerges because the person has only one goal which has attractive and unattractive aspects in it. It could cause a conflict between a person and his desire to achieve the goal or avoid the goal. According to Atkinson and Hillgard theory of motivation, Sanada’s motivation in believing Kawashima as the man of her dream is emerging because she wants to take revenge to her father. She was sexually abused by her father and she tries to take revenge by possesing the man of her dream.
To resolve her intrapersonal conflict, Sanada chooses approach way. Feeling afraid that Kawashima might leave her, Sanada puts sleeping pills in his soup.

He’s probably really disappointed, she thought. I didn’t let him do anything after all, so now he’ll be all discouraged. What’ll I do if he tells me he’s leaving?
The thought frightened her, and she decided to mix some Halcion into his soup. (157)

From the quotations above, it can be seen that Sanada has an intrapersonal conflict in believing Kawashima as the one she has been looking for. She believes that Kawashima is the person that she has been looking for, her mystery man. When she feels rejected by Kawashima, she is angry with him, though actually she is afraid that Kawashima would leave him. So she puts sleeping pills in Kawashima’s soup. According to Worochel and Cooper, this conflict is categorized as approach – avoidance conflict since it brings Sanada unattractive and attractive aspects in her goal. Sanada chooses the style of approach in her way of dealing with the conflict.

2. Interpersonal Conflicts of Kawashima Masayuki and Sanada Chiaki

Worochel and Cooper state that “interpersonal conflict is a conflict that arises between the characters with power outside the character” (460). They also state that “by definition, interpersonal conflict exists between two or more persons” (462). In this part, the writer would like to explain the interpersonal conflict of Kawashima Masayuki and Sanada Chiaki. Kawashima experiences interpersonal conflicts with three people, his mother, the woman he stabbed, and
Sanada Chiaki; while Sanada experiences interpersonal conflicts with her father and Kawashima Masayuki.

a. The Interpersonal Conflicts of Kawashima Masayuki

1) Against His Mother

Little Kawashima Masayuki had a conflict with his mother. His mother always hit and abused him. It started when he was four years old. As a little child, he did not have the power to fight his mother. His mother abused him because he reminded her of his father. Kawashima’s mother hated his father because she thought that Kawashima’s father was a foolish. Kawashima’s mother often locked Kawashima in the bathroom.

‘I think what’s behind them, behind the night terrors, is that after my father died, when I was four, my mother started hitting me. She’d beat the hell out of me.’

‘And I know he had one, for a while at least, because my mother always used to describe him as the sort of fool who’d put a down payment on a car he couldn’t afford. I haven’t seen my mother for years, but the last time we met, at my high-school graduation, she said she’d treated me the way she did because I reminded her of him – meaning my father the fool.’

‘I was about five or six my mother started locking me in the house and taking only my little brother. One time I climbed out the window and ran down the road chasing after them, and she dragged me back to the house and tied me to the water pipes in the bathroom.’ (11-13)

Kawashima also suffered many abuses from her mother. He was not only hit, he also got stabbed and cascaded with ammonia. This can be seen from the quotation below:

‘my mother, she put ammonia, on my hand, and one time she said, do you want a tattoo, and she sharpened this pencil, a hard one, 4H or 5H, really sharp, and she stabbed my arms, and legs with it, and she hit me, with a
milk bottle, and tied up my ears, and fingers, with string, she didn’t care, she’d prise open my eyelids, with her fingers, and bring the tip, of a burning cigarette, or a needle, right up to my eye, it didn’t bother her at all, so now, do you understand, the secret?’ (173)

The situation of Kawashima and his mother could be categorized as conflict. According to Atkinson and Hillgard, “a major source of frustration is conflict between two opposing motives. When two motives are in conflict, the satisfaction of one leads to the frustration of the order” (424). The abusing makes his mother satisfied because she could release her hatred to Kawashima’s father, but it makes Kawashima depressed and makes him suffering from the psychological disorder. Worchel and Cooper state that “interpersonal conflict is a conflict that arises between the characters with power outside the character” (460). It is the conflict between Kawashima and the power outside him, in this case is his mother.

The cause of the conflict of Kawashima and his mother, according to Isenhart and Spangle, is the interest. Kawashima and his mother have different interest and goal. On one side, Kawashima wants to be loved by his mother, and on the other side, his mother wants to release her hatred to Kawashima’s father and she releases it to Kawashima by abusing him. According to Beebe, Beebe and Redmond, the style of Kawashima in approaching this conflict with his mother is giving in. He does not do anything when his mother abuses him and he gives up easily since he has no power to fight his mother. This can be seen from the following quotation:

A lot of times she’d beat me with no warning, and that was especially scary, so I used to try to stay prepared all the time. I’d keep reminding myself: Mother’s going to hit me, Mother’s going to hit me . . . (12)
To resolve this conflict, Kawashima’s primary-school teacher puts Kawashima in a home for abused kids, called Home.

From the quotations above, it can be seen that the abusing of Kawashima’s mother brings him a conflict with his mother. His mother abuses him to release her hatred to his father. All Kawashima could do is giving in, since he does not have the power to fight his mother.

2) Against the Woman He Stabbed

On the age of seventeen, Kawashima meets and lives with a stripper. She is nineteen years older than Kawashima. She often brings a man to their apartment after she works in the strip club, it can be seen from the following quotation: “The woman frequently brought men she’d met at her strip club back to the apartment and fooled around with them, right in front of Kawashima.” (25). She would be angry and attack Kawashima if Kawashima does nothing with those men. When finally he decides to be rough with those men, she still attacks Kawashima. Kawashima believes that he is the only one who cares about her, that is why he also believes that she would never leave him.

One night, Kawashima is trying to hug her but she rejects him. Kawashima feels that the woman is angry with him and he needs to be punished. Kawashima thinks that she is going to leave him and that thought scares him. He thinks that he must not let her go. To overcome this fear, he takes an ice pick and stabs her.

He was convinced that after her shower she’d leave the apartment. And wouldn’t come back. How long would he have to sit there, scared half to death, waiting for her to return? He mustn’t let her go.
And the next thing he knew he’d flung open the shower curtain and the tip of the ice pick in his hand was soundlessly piercing her stomach. (27)

According to Worcel and Cooper, this conflict is categorized into interpersonal conflict, because he is fighting with the outside power, in this case is the woman. This conflict is also categorized as pseudo conflict, based on Beebe, Beebe and Redmond theory of types of conflict. Pseudo conflict is a conflict which happens because a person misinterprets something which is given by another person. Kawashima misinterprets the message given by the woman, he thinks that the woman is angry and going to leave him. It scares him because he believes that she would never leave him.

To resolve this conflict, Kawashima uses negotiation method. Kawashima leaves the apartment without being asked. Though Kawashima keeps returning to the apartment for couple of time, the woman refuses to meet him.

He moved out without being asked. Although he returned to the apartment a number of times in the weeks that followed, the woman always refused to see him, and eventually she moved away. (28)

From all the quotations above, it can be seen that Kawashima is having an interpersonal conflict with the woman. The conflict emerges because Kawashima misinterprets the message given by the woman. Kawashima resolves the conflict by leaving the apartment.
The Interpersonal Conflict of Sanada Chiaki

1) Against Her Father

Sanada Chiaki was in the elementary school when her father started to abuse her sexually. He abused her when her mother was not at home or sleeping. When she finally told her mother about what her father did, her father denied it and yelled at her.

He was my father. He liked to do filthy things. When I was in elementary school he even told me not to bathe. *I really love you, Chiaki. So I want lick all the dirt off you yourself. It might feel really good, but there’s nothing to be afraid of. You mustn’t tell anyone about this, though. It’s our secret. Don’t even tell Mama. If anyone finds out, they’ll take you away from Mama and me, so never, ever tell anyone, OK?* But I did, finally. In middle school I told my friend about it, and then I told Mama too. Mama talked to him, and he was standing there in his white shirt, twisting his white handkerchief and listening to all these things she was saying, and then suddenly he started yelling at me. How dare you make up such a disgusting lie? That was the first time I ever heard him raise his voice, but it certainly wasn’t the last. (95)

Since Sanada did not have the power to fight against her father, all she could do was just wishing that it would end soon and her father would die soon too. This can be seen from the following quotations:

That’s why I’ve always just wished he would hurry up and die, and he’s told me to drop dead too, lots of times. I really and truly wish he would die, (130)

According to Worchel and Cooper, this brings an interpersonal conflict for Sanada. It happens between Sanada and the power outside her, in this case is her father. The cause of the conflict, based on Isenhart and Spangle theory of causes of conflict, is the interest. Sanada does not want to be abuse sexually, while her father wants to fulfill his sexual desire. Since Sanada is still in elementary school when this conflict emerges, the style of approaching the conflict, according to
Beebe, Beebe and Redmond, she chooses giving in. She does not have the power to fight against her father’s will. All she could do was just wishing that her father would die soon.

From all the quotations above, it can be seen there is an interpersonal conflict between Sanada and her father. Her father abuses Sanada sexually and she could not fight against it. Sanada chooses giving in style, since she does not have the power to fight against her father’s will.

c. The Interpersonal Conflict between Kawashima Masayuki and Sanada Chiaki

The last interpersonal conflict is between Kawashima Masayuki and Sanada Chiaki. Kawashima wants to stab the baby and he decides to replace the baby with someone else, and that person is Sanada. While Sanada thinks that Kawashima is just another client that she usually serves. When Kawashima finds out that Sanada is just like him, the one with kindred spirit. He decides not to carry out his plan and wants to take Sanada to the hospital, when suddenly he sees his notes is opened and thinks that Sanada has read his notes. Afraid that Sanada might tell someone else about the note, Kawashima decides to kill Sanada. While Sanada feels so excited about being taken to the hospital by Kawashima, because she thinks that Kawashima is the mystery man that she has been looking for.

When they arrive at Sanada’s apartment, Sanada tries to seduce him but when Kawashima takes his hand from her thigh, she feels that Kawashima has
rejected him. Sanada is afraid that Kawashima would leave her, so she puts sleeping pills in his soup.

What’ll I do if he tells me he’s leaving?
The thought frightened her, and she decided to mix some Halcion into his soup. (157)

As the sleeping pills start to work, Kawashima tries to fight it and mumbles about Yoko. Hearing Kawashima calling out Yoko’s name, Sanada becomes very angry and hits Kawashima with a can opener.

‘Yoko, Yoko,’ the man was mumbling. ‘Help me, Yoko.’ Chiaki took aim at his droopy-lidded eyes and slammed the can opener down. My name isn’t Yoko. She heard the stainless steel meet the bone of the eye socket, a sound like a shovel crunching into frozen earth. (165)

Her beat wakes Kawashima up from his unconsciousness and fights her back, Sanada could not do anything because Kawashima is much stronger than her. Kawashima ties Sanada up and picks the ice pick to stab her. As he tries to stab her, the sleeping pills work out and he falls asleep. This can be seen from the quotations below:

Kawashima looked from the ice pick to woman’s stomach, thinking: Guess I’m going stab another one.

....

He gently stroked the peachfuzz with the tip of the ice pick and was about to bear down hard when another warm breeze ruffled through him, and he became aware of an enormous shadow penetrating and entering his body. Then came the odour of ammonia. A sharp, high-pitched voice saying, *Don’t bother coming back!* The sound of a latch being locked. A blurry silhouette on frosted glass. It’s Mother, he thought. She’s inside me. The feeling of oneness with his mother was nauseating. It was as if she’d hijacked his body and held him locked in a tight embrace. He was trying to shout the words, *I hate you!* When he lost consciousness. (177-178)

According to Atkinson and Hilgard theory of conflict, this conflict between Kawashima and Sanada happens because they have different motives.
Atkinson and Hillgard also state that “motivation refers to the factors that energize and direct behavior” (314). On one side, Kawashima’s motivation to kill Sanada emerges because Kawashima wants to take revenge to his mother because he was beaten when he was a child. He could not take revenge to his mother because he has not seen his mother for years and he does not know where his mother is. While on the other side, Sanada’s motivation in believing Kawashima as her man of her dream emerges because she wants to take revenge to her father. She was sexually abused by her father and she tried to take revenge by possessing the man of her dream. While according to Beebe, Beebe, and Redmond, their conflict is categorized as ego conflict, because both Kawashima and Sanada want to fulfill their own ego. For the style of approaching the conflict, according to Beebe, Beebe, and Redmond, both Kawashima and Sanada choose controlling style. Beebe, Beebe, and Redmond state “in managing conflict, controlling people have a win-lose philosophy” (313).

In the end, to resolve this conflict, both Kawashima and Sanada use negotiation method. Sanada decides to let him go and does not want to report him to the police because it would take much of her time. It can be seen from the quotation in page 179: “She had no intention of calling the police. It would only mean spending hours and hours – if not days – at the police station.” And Kawashima decides to throw away the ice pick and the knife. The following quotation in page 184 shows: “As soon as I get out of here, he thought, I’ll throw the knife and ice pick away.”
Based on the quotations above, it can be concluded that there is a conflict between Kawashima and Sanada. Kawashima and Sanada have their own revenge and are trying to take their revenge to each other. Kawashima wants to take revenge to his mother, while Sanada wants to take revenge to her father. The conflict ends up because Kawashima falls asleep as he tries to stab Sanada. When Kawashima wakes up, he decides to throw away the knife and the ice pick. And Sanada has decided to let him go and not to report him to the police.
CHAPTER 5

CONCLUSION AND SUGGESTION

This part consists of two parts. The first part is the conclusion of the analysis in chapter 4. The second part is the suggestion for further researchers on the novel as well as the suggestion for the teaching-learning activities using the novel.

A. Conclusion

In this part, the analysis in chapter 4 will be discussed. Based on the analysis of the problem formulation, there are two conclusions. Those conclusions are the characterization of Kawashima Masayuki and Sanada Chiaki and the conflicts they experience.

The first conclusion is about the characteristics of Kawashima Masayuki and Sanada Chiaki. The analysis of Kawashima’s and Sanada’s characteristics is based on the Murphy’s theory of characterization.

There are four characteristics of Kawashima Masayuki. Kawashima is an introvert. It can be seen from his action and thought, and the only person who knows all his stories is Yoko. He also loves his wife, Yoko. Yoko means so much for him, even he does not want to be dishonest with her and does not want to lose her. Kawashima is also a careful person. It can be seen from his thoughts and actions when he is making his plan to stab a woman. He suffers from a psychological disorder. This psychological disorder even makes him want to stab his baby.
Sanada Chiaki has three characteristics. Sanada is a sensitive, and aggressive person; and also suffering from a psychological disorder. She is a sensitive person. Sanada becomes very angry if something does not go as she wants. She is also aggressive. She always gets very excited if she meets the man whom she thinks might be the one she has been looking for. She teases the man whom she likes. Sanada also suffers from a psychological disorder. It is because her father abused her sexually when she was a child.

The second conclusion deals with the conflicts which are experienced by Kawashima and Sanada; and how they react to those conflicts. The analysis is divided into the intrapersonal conflicts of Kawashima and Sanada; and the interpersonal conflicts of Kawashima and Sanada.

The first intrapersonal conflict of Kawashima is concerning his desire in stabbing his own baby. Kawashima experiences intrapersonal conflict because in one hand he desperately wants to stab his own baby but he fears that it would make him lose Yoko. He keeps holding himself from stabbing the baby. To resolve this conflict, Kawashima decides to stab another person to replace the baby. The factor which motivates Kawashima wanting to stab his baby is the revenge to his mother. Kawashima wants to take revenge because he was abused when he was a child. The second conflict is concerning his desire stabbing Sanada. Kawashima at first decides not to kill Sanada, but he thinks that Sanada has read his notes. He is confused because it would be a waste to kill her but on the other side, he is afraid that Sanada would tell someone else about his notes. And finally to resolve this conflict, he decides to kill Sanada.
The intrapersonal conflict of Sanada is concerning her hope and belief that Kawashima is her man of dream. She believes that Kawashima is the person that she has been looking for, her mystery man. When she feels rejected by Kawashima, she is angry with him, though actually she is afraid that Kawashima would leave him. So she puts sleeping pills in Kawashima’s soup. She chooses the approach way to resolve this conflict. Sanada’s motivation in believing Kawashima as her man of her dream emerges because she wants to take revenge to her father.

Kawashima also has the interpersonal conflicts. The first conflict is between Kawashima against his mother. His mother abuses him to release her hatred to his father. Kawashima chooses giving in as his style in dealing with the conflict, since he does not have the power to fight his mother. The second conflict is between Kawashima against the woman he stabbed. The conflict emerges because Kawashima misinterprets the message given by the woman. Kawashima resolves the conflict by leaving the apartment.

While Sanada has the interpersonal conflict between her against her father. Her father abuses Sanada sexually and she could not fight against it. Sanada chooses giving in style, since she does not have the power to fight against her father’s will.

The last interpersonal conflict is between Kawashima and Sanada. Kawashima and Sanada have their own revenge and are trying to take their revenge to each other. Kawashima wants to take revenge to his mother, while Sanada wants to take revenge to her father. The conflict ends up because
Kawashima falls asleep as he tries to stab Sanada. When Kawashima wakes up, he decides to throw away the knife and the ice pick. And Sanada has decided to let him go and not to report him to the police.

B. Suggestions

This part will be presented in two points of suggestion. The first point is the suggestion for the future researchers. The second point presents the suggestion for teaching learning activities by using a literary work, especially novel.

I. Suggestions for the Future Researchers

The novel *Piercing* by Ryu Murakami is an interesting novel. It shows the dark side of human side and human life. It is such a gloomy and dark novel. There are lot of conflicts shown in this novel. Those conflicts convey a message to the readers about human personality and relationship. Therefore, the readers would get a beneficial value from it after reading the novel.

As this study is analyzing about the conflicts, the future researchers could use the same approach, in this case psychological approach, to analyze about the other aspects of the novel. This is interesting for the future researchers to analyze and study the motivation of several characters in the novel, since conflict deals with motive in obtaining a goal.
2. Suggestions for the Teaching English Using Literary Works

As a literary work, novel gives not only pleasure and entertainment to its readers, but also the moral lesson and a source of knowledge. Therefore, novel could be used as a medium to teach English. The implementation of literary works in the language teaching is quite necessary since the literary works could help the students to enrich their vocabulary and improve their language skills.

Stern states that there are some relationships between literature and language fields. Based on the linguistic aspect of literature, literature could be used to assist the student in mastering grammar, enriching vocabulary of language and improving the four language skills. Some of the development of the student’s language skills is through the literary text.

The novel *Piercing* by Ryu Murakami provides some interesting materials as the topic to teach English. There are interesting topics to teach reading. The topics are about child abuse. In this study, I would like to use the novel to teach reading. The students may enrich their knowledge about child abuse, and also about the effects of child abuse.

In teaching reading, there are three major activities. The first is pre-reading activity, in this stage the teacher gives the students some information about the child abuse. This stage is to help the students in adding their knowledge about child abuse; and also to stimulate the students’ interest in reading the passage. The second stage is while-reading activity. In this stage, the students read and comprehend the text. And the last activity is post-reading activity. The students
answer the questions which are given by the teacher to know their comprehension about the information underlying the passage.

The procedures to teach reading are listed below:

1. The teacher gives some pre-reading questions
2. The teacher gives the text to the students
3. The teacher asks the students to read it briefly
4. The teacher asks the students about some important points based on the text they have read
5. The teacher asks the students to read aloud the text one by one of each sentence.
6. The teacher gives the students some times to discuss in group about the text they have read and to answer the questions given by the teacher
7. The teacher discusses the answers together with the students
8. The teacher asks the students about the value they get after reading the text
REFERENCES


History of Japan (http://www.historyofnations.net/asia/japan.html, accessed on December 7, 2010).


PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
APPENDIX 1

LESSON PLAN FOR TEACHING INTENSIVE READING

Subject : Intensive Reading
Meeting : 1 meeting
Topic : Reading literary text (material is taken from the novel *Piercing*)
Semester : I of English Language Education Study Program
Time Allocation : 2 x 50 minutes

I. General Instructional Objectives

The students are able to implement the basic reading strategies to understand the story and to expand the vocabulary mastery.

II. Specific Instructional Objectives

At the end of the course, the students are able to:

1. Find certain specific information in the story.
2. Answer the questions given.
3. Retell the story using their own words.

III. Material and Media

Material: The novel *Piercing* by Ryu Murakami

Media: handout and dictionary
IV. Teaching – Learning Activities

a. Pre-Reading Activities
   - The students answer the pre-reading questions related to the topic of the study
   - The teacher gives the students the reading passage
   - The teacher gives the students sometimes to scan the reading passage

b. While-Reading Activities
   - The students scan the reading passage
   - The students answer the questions given by the teacher
   - The students find the unfamiliar words using the dictionary
   - The students retell the story using their own words

c. Post-Reading Activities
   - The teachers discuss the answer together
   - The teacher asks the difficulties faced by the students
   - The students summarize the lesson

V. Source

I. Answer the following questions.

1. Do you know what abuse is?
2. What kind of abuse do you know?
3. What do you know about child abuse?

II. Read the text below.

PIERCING

Not long afterwards, they moved in together. They’d been sharing a place for about six months when, late on a freezing winter’s night, Kawashima awoke and leaped out of bed drenched in a sweat that had soaked all the way through the covers. Startled from sleep, Yoko frantically asked what was wrong, but all he would say was that he needed to take a little walk. He threw on some clothes and left the apartment. When he returned, some two hours later, he told her something he’d never told anyone before.

‘I get like that sometimes,’ he said. ‘It’s happened to me ever since I was a little kid, but I never had a name for it until I got older and found it in a psychology book. They call it pavor nocturnus – night terrors. It was even worse when I was little. I’d wake up in a panic and jump out of bed, like I did tonight, only I’d be screaming at the top of my lungs. Sometimes I’d run in circles around the room for, I don’t know, two or three minutes. Afterwards I could never remember anything, only that something had terrified me so badly that I didn’t
know who I was and couldn’t even recognise the people around me. It was like they’d melted into my dream, become characters in this nightmare. It was so scary. So scary. Now that I’m grown up, it’s not quite as bad. I mean, I don’t forget who I am anymore, and like, tonight, I knew that was you speaking to me, asking me what was wrong.’

‘So why,’ Yoko asked, ‘did you dash out all alone? Why didn’t you let me hold you?’

Kawashima shook his head.

‘I’ve just always thought it best, when I lose control like that, not to be around anybody else. Better to go somewhere by myself and walk it off, do some deep breathing to calm myself down.’

He decided, then and there, to tell Yoko everything he’d been keeping secret for so long – with a single exception of the time, at nineteen, that he’d stabbed a certain woman with an ice pick. He didn’t want to get into that, partly because the event was so vague and uncertain in his memory, and partly because he feared it might scare her away. He didn’t want to lose her.

‘I think what’s behind them, behind the night terrors, is that after my father died, when I was four, my mother started hitting me. She’d beat the hell out of me. I don’t remember my father at all, except for this vague sense that he used to take us out for drives in a car. And I know he had one, for a while at least, because my mother always used to describe him as the sort of fool who’d put a down payment on a car he couldn’t afford. I haven’t seen my mother for years, but the last time we met, at my high-school graduation, she said she’d treated me the
way she did because I reminded her of him – meaning my father the fool. I was afraid of the beatings, because they really hurt, but I always just assumed she must be doing it because I was such a bad kid. The weird thing is, it’s something you can learn to endure, that kind of abuse. You just tell yourself it’s not really you who’s getting beaten. If you concentrate really hard, you can actually get to a place where it doesn’t hurt any more. A lot of times she’d beat me with no warning, and that was especially scary, so I used to try to stay prepared all the time. I’d keep reminding myself: Mother’s going to hit me, mother’s going to hit me . . .

What bothered me most, though, was that I was the only one she hit. She never laid a finger on my little brother. We lived in a very small town, way out in the sticks, and the nearest city of any size was Odawara. In Odawara they had a department store with a Playland for little kids on the roof level. The three of us went there together a few times, but when I was about five or six my mother started locking me in the house and taking only my little brother. One time I climbed out the window and ran down the road chasing after them, and she dragged me back to the house and tied me to the water pipes in the bathroom. I remember that so clearly, like it was yesterday. I fell asleep right there on the tile floor, and when I woke up it was dark outside, and all I could see was that empty, narrow little road outside the window . . .

‘Not long after that, a primary-school teacher of mine got me placed in a home for abused kids, and that’s when I started drawing. Right from the beginning I drew nothing but pictures of narrow roads at night.’ Kawashima bowed his head.
‘I’ve never told anyone about this before,’ he said, and Yoko took his hands and squeezed it.

III. Put the check mark if you agree with the statements below based on the text.

1. _______ Kawashima was put into rehabilitation by his mother.
2. _______ Yoko was abused by her mother.
3. _______ Kawashima’s mother also abused his brother.
4. _______ Kawashima’s mother was a fool.
5. _______ Kawashima was abused since he was eight years old.

IV. Find the specific information in the text and answer the questions below.

1. What is the name of the psychological disorder that Kawashima has and what are the symptoms?
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………

2. What is the reason why Kawashima having that psychological disorder?
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………

3. How was Kawashima abused?
   …………………………………………………………………………………
   …………………………………………………………………………………
   …………………………………………………………………………………
4. Who is Yoko?

5. How did Kawashima deal with the abuse he got from his mother?

V. Retell the story using your own words

VI. After reading the text, write down your opinion about child abuse
APPENDIX 3

SUMMARY OF THE NOVEL PIERCING

Kawashima is a man who is married to Yoko. They have a child, named Little Rie. He suffers from a psychological disorder called pavor nocturnus or night terrors which make him wake up at night, drenching in sweat and feeling insecure. Every night, he wakes up late at night and sneaks into the baby’s crib. Kawashima has been keeping a secret from his own wife about his desire to stab their baby. To replace his own baby, he decides to stab another woman.

While on the side of the town, Sanada lives alone in her apartment in the district Shin-Okubo. She is a prostitute. Almost the same with Kawashima, she also suffers from a psychological disorder. This psychological disorder makes her have a delusion about someone who is always watching her if her sex drive is not fulfilled. She has been dreaming about a man who would take care of her.

Kawashima’s desire to stab another woman leads him to meet Yoko. Kawashima has made a plan to stab the woman. He plans it very carefully, even to every detail of his action. His plan is messed up since he does not expect that his
victim, Sanada, is also suffering from a psychological disorder. When he decides to abort his plan in stabbing Sanada, another incident emerges. He thinks that Sanada has read his note, so he decides to kill Sanada. On the other side, Sanada thinks that Kawashima is her man of her dream, so she wants Kawashima to stay with her. But her desire is gone when she realizes that Kawashima is already married. Their different motivation leads them to a conflict between them.
APPENDIX 4

THE BIOGRAPHY OF RYU MURAKAMI

Born as Ryūnosuke Murakami (村上龍之助) in Sasebo, Nagasaki on February 19, 1952. The name Ryunosuke was taken from the main character in Daibosatsutoge a fiction by Nakazato Kaizan (1885–1944). He attended primary, middle and senior high school in Sasebo. While a student in senior high, Murakami helped form a rock band, in which he was the drummer. After the band’s breakup, he went on to join the rugby club, which he found especially grueling. He soon left the rugby club and transferred to the school’s newspaper department. In the summer of his third year in senior high, Murakami and his colleagues barricaded the rooftop of his high school and he was placed under house arrest for three months. During this time, he had an encounter with the hippie culture which influenced him greatly.
Murakami graduated from high school in 1970, around which time he went on to form yet another rock band and produce 8-millimeter indie films. Murakami went to Tokyo and enrolled in the silkscreen department in Gendaishichosha school of art, but dropped out halfway through the year. In October 1972, he moved to Fussa near the base of the U.S. army and was accepted into the Musashino Art University in the sculpture program.

Murakami's first work, the short novel Almost Transparent Blue, written while he was still a student of Musashino Art University, deals with promiscuity and drug use among disaffected Japanese youth. Critically acclaimed as a new style of literature, it won the newcomer's literature prize in 1976 despite some observers decrying it as decadent. Later the same year, Blue won the Akutagawa Prize, going on to become a best seller. In 1980, Murakami published the much longer novel Coin Locker Babies, again to critical acclaim. In 1980, Murakami received the 3rd Noma Liberal Arts New Member prize for his novel Coin Locker Babies. Afterward he wrote an autobiographical work 69. His next work Ai to Genzou no Fascism (1987) revolves around the struggle reforming Japan's Survival of the Fittest model of society, by a secret society the "Hunting Society". His work in 1988, Topaz, is about a SM Girl’s radical expression of her sex,

Murakami’s story The World in Five Minutes From Now (1994) is written as a point of view in a parallel universe version of Japan, which got him nominated for the 30th Tanizaki Junichiro prize. In 1996 he continued his autobiography 69, and released the Murakami Ryu Movie and Novel Collection. He also won the Hirabayashitai Children’s literary prize. The same year, he wrote
the novel Topaz II about a female high school student engaged in compensated
dating activities, which later was adapted as a live action film Love and Pop by
Anime director Hideaki Anno.

In 1998 he wrote the Psycho-horror styled story In the Miso Soup which
won him the Yomiuri Literature Prize. In 1999 he became in the Editor in Chief of
mail magazine JMM which discusses the ‘bubble’ economy of Japan. In 2000, he
wrote Parasites (Kyōsei Mushi) about a young hikikomori who is fascinated by
war, which won him the 36th Tanizaki Junichiro Prize. The same year Kibō no
Kuni no Exodus was written, a story about junior high students who lose their
desire in being involved in normal Japanese society, and instead create a new
society over the internet.

In 2001, he became involved in his friend Sakamoto Ryuichi’s group
N.M.L. NO MORE LANDMINE, which involves the removal of landmines that
are still buried in many countries around the world. In 2004, Murakami
announced the publication of 13 Year Old Hello Work, a work whose aim is to
increase an interest in young people to go and find jobs and work. His next work
Hontō wo deyo (2005) is about relations between Japan and Korea, which won
him the 58th Noma Liberal Arts prize, and the 59th Mainichi Shuppon Culture
Prize.

His novel Audition was adapted into a feature film by Takashi Miike.
Murakami reportedly liked it so much he gave Miike his blessing to adapt Coin
Locker Babies. The screen play was worked on by director Jordan Galland.
However, Miike could not raise funding for the project. An adaptation directed by
Michele Civetta is currently in production. Murakami has played drums for a rock group called Coelacanth and hosted a TV talk show.

(Taken from http://en.wikipedia.org/wiki/Ry%C5%AB_Murakami accessed on 14 December, at 10 p.m.)