THE PSYCHOLOGICAL ASPECTS OF CONFLICT OF THE MAIN CHARACTER IN THE NOVEL *THE GUARDIAN* BY NICHOLAS SPARKS

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Ni Made Wahyu Mustika Cahyaningsih
The title of this paper is *The Psychological Aspects of Conflict of the Main Character in the Novel “The Guardian” by Nicholas Sparks*. *The Guardian* novel is the seventh novel by author Nicholas Sparks, published in September 2013. The novel was analyzed in terms of conflicts of the main character. There are two problems that are discussed in this paper. The first problem is the analysis of conflicts that affect the characterization of the main character in the novel. Then, the second problems is psychological aspect of conflicts of the main character are available in the novel.

This study is focused on described conflicts in the main character (external and internal conflicts), and the psychological aspect of the main character through the conflict. The conflict is analyzed based on the theory of literature which is proposed by Kenney (1966) who divides conflicts into two types, external and internal conflict. The description of psychological aspects of the main character through the conflict is analyzed based on the theory proposed by Bernhardt (1953) who divides the psychological aspect into want, emotions, and feelings.

The data of this study was taken from a novel entitled *The Guardian*. The data was collected through library research and analyzed by using qualitative method. It was followed by reading the novel and the biography of the author, and was then followed by marking and taking notes of parts of the novel which are related to the study, and then the data was categorized based on the theories.

The analysis brought some conclusions. The conflict of Julie could be categorized into two general types: external and internal conflict. For the external conflict, it is shown in this story that mostly the conflict occurred between man and man, Richard Franklin and Mike Harris. The main character represented by Julie Barenson is described as a very thoughtful character. That is why she gets a lot of wars between her mind and it is analyzed in the internal conflicts.

The analysis of psychological aspects of main character is divided into want, emotions, and feeling. The wants of the main character that described by the narrator of this story is when Julie wanted Richard to stop following her again. The emotion is when Julie was sad after getting conflict with Mike. The feeling is when he felt sorry to Richard because she could not go with him again.

*Keywords: conflict, main character, internal conflict, external conflict, psychological analysis*
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CHAPTER I
INTRODUCTION

1.1 Background of the Study

Literature is kind of art, which offers pleasure and illumination (Kennedy, 1991). Literature also is an individual expressions of human beings which entertain and educate other people. According to Wellek and Warren (1962:107), literature is the form of human creativity consisting of idiom, filling, idea, spirit, faith, and experience. Literature consists of many values of human life such a moral teaching where the readers find the truth of life. It can be categorized into fiction and nonfiction. There are three types of fictions in term of its type such as prose, drama and poetry. Fictions are short story, novelette, and novel. Then, nonfiction is a story which writes about true or factual information such as biography, autobiography, diary, and essay.

One of the fiction is novel, a novel is a literary work that is written in narrative writing. Novel is a prose that is relatively long and complex, it is containing of a person's life story with the people around him. In the novel the writer is able to express his or her imagination through some elements, such as character, setting, theme, plot, point of view and so on. There is so many things that can be analyzed in one novel. A novel can be analyzed intrinsically and extrinsically.

In this study concern to analyze the most important part of literature works, which is main character. According to Kenney (1966:24-25) the character are
expected to be natural of life like. Human being is free but the fictional character is never entirely free because it is a part of an artistic whole and must always serve the needs of that whole. Mostly the stories as made by the writers are based on the writer life or those mostly as imitation of human being. The reason to analyze the main character is because the main character takes an important part in the story and appears continually form beginning until the end of the story.

This study was focused to analyze the conflict of main character in the novel “The Guardian” by Nicholas Sparks which was published in September 2003. This is a novel by the first New York Times Bestselling Author with over one hundred million copies of books sold. The story is narrated by Julie Barenson’s young husband left her two unexpected gifts before he died: a Great Dane puppy named Singer and the promise that he would always be watching over her. Now, four years have passed. Julie, 29-years-old, has finally moved on and ready to make a commitment to someone again. But who? Should it be Richard Franklin, the handsome, sophisticated engineer who treats her like a queen? Or Mike Harris, the down-to-earth nice guy who was her husband’s best friend?

It is interesting to analyze the conflicts who experienced by the main character in this story. Conflict is one of the important aspect which built up in the story itself. Many literary works must have conflict because without it, the story would not be interesting to the reader. There is a close relationship between character and conflicts in a novel. The main character can be recognized because she/he/animal is surrounded by many conflicts. They are trapped to solve their conflicts which appear
internally and externally. The story of The Guardian” by Nicholas Sparks is very interesting to analyze which includes many aspects of life especially human conflicts.

1.2 Problems of the Study

Based on the background above, the problems that are discussed in this study are as follows:

1. What conflicts that affect the characterization of the main character in the novel The Guardian?
2. What psychological aspects of conflicts of the main character are available in the novel The Guardian?

1.3 Aims of the Study

The aims of this study are closely related to the problems formulated above. The aims of this study are as follows:

1. To identify and analyze kinds of conflicts in the main character of the novel.
2. To find the psychological aspect of the main character through the conflict.

1.4 Scope of Discussion

Considering that the scope of discussion of literary work is very wide, the discussion in this study is limited to:

1. The conflict that affect the characterization of the main character in the novel.
2. The conflict of the main character in term of psychological aspects.

1.5 Research Method
In this study, the application of research method was very important. The research method was concerned with four aspects: data source, method and technique of collecting data, method and technique of analyzing data, and method and technique of presenting data. Some explanations that related to the data are shown below:

1.5.1 Data Source

The novel was the source of this study entitled *The Guardian*. *The Guardian* by Nicholas Sparks is a romance novel by narrating a Julie Barenson’s young husband left her two unexpected gifts before he died: a Great Dane puppy named Singer and the promise that he would always be watching over her. Now, four years have passed. Julie, 29-years-old, has finally moved on and ready to make a commitment to someone again. But who? Should it be Richard Franklin or Mike Harris? The novel was first published in September 2013, within 494 pages. This is a novel by the first New York Times Bestselling Author with over one hundred million copies of books sold. I used a copyright book from Hachette Book Group, Inc. The data were chosen because it can give some data which were based on the topic of this study, and also the story is very interesting to analyze.

1.5.2 Method and Technique of Collecting Data

The data were collected based on library research and this method were supported by some technique. First by reading the novel and the biography of the author, and second were followed by marking and taking notes of parts of the novel which related to the study. After getting the source and taking the relevant data, the data were analyzed carefully.
1.5.3 Method and Technique of Analyzing Data

The collected data were analyzed by using a qualitative method based on the theoretical framework. The analysis were started with the overview of the biography of Nicholas Sparks and that were followed by the synopsis of The Guardian novel. Afterwards, the conflict of the main character were analyzed by applying the theory of conflict from Kenney (1966). Then, description of psychological aspects of the main character through the conflict were analyzed by applying the theory of psychology by Bernhardt (1953).

1.5.4 Method and Technique of Presenting Analysis

In presenting the analysis, descriptive qualitative method was used. The result of data analysis were presented based on two research questions mentioned above. On the first problem, the conflict of the main character were analyzed by applying the theory of conflict from Kenney (1966). On the second problem, the source of psychological aspects was shown through descriptive explanation based on the theory of psychology by Bernhard (1953).
CHAPTER II
REVIEW OF LITERATURES, CONCEPTS AND
THEORETICAL FRAMEWORK

2.1 Review of Literature

To gain a deeper understanding about the conflict of the main character and the psychological aspects analysis, several papers and article were reviewed. Here are the reviews of some papers written by English student in the previous research.

The first review study is entitled *The Analysis of Conflict Reflected in the Main Character on the Novel Where The Heart Is by Billie Letts* written by Jayanti (2007). She analyzed about the main character and conflict in her paper. The novel entitled *Where The Heart Is* where chosen as the data source of the study. The theory of literature proposed by William Kenney is used as the basic theory about conflict, and the theory of Lajos Egri (Sukada1987:0135) is used to analyze the main character in terms of physiological, psychological, and sociological aspects. The research was focused on the analysis of the main character in terms of physiological, psychological, and sociological aspects. And the second one is described kinds of conflict, source of conflict, and the strategy used by the main character in facing the conflicts. According to Jayanti, in the novel NovaleeNation faced four external conflicts, with her mother Momma Nell, Willy Jack Pickens, with Forney Hull and with the society. The type of external conflict of Novalee Nation was interpersonal conflict, which happened between people, in this case involved Novalee Nation and
Momma Nell, Willy Jack, and Forney Hull. And the type on internal conflict is personal conflicts that is the conflict of Novalee Nation, with her own mind. Her believe that number seven brings bad luck and her traumatic.

The second review study is entitled *The Analysis of Characters in Sidney Sheldon’s The Stars Shine Down* written by Sarah (2009). She analyzed about main and secondary character. The novel entitled *The Stars Shine Down* where chosen as the data source of the study. The theories that applied in analyzing this paper are theory of literature proposed by X.J Kennedy (1991), theory of dimension of the character proposed by Kenney (1966), theory of sociology proposed by Wellek and Warren (1962). The research was focused on the analysis main and secondary character based on three dimensions; physiological, sociological, psychological dimensions and the struggle of the main character to survive her life. Based on her analysis, Lara Cameron is the main character and Philip Adler is the secondary character. From the physiological dimension Lara Cameron is described as a beautiful woman. She is forty years old. Philip Adler is handsome man. He is tall and blond. Based on sociological dimension, Lara Cameron described as a real estate developer. And Philip Adler is a musician, top pianist. Based on psychological dimension, Lara Cameron described as an ambitious woman and discipline. Philip Adler describes as a selfish man, who more focuses with his tour that his marriage.

The last review study is entitled *The Analysis of the Main Character in Marty M. Enggle’s Driven to Death: A Psychological Approach* written by Wirastara (2010). He analysed about the main character and psychological aspect. The novel
entitled *Marty M. Enggle’s Driven to Death* where chosen as the data source of the study. The main theory applied in this thesis proposed by William Kenney in his book entitled *How to Analyze Fiction* who proposed the method in presenting the character in his story, then theory proposed by Sukada in his book entitled *Beberapa Aspek Tentang Sastra*, and the last one theory proposed by Di Yanni in his book entitled *Literature, Reading Fiction, Poetry and Drama*. The research was focused on the analysis type of main character and looked of main character from psychological perspective, and this study analyzed conflict of main character in the novel. Based on his analysis, Darren as the main character in the story, he is protagonist person, he is smart, and however sometimes he was angry because of little things. Has a good talent in designing the building models. He also very calm in facing the problem, not too emotional kid, when he facing the problem, he not run, but he try to solve his own problem, and in the story, he looks so wide to his brother, and with the ghost pirates.

All of literature reviewed above, have almost the same of the strength and the weakness of their work. Maybe it is because of the format of the thesis used the very old version. They did not have the parts that explain of literature review and the concept. They were also did not explain when/where the data were produced. But in the background of the study, they were already explain about the topic and the points of the story in the novel so it can makes the reader get interested easily and want to go deeper automatically. Base on the literature review above, here I try to explain about the conflict found in the novel *The Guardian* who is written by Nicholas Sparks and try to do more specific analysis in this paper by focused on the external and
internal conflict of the main character only in order to avoid the same conflict analysis with the previous one. Also, I am going to describe conflicts of the main character in term of psychological aspects. Before I do the analyze, I have already reviewed three of literature thesis which are relevant to my study so I can make less mistakes by understanding their thesis.

Journal review related to this study was an international article taken from Research in Higher Education Journal entitled *Building Character through Literacy with Children’s Literature* written by Almerico (2014). According to this article, character education is described as curriculum specifically developed to teach children about the quality and traits of good character. One means in which children can learn about good character is through the pages of high quality children’s literature. In this journal, the author defines the characteristics of an effective character development program for grades K-6 built around children’s literature. Discussion focuses on how literature can be brought into the curriculum in helping to develop character traits in a meaningful, substantial manner.

2.2 Concepts

There are four concepts used in this study; they are concept of literature, concept of conflict, concept of character and concept of psychology.

2.2.1 The Concept of Literature

Literature is a kind of art, not science, because in literature, many aspect of humanity are involved, and it usually reflects human aspiration as on the great creativity and universal means of communication Wellek and Warren (1955: 3).
Kenney (1966: 102) provides two major prose fiction, is as follows: novel and short story. Short story is fictional works that usually written in prose, and often in a narrative format. The length of a good short story is an important part of the narrative prose fiction in which characters and situations that are typical of real life depicted within the frame of a plot.

Novel is generally regarded as containing about 45,000 words or more. Length novel allows expansive in space and time. Therefore, the main in the community has become a favourite subject novelist. Society has both spatial and temporal aspect. A society is obviously related to place, but one is in society changes and develops with time. The novel achieves unity by inclusion. Author put as much life as he can control by theme (Kenney, 1966: 105-106). The elements of a novel can be divided into two:

1. The Intrinsic Elements of Novel

   The intrinsic elements in a novel are element that directly contribute build the story. The intrinsic elements are theme, setting, character, plot, point of view, style and tone, and structure and technique.

a. Theme

   In fiction, theme is the reflection of human desire to make sense of experience. Since it reflects so basic and universal a desire of humankind, it is an important part of the basic and universal appeal of fiction.

b. Setting
According to Kenney (1966: 38) the term setting refers to the point in time and space which the events of the plots occur. Everything that happens somewhere at some times. In the word setting is an elements of fiction which reveals to us where and when an events take place. Often the setting in the work of fictions is little more than reflection of a truth that things have to happen somewhere. Setting in a place involved the actual geographical location, including topography, scenery, even the details of a room’s interior.

The setting of a novel encompasses a number of different but linked elements:

1. Time - day or night: summer or winter. The historical period (an actual date).
2. Place inside or outside: country or city: real or specific.
3. Social – the minor character who take little part in advancing the plot, but whose presence contributes to the realism of the novel.

Character

According to Kenney (1966:24-25) the character are expected to be natural or life alike. Human being can live freely but the fictional character is never entirely free because it is a part of an artistic whole and must always serve the needs of that whole. In other words, character are the imaginary people that writer creates, sometimes identifying with them, sometimes judging them. Character in the novel or any kind of literature can be recognized through connections or clues of their function and significant in the story. It is governed and limited by the plot.
d. Plot

According to Reaske (1984:27), the tragic structure of tragedy has frequently and consistently takes a dividing approach which separates the events of the play into four large categories: rising actions, climax, falling action, and catastrophe.

1). Rising action

Rising action is the entire first part of the play in which the forces creating conflict are delineated, enlarged, and prepared for some disaster. During the rising action, the basic conflict is complicated by the introduction of related secondary conflicts, including various obstacles that frustrates the protagonist attempt to reach his or her goal.

2). Climax

When the hero makes a decision or makes some all important discovery about either himself or someone else in the play, the acts which interrupts everything else that is happening, is always referred to as climax.

3). Falling action

Presented the way in which the hero is slowly over powered and becomes increasingly helpless. The falling action does not usually last as long as the rising action because there is inevitably such intense emotionalism in the falling action.

4). Catastrophe

The catastrophe in the main action of the lay and is often a death usually the death of the hero. It is always the logical results of the rising and falling action. The catastrophe is the death which the audience has expected for a long time.
e. Point of View

Point of view is an angle from which a writer tells a story. The first person point of view is natural and appropriate for a prose fiction. In other words, point of view is the strength of the author. For the writer’s relation to the world that he created in fiction is, after all similar to God’s to His certain universe. That is, the writer is the main source of being of very person, place, thing, and even in his work and is known to all that there is to know about these creatures of the imagination. (Kenney, 1966:48)

f. Style and Tone

By style, we mean the texture of oral literature, how the author uses the language. In short we mean author does everything with words, including how to set words into larger units such as sentences. With the tone, we mean the expression of attitude. In spoken language, tone of voice is particularly revealing one and there by showing an attitude. In the written language, including the language of fiction, the tone is a style that expresses the quality of the author’s attitude towards the subject and read. (Kenney, 1966: 60)

g. Structure and Technique

In structure and technique we learn how to analyze fiction based on the ways of telling the story (descriptive or narrative), and how the character in the story are described through the dialogue. By description the author gives the direct presentation of qualities of the person, place, or thing. It is does not only cover the presentation of non-material qualities, as when the author tells us directly of the
moral nature of the character. Panorama and scene are two elements that usually used in narrative technique.

2. The Extrinsic Aspects of Novel

There are some external points are discussed in study of literature. But setting and environment are more often discussed. Sometimes, the extrinsic study only connects the literature to the social context and the previous growth. In most cases, it becomes a causal explanation, professing to account for literature, to explain it, and finally to reduce to its origins (Wellek and Warren, 1977:73).

Yet, it is clear that causal study can never dispose of problems of description, analysis, and evaluation of an object such as work of literary art. Cause and effect are incommensurate: the concrete result of these extrinsic causes—the work of art—is always unpredictable (Wellek and Warren, 1977:73).

There are several opinions about extrinsic factors influencing literary work such as biography, psychological, social life, causal explanation of literature, especially in collective creations like the other, and some of the classical spirit of the time.

a. Literature and Biography

Biography is only regarded that it is valuable if it gives any contribution to the making of literary works. From a biography, we will not only know the genius, moral, intellectual and emotional development of a man. Furthermore, we may learn the psychology condition and his creative process.
It is necessary to distinguish these three points of view. First, biography tells the student about the making of a literary work. Second, biography shifts the subject matter of the study to the works of an author. Third, biography is supposed to be a science of future science, the psychology of artistic creation.

The biographical method has some weaknesses. The biographical approach forgets that a work of art is not simply the embodiment of experience but always the latest work in a series of such works; it is in drama, a novel, a poem determined, so far as it is determined at all, by literary tradition and conventions. The biographical approach actually obscures a proper comprehension of the literary process, since it breaks up the order of literary tradition to substitute the life-circle of an individual (Wellek and Warren, 1977:78).

The biographical approach ignores also quite simple psychology facts. A work of art may be the mask, the anti-self behind which his real person is hiding, or it may be a picture of the life from which the author wants to escape (Wellek and Warren, 1977:78). Simply we can sum up that there is a parallelism between the author and the characters in his works.

b. Literature and Psychology

There are four possible definitions about psychology of literature; psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology) (Wellek and Warren, 1977:81).
Psychological study affects the imagination of the writer. We are all storytellers, as we relate our histories, our daily experiences, our hopes and dreams, in ways that inspire or weaken us. Our stories have the potential to empower and guide us. Since stories are created in the brain and are heard, read, or viewed by the brain, it is possible that there are biological laws for how they are organized and expressed. Exciting psychological research has provided insights into our universal and unique ways of creating characters and plots.

The writer’s creative process is the scope of psychologists’ investigative curiosity. Psychology, can explain about the creative process. A study of revisions, corrections, and the like has more which is literary profitable, since, well used, it may help us perceive critically relevant fissures, inconsistencies, turnings, distortions, in a work of art (Wellek and Warren, 1977:91).

The knowledge of psychological truth is needed, sometimes. But it is not too necessary for art because psychological truth does not have any artistic value. For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fall into hitherto undiscovered patterns. But, in itself, psychology is only preparatory to the act of creation; and in the work itself, psychological truth is an artistic value only if it enhances coherence and complexity-if, in short, it is an art (Wellek and Warren, 1977:93).

2.2.2 The Concept of Character
According to Kenney (1966:24-25) the character are expected to be natural of life like. The author must fulfill such aspect in order to make a good story so if this can be fulfilled, the character will be life like. Human being is free but the fictional character is never entirely free because it is a part of an artistic whole and must always serve the needs of that whole.

Character in fiction can be classified as major and minor characters. A major character is an important figure at the center of the story’s action or the story theme, while minor character has a function to illuminate the major characters. Minor character is often static or unchanging; they remain the same from the beginning a work to the end (Di Yanni, 2001:55).

According to Wellek and Waren (1986:62), character can be divided based on the functional and role as following:

a) Main character is the character, which has important role that mostly related to the other character in the story. The main character is as a central character because that plays is very important role beside the other in the story. Main character is categorized important one and appears continually, so that it seems dominate almost the whole part of the story. In the other words main character are involved in the greatest part of the relative descriptions more than other character.

b) Secondary character is mostly affects the main character also has a position in a story and gives much influence to the main character.
c) Supporting characters are characters that have function to support the main character. However, it may take an important part in the story but incidentally it acts as a supporter.

Greater emphasis on character can be given in the novel since permits the authors to show the passage of time more fully, while the story will often concentrate on the revelation of character (Kenney, 1966:102). Kenney also gives two kinds of fictional character, such as the following:

a) Simple (flat) character

The simple character is less a representation of human personality than the embodiment of a single attitude or obsession in a character. This kind of character is flat because it consists of two dimensions that are good or bad, each one for each character.

b) Complex (round) character

Complex character is obviously more lifelike than the simple, because we can see all sides of him (good or bad character) and because in life people are not simply embodiment of single attitude. The mark of round character is that he is capable or surprising us.

According to Wellek and Warren (1962: 219), character has three aspects based on dimension structure; there are psychological aspect, sociological aspect, and physiological aspect.

1. Psychological aspect deals with the personal qualities of the character. Psychology is a discipline that observes and studies behavior and activities of human being,
which are the manifestation of the psychological aspect includes the psychological background, such as mentality, ego, temperament, ambition, and frustration.

2. Sociological aspect is the social background and the society where the character lives, in which there is a social interaction, a social system among them. A social system consists of the system of family, politics, economics, belief, education and constitutions. The social background or social system characterizes his/her behaviour, the way he/she acts when facing the problems.

3. Physiological aspect is describing the physical appearance of character. The aim of this description is to give as clear as possible the physical condition of character. The physiological aspect is concerned with the aspect of physical identities such as sex, age, appearance, heredity, colour of skin, and eye.

2.2.3 The Concept of Conflict

Meredith & Fitzgerald (1972:27) states that conflict refers to the understanding of unpleasedthing occurs or experienced by the characters of the story, and if those characters have freedom to choose, surely they will not choose for being such kind of characters.

Burns (1978) describes conflict as being intrinsically compelling: galvanizing, prodding, and motivating. Resent research has found the role of conflict to be to establish limits, channel hostility, counteract social ossification, invigorate class and group interests, encourage innovation, and define and empower leadership.
Dean and Mary Tjosvold (1995:184) state that conflict identifies issues, creates incentives to explore problems and provides media to move toward resolution. It is through conflict that agreement, unity, and justice can be reached.

According to Oxford Learner’s Dictionary;
1. Conflict is a situation in which people, groups or countries are involved in a serious disagreement or argument.
2. A situation in which there are two opposing ideas, opinions, feelings or wishes.

Based on the above different definitions about conflicts, this study adopt the concept of conflict as it proposed by Kenney who states that conflict is divided into two types; they are internal and external conflict. Internal conflict, which is mostly occurs within a single man or conflict between an idea and another. Conflict is associated with anger, aggressiveness, physical, verbal fight, and violence. This kinds of conflict where someone’s mind has to choose between two different ideas, for example choosing between good or bad, right or wrong, black or white, and so on. The second one is external conflict, this conflict occurs between man and man, man and nature, and between societies.

2.2.4 The Concept of Psychology

According to Warren and Wellek (1966), the psychology of Literature can be meant as many things, such as; the psychological study of the writer, as a type and as an individual, the study of the creative process, a subdivision of the psychology of art, the study of the psychological types and laws present within works of literature
and the effects of literature upon its readers (audience psychology related to Literature and Society).

Psychological aspect includes the psychological background such as attitude, feeling, and ambition. Psychology is much related to human life and analyzing the chapter roles. Psychology can defined as the scientific study of the activities of individuals. The subject matter is the same as has engaged the mind of man ever since he began to think I about himself, but the methods are different (Bernhardt, 1953:3-4).

2.3 Theoretical Framework

There are some theories that adopted as the theoretical framework for this study. Furthermore explanation about those theories is presented below:

2.3.1 Theory of Conflict

According to Kenney (1966:17), the pattern of conflict is moving from the end of the beginning to the beginning of the middle as the elements tending towards instability in the initial situation. Just as a development towards conflict is latent in the initial situation, so is a development toward climax latent in the initial conflict. The movement from the initial statement of conflict is often referred to as complication. The climax is reached when the complications attains its highest point of intensity, from which point the outcome of the story is inevitable (1966: 18).

In literature, conflict is the main issue and makes the story interesting. Without conflict, the story will be flat and will be less interesting. And also from the conflict people can learn about life and it will grow their maturity when she or he can
solve the conflict. According to William Kenney (1966:5) states that there are two types of conflicts and they are external and internal conflict. Internal conflict is mostly occurs within a single man or conflict between an idea and another. While, external conflict which is conflict occurs between man and man, man and nature, and between societies. The way conflict is used will be determined below:

2.3.1.1 External Conflict

a. Man vs. Man:

Man versus man is the most fundamental type of external conflict. This form of external conflict occurs when a character struggles against another character. These struggles may be born from moral, religious or social differences and may be emotional, verbal or physical conflicts. Man versus man is almost always the conflict present when a hero fights a villain. This form of conflict may present alone, or in conjunction with other external conflicts.

b. Man vs. Nature:

Man versus nature conflicts occur when a character or characters find themselves at odds with forces of nature. A character struck by lightning, characters whose boat sinks in a storm and a character who struggles against hypothermia in a snow storm are all characters experiencing man versus nature conflicts.

c. Man vs. Society:

This external conflict exists when characters struggle against the morays of their culture and government.

2.3.1.2 Internal Conflict
Man vs. Self: Internal conflict is that which exists inside the character; struggles with morality, fate, desire and belief. Also, Interpersonal conflict is struggle that takes place in the character’s mind, because of the dual desires or different wishes and choices. For example: a character may have to decide between right and wrong or between two solutions to a problem. Sometimes, a character must deal with his or her own mixed feelings or emotions.

2.3.2 Theory of Psychology

According to Bernhardt (1953:3-9) psychology is a science that studies actual event in a scientific way. Psychology is interested in all human activity and psychology can be defined as scientific study of all activities of individual. Psychology is seeking to discover what articular condition produce a given type of activity, so that eventually the psychologist will be able to control and direct human activity by controlling these condition. For example, if we are cause of the emotions of fear, we could prevent fear by manipulating the conditions in such a way that the adequate causes of fear would be absent (Bernhardt, 1953:7).

Psychology obviously can illuminate the creative process. The process of the writer creation is the legitimate object of the psychologist’s investigates curiosity (Warren and Wallek, 1956). The psychological can classify the period of his work and his mental illness. This remains the “psychology” in the work themselves. Psychology generally has to do with habitual responses, like and dislike arises from conflicting desire. It is going to investigate the nature of human being such as temperament, abilities, motivation, learning, emotion, attitudes, and so on.
Psychology is part of scientific attempt to understand the word in which we live and ourselves and other people as a part of that word. The psychology attempts to discover the source of knowledge, beliefs, and customs to trance the development of thinking and reasoning, to find the environment stimulation that produce certain types of activity, to analyze feeling and emotion (Bernhardt, 1953: 6-7).

The psychology of the character can be observed through human motivation and feeling and emotions.

2.3.2.1 Human Motivation

According to Bernhardt (1953: 45-48) motivation can be divided into five classes of human motives, those are; the appetites, the wants, the emotion, feeling and attitudes and social motives.

a. Organics needs for Appetites

Appetites are constituted that they need make themselves felt in such a way to initiate activity that will eventually satisfy them. Human is constructed that they requires certain things in order that he would keep living. He needs air to breath, food to eat, liquid to drink, rest from activity, sleep a changing environment, the elimination of waste products, and sexual expressions. These all basic sustained activity and also direct that activity until the activity finally ends in a satisfaction of the needed felt. A character has appetites that influence his activity and his life. And there are many kind of appetite. Such as appetites of hunger, appetites of thirst, appetites of sex, appetites for rest and sleep, and the appetite for change or variety.

b. Wants
People have wants that influence their life. There are many kinds of wants that found in each individual. The wants of each of them are not same, if ones of wants have make them satisfied, then they will try to get satisfaction from other wants.

The needs are common to all human beings, but each human being acquires his or her own unique set of personal wants on this foundation universal need. Wants are also modified through experienced and presents a changing pattern in the development of person from infancy to adulthood to old age.

Many people have wants in their life. Those wants are as their organic needs. The wants change depends on their experience and their development. It means that a kid has different wants then the adult. For example: everyone need food but not all of the people have the same favourite food.

c. Emotions

People have emotions in themselves. It is impossible if there is an individual that has not emotions or never get the feel of emotion. People would never know where the emotion comes. It is appear when people get angry, fear, or sad, any feeling can indicate emotional experience direct to the activity. Then the milder forms are sentiments and moods than that dictate the course of action to be followed by individual. Emotion makes people do many things that they never do in normal condition. Emotion can make human behaviour change, people sometimes do a normal thing and ordinary behaviour, but their behaviour will change quickly if they get any kind that they thought non-sense or unpredictable.

d. Feeling and attitude
Experience got the individual from many aspect. It can be pleasant in apart and unpleasant the other, it all depends on how to deal with it. When someone evaluates the experiences as unpleasant, he has attitude of withdrawal that he tends to discontinue the experiences and to avoid it in the future. According to Bernhardt, he states that: there is feeling tone scale ranging from extreme pleasantness to extreme unpleasantness, and every experience can be located somewhere on this scale.

e. Social motives

Social motives have produced in certain characteristic attitudes or tendencies introduced by Bernhardt are self – submission, social approval introduced disapproval, and social security. A standard of mental health is proper balance between these self-tendencies. Social intercourse is possible only on the basic of give and take, assertion and submission. So that the society well – adjusted individual is the one who at times is assertive and at another time is submissive (Wellek and Warren 1953:54-55).

2.3.2.2 Feeling and Emotions

Feeling and emotions is the one, which means feeling can influence the emotion. Every activity or experience is always colouring of feeling. Bernhardt explains the characteristics of feeling and emotions as follows:

a. Characteristic of feeling

A certain activity may be very pleasant at one time, while the same activity might have just opposite colouring on another occasion. The feeling of pleasantness is accompanied by an attitude of approach and the feeling of unpleasantness by an
attitude of withdrawal. Feeling plays an important part in behaviour (Bernhardt 1953:96-98).

b. Characteristic of emotion

Emotions can be said as something that occurs naturally. When someone is a critical or in an emergency situation, they will be angry easily and get fight or maybe afraid and runaway and do nothing at all. It depends on the situation (Bernhardt 1953:99).

In short, basically psychology aspect of the character can be observed through their attitude, feeling, though mentality, dream, emotion, personality, and behaviour to other character, quality, and so on. Through psychological approach, the analysis on the main character especially about the psychological aspects, such as the attitude, behaviour, feeling, emotion, and motivation be thoroughly done. Psychological related to human life and analyzing the actors of the roles, we can understand psychological symptoms forced by both individual and the group of people to whom they make interaction one other.

Those are the descriptions about various aspects of character and psychological. But in this study the major focus will be on the existence of the main character according to Kenney’s theories about two types of conflict and Bernhardt’s theory about psychological aspects. Through the basic theory mentioned above, the readers will expected to be able to recognize how the main character has pictured in the novel and how the conflict influences the description of main character.
CHAPTER III

ANALYSIS THE PSYCHOLOGICAL ASPECT OF CONFLICT OF THE MAIN CHARACTER IN THE NOVEL THE GUARDIAN BY NICHOLAS SPARKS

The analysis is done based on both the theories of literature and psychology. Based on literature aspects the analysis focused on of the conflict of main character in the novel The Guardian and from the psychological aspect concern the analysis of the main character’s attitude, feeling, and emotion in her life.

Furthermore, the presentation of the analysis is arranged one by one in accordance with the main subject in discussion. They are: background of the author and synopsis of the novel. Secondly, the analysis concern on the intrinsic element of literature in the main character. Finally, the main character analyzed through psychological aspect.

3.1 Biography of Nicholas Sparks

Nicholas Charles Sparks was born on December 31st 1965 in Omaha, Nebraska. The second of three children born to Patrick Michael Sparks, a college professor, and his wife Jill Emma Marie Sparks, a homemaker, Nicholas spent the early part of his childhood moving around with his family as his father finished up his graduate work. They lived in Minnesota, then Los Angeles, later Grand Island, Nebraska, and finally Fair Oaks, California, where the Sparks clan found a permanent home. Nicholas went on to graduate from high school there in 1984, becoming the
class valedictorian. Those early years were also lean ones, recalls Sparks. "Because my father was a student until I was 9 years old and my mother did not work, we were not exactly living the high life when I was little," he writes. "I grew up on powdered milk and ate tons of potatoes, though to be honest, I never noticed how poor we really were until I was old enough to take an honest appraisal of things. Even then, it did not matter. For the most part, I had a wonderful childhood and would not change a thing."

College brought him to Indiana and the University Of Notre Dame, which had offered the athletic Sparks a full track scholarship. In 1985, during his freshman year, Sparks was part of a relay team that set a school track record that still stands. But the season did not end on a good note for the future author: An Achilles tendon injury slowed things down for Sparks, and forced him to spend the summer recuperating. Sparks's injury also propelled the budding business major to take up writing. During that summer Nicholas Sparks churned out his first novel, a book that's never been published.

In 1988, Sparks graduated with honors and also met his future wife, Catherine Cote, a New Hampshire girl, while on spring break. A year later, the two were married. Six weeks later, however, tragedy struck the Sparks family when Nicholas' mother was killed in a horseback riding accident. She was only 47. In the wake of these two life-changing events, Nicholas and Catherine moved to Sacramento, California, where Sparks continued to write (he finished a second novel, which again went unpublished) and took on a string of jobs (waiter, real estate appraiser, telemarketer) to make ends meet. Sparks eventually settled on a career that centered
on the manufacturing of orthopedic goods. It was not exactly a thriving business, but Sparks worked doggedly to make it profitable.


Film adaptations of Nicholas Sparks novels, including *The Choice*, *The Longest Ride*, *The Best of Me*, *Safe Haven* (on all of which he served as a producer), *The Lucky One*, *Message in a Bottle*, *A Walk to Remember*, *The Notebook*, *Nights in
Rodanthe, Dear John and The Last Song, have had a cumulative worldwide gross of over three-quarters of a billion dollars.

Beyond his writing, Sparks has dedicated himself to philanthropic efforts. He is a major contributor to his alma mater Notre Dame where he provides annual scholarships, internships and a fellowship for the Creative Writing Program. In 2011, Sparks and his wife Cathy launched the Nicholas Sparks Foundation, a nonprofit “committed to improving cultural and international understanding through global education experiences for students of all ages.” The author has also maintained his connection with track and field; his oldest son, Miles, competes in the sport and Sparks coached his local high school team. In addition, Sparks serves on the USA Track and Field Foundation's board of directors. Sparks married his wife Cathy on July 22, 1989, and moved to New Bern, North Carolina. They have five children — sons Miles, Ryan, Landon, and twin daughters Lexie and Savannah. In January 2015, Sparks announced that he and his wife had separated.

3.2 Synopsis of The Guardian

Julie Barenson is a young widow, whose husband Jim died earlier from cancer. Her husband left her two unexpected gifts. The first was a Great Dane puppy name Singer (this gift was delivered the first Christmas after his passing) and the other gift was his promise that he would always be watching over her. About four years after his passing, Julie was twenty-nine years old and she was too young to have given up on love just yet. She may be ready to risk caring for someone again and she had not been on a date since Jim had died. She started dating Bob. He was
not exactly the best-looking guy in the world----but he was single and successful. Then there was Ross, he was a doctor and the good-looking guy. One date with him was enough. And can not forget good old Adam. He worked as a sewer. Just when she was beginning to wonder whether normal people like Jim even existed anymore. And then she tried to date with Richard Franklin, sophisticated and handsome man. He worked as a consultant with J.D Blanchard Engineering out of Cleveland. The other person she had an option to date was Mike Harris, the down-to-earth guy who was her husband’s best friend.

Her first date with Richard Franklin was perfect, she enjoyed her dating and interested in him. Richard often came to visit Julie at her work as a hairdresser in a small town called Swansboro. At first, Julie wanted to continue dating him because he was simply charming. Then she started to get weird because he constantly came to visit her and he bought her an expensive necklace. She felt like it was too soon for her to get an expensive gift like that.

Besides, Julie’s dog, Singer, had a mind of his own. He acted like a real person. When she looked at Singer, she remembered of her husband. She felt that Singer “protected” and “guarded” her. Whenever Richard came to Julie’s house, Singer would growl and it was obvious he did not like Richard. Maybe Singer knew that Richard was not a nice guy for Julie. When Richard went out of Swansboro city for a couple of weeks, Julie started dating with Mike. Actually, he had feeling on Julie since she had been a widow, but he never told her because she was his best friend’s wife.
On the first dating, Mike swung by Julie’s the following evening a little before seven, dressed in Dockers and a white linen shirt. They would have dinner at a restaurant where the location right on the beach. Tonight was different from the night he would come over fix her faucet. By the time the finished their dinner, they went to the beach for a walk. They left the beach a few minutes later when Julie started getting chilled and went home.

Knowing she would not be able to fall asleep, Julie began flipping through the pages of a catalog as she sat on the couch, replaying the evening. Twenty minutes later, she heard a knock at the door and she assumed that Mike had come back. Julie stood in the doorway, Singer by her side. As soon as she would opened the door, Richard offered an open palm and also brought a bouquet of roses. It was not so easy for Julie, she hesitated before taking the flowers, wishing he had not brought them.

Richard wanted to meet her the next day, but she had already made plan with Mike. Suddenly Richard got jealous and asked a lot of questions to her. He continued to look at her for a long moment before finally glancing away. Julie forgave him and she did not mean for him to get hurt. When Richard did not respond, she took a step backward and began to close the door. Richard suddenly thrust his hand out, stopping her. Before she had time to process the fact that Richard had taken hold of the door, Singer had launched himself toward the hand and his jaws found its target. Richard fell to his knees, one arm extended as Singer shook his head from side to side. Julie could see the indentations of Singer’s teeth, though it did not look as if he would broken the skin.
A few minutes had passed, and Richard was sitting on Julie’s couch, starring at the ground, still fighting the tears. He rambled on for couple of hours, bouncing from subject to subject. Midnight came and went. When Julie went to the kitchen for a glass of water for herself, she noticed that Richard’s eyes had closed. She wanted to wake him but did not think he was sober enough to drive. Julie woke up at dawn, and after peeking at the clock, she groaned and rolled over, trying to ward off the day. By the time she entered the living room, Richard was sitting up on the couch, rubbing his face. When he finally got in the car, Julie felt herself exhale.

For Julie, the days began to acquire a new rhythm. From the mornings when Mike left the garage to greet her on the street, to their lunches at out-of-the-way places, to the lazy evenings spent in long conversation, he was becoming an exciting and important part of her life. But, Richard still followed her everywhere. Richard had been at the beach, he had been making the calls, he had been watching Julie and Mike in Beaufort, he had stayed out of sight while she and Mike had dinner, he had seen them take the walk in the park, and he had been close by, close enough to know the song that Mike had sung for her. For all she knew, he had been watching her in the cemetery.

One night, Julie and Mike were talking on the couch in the living room while Richard was watching them from his vantage point near the dune and coming up with what he thought a “cruel plan”. When Julie let Singer out of the house, Richard gave Singer some poisonous food which had been prepared before. Julie felt confused.
because Singer did not back and Mike decided to go outside and find Singer. Instead of Julie, Richard hit Mike on the head and wished he would die.

When Julie had found Singer, she saw Richard as well and she started running to find a rescue. Mike was trying to stand and fighting the pain to call the police. When Richard asked Julie to go with him, all of a sudden, out of the corner of her eyes, she saw Singer launched himself at Richard. Singer attacked and bit him, he wanted to save Julie’s life. Richard then pulled out his gun and shot Singer. Just then, the police arrived and she started shooting the gun and the bullet hit Richard in the chest. He felt and Julie run over to Singer. In the end, Singer passed away at that night. Julie saw Singer as her guardian and felt that her husband fulfilled his promise to protect her.

3.3 Analysis of Conflict and Psychological Analysis of the Main Character

Kenney (1996: 19) gives some notes about conflict in a plot. He states that the conflict which fiction concern itself are of many kinds. A story may deal with a conflict within a single man which is called internal conflict. In addition, the conflict may occur between man and man, between man and society, between man and nature, and so on, which is called external conflict.

The conflicts which were experienced by Julie Barenson as the main character began when she was a widow at twenty-five years old. Her husband passed away because of brain tumour. Her husband left her two unexpected gifts. The first was a Great Dane puppy name Singer (this gift was delivered the first Christmas after his
(passing) and the other gift was his promise that he would always be watching over her.

In the years since Jim had died, Julie Barenson had somehow found a way to start living again. She started dating with some men and she also tried to date with Richard Franklin, a sophisticated and handsome man. He worked as a consultant with J.D Blanchard Engineering out of Cleveland. She was interested in him because he treated her like a queen.

Julie was trying to stem the tide of memories. Her mother, she often mused, had been fatally attracted to two things: booze and toxic men. She remembered, when she first met Jim at a Diner in Daytona, she was nursing a cup of coffee with the last of her pocket change. Jim bought her breakfast and he helped her to get a full-time job and a place to stay if she moved to Swansboro, North Carolina. They went on a date, then another real love came a short time later. A lot, she soon realized. A few weeks after their fourth anniversary, Jim had a seizure on the way home from church and was rushed to the hospital. Two years later, the brain tumour took his life.

Nowadays, she thought, it was the little things in life that mattered. If the highlights in her past set the tone, it was the day-by-day events that now defined who she was. Mabel, had been an angel. She’d helped Julie get her license so she could cut hair and earn a decent. Henry and Emma, two good friends of Jim’s, not only had helped her fit into town when she’d first moved here, but had remained close even after Jim had passed away. And then was Mike Harris, Henry’s younger brother and Jim’s best friend growing up.
Julie could feel Mike’s eyes on her as she walked to the salon, though unlike the way she felt about some men’s attention, she wasn’t bothered at all. He was a good friend, she thought, then quickly changed her mind. Mike was a really good friend, someone she wouldn’t hesitate to call in an emergency; the kind of friend who made life in Swansboro a whole lot easier simply because she knew he’d always be there for her. She didn’t have the heart to go into detail about it, because Mike…well, Mike wasn’t exactly Mar. Mysterious when it came to how he felt about her, and she didn’t want to hurt his feelings.

She knew Mike wanted to date her; she’d known for a couple of years now. But her feeling for Mike—aside from regarding him as her best friend—were complicated. When Richard went out of Swansboro city for a couple of weeks, Julie started dating with Mike Harris. For Julie, the days began to acquire a new rhythm. From the mornings when Mike left the garage to greet her on the street, to their lunches at out-the-way places, to the lazy evenings spent in long conversation, he was coming an exciting and important part of her life. And that was how Julie Barenson as the main character began fall in love with Mike Harris and got the conflicts.

The conflicts of Julie Barenson as the main character were analyzed into two general parts of conflicts; external and internal conflicts. The analysis of conflict is covering the analysis of source of the conflict, the resolution of the conflicts and the effects of the conflicts to the main character's life.

Psychological is part of science attempt to understand the world we live in where we and another people become the part of the world. Psychological attempts to
discover the source of knowledge, beliefs, and customs to trance the development of thinking and reasoning, to find the kinds of environment stimulation that produce types of activity, to analyze feelings and emotions (Bernhardt, 1953: 6-8).

Julie as the main character that is mention above will be analyzed on the dimension or aspect, where her psychological such as wants, emotions, and feeling. Moreover the analysis was focused on the psychological of the main character in novel *The Guardian*. The analysis of psychological aspects of main character is divided into want, emotions, and feeling as follows:

3.3.1 **External Conflict and Psychological Aspect**

In this novel the analysis of external conflict of the main character is only in term of the conflict between the main character and supporting characters (conflict between man vs man). The external conflict occurs include; the conflict between Julie Barenson and Richard Franklin and the conflict between Julie Barenson and Mike Harris. Then, the psychological aspect analyzed through it conflict.

**a. The Conflict between Julie Barenson and Richard Franklin.**

In the years since Jim had died, Julie Barenson had somehow found a way to start living again. It had not happened right away. The first couple of years after his death had been difficult and lonely, but time had eventually worked its magic on Julie, changing her loss into something softer. Though she loved Jim and knew that part of her would always love Jim, the pain was not as sharp as it had once been. She was thankful for Singer, too. Jim had done the right thing by getting her the dog.
In a way, Singer had made it possible for her to go on. She started dating with some men and she also tried to date with Richard Franklin, a sophisticated and handsome man. He worked as a consultant with J.D Blanchard Engineering out of Cleveland. She was interested in him because he treated her like a queen.

The first conflict between Julie and Richard was at Julie’s house. After leaving Swansboro city for a long time, Richard was back again. He came to Julie’s house and brought her a bouquet of roses. It was not easy for Julie. She hesitated before taking the flowers, wishing he had not brought them. Julie explained that she was out with Mike. Then she was on debate with Richard because she could not have dating with him again. Richard was jealous with Mike and became angrier. She tried to say sorry to him and did not want him to get hurt.

This is the following quotation:

(Data 1)
“So, were you in?” he asked. “Earlier, I mean?”
She felt her shoulders give a little. She didn’t want to do this now.
“I was out with a friend,” she said.
“A friend?”
“You remember Mike? We grabbed a quick dinner.”
“Oh, yeah. From the bar that night, right?” he said. “The guy who works at the garage?”
“That’s the one.”
“Oh,” he said. “Have fun?”
“I haven’t seen a lot of him lately, so it was nice to be able to catch up.”
“Good.” He glanced off to the side of the porch, then down at his feet, then at her again. “Can I come in? I was hoping we might be able to talk for a few minutes.”
“I don’t know,” she hedged. “It’s kind of late. I was just getting ready for bed.”
“Oh,” he said. “That’s fine. I understand. Can I see you tomorrow, then?”
maybe we can have dinner.
“I’m sorry,” she said, “but I can’t. I already made plans.”
“With Mike again?”
She nodded
Richard absently scratched the side of his cheek, continuing to hold her gaze.
“So that’s it then? For us, I mean?”
Her expression answered for her.
“Did I do something wrong?” he asked.
“No,” she protested, “it’s not that.”
“Then…..what is it?” Didn’t you have fun when we went out?
“Yes, I had fun.”
“Then what is it?”
Julie hesitated. “It’s not about you at all, really. It’s about Mike and me. We
just seem….. Well, I don’t know how to explain it. What can I say?”
“Must have been an exciting few days while I was gone, huh?” he said.
“Look, I’m sorry…….”
“For what? For going behind my back as soon as I left? For using me to
make Mike jealous?”
“What are you talking about?”
“You heard me.”
“I didn’t use you…….”
Richard ignored her, his tone becoming angrier. “No? Then why are you
ending this when we’re still getting to know each other? And how did
Mike suddenly get so interesting? I mean, I leave town for a few days,
and the next thing I know, it’s over between us and Mike has taken my
place. It sure as hell sounds to me like you planned this all along. You’re
a jerk.”
His anger suddenly gave way to an expression of hurt. “This isn’t fair,”
he said softly. “Please, I just want to talk for a minute, okay?” he
pleaded.
“Look, I’m sorry, Richard. I should not have said what I did. And I did
not mean for you to get hurt. Really.” She paused, making sure he was
listening. “But it is late and we were both tired. I think I better head in
before either of us says anything else. Okay?” (Chapter 17: 181-183)
The first psychology of Julie was feeling. She felt sorry to Richard because she could not go with him again and she did not tell him about her dating with Mike when he was out of Swansboro city. She also did apologize for what she had said to him. His tone became angrier but she tried to explain it slowly. She was guilty and she did not want him to get hurt. 

This is the following quotation:

“I’m sorry,” she said, “but I can’t. I already made plans.”
“With Mike again?”
She nodded
“Must have been an exciting few days while I was gone, huh?” he said.
“Look, I’m sorry……….”
“For what? For going behind my back as soon as I left? For using me to make Mike jealous?”
“What are you talking about?”
“You heard me.”
“I didn’t use you………”
Richard ignored her, his tone becoming angrier. “No? Then why are you ending this when we’re still getting to know each other? And how did Mike suddenly get so interesting? I mean, I leave town for a few days, and the next thing I know, it’s over between us and Mike has taken my place. It sure as hell sounds to me like you planned this all along. You’re a jerk.”
His anger suddenly gave way to an expression of hurt. “This isn’t fair,” he said softly. “Please, I just want to talk for a minute, okay?” he pleaded.
“Look, I’m sorry, Richard. I should not have said what I did. And I did not mean for you to get hurt. Really.” She paused, making sure he was listening. “But it is late and we were both tired. I think I better head in before either of us says anything else. Okay?” (Chapter 17: 181-183)

The conflict ended up with Julie did apologize to Richard, but he did not respond, she took a step backward and began to close the door. Richard suddenly thrust his hand out, stopping her but finally Singer attacked him. In the future, when
she remembered this moment, she would always recall with shock how quickly Singer moved. Before she had time to process the fact that Richard had taken hold of the door, Singer had launched himself toward the hand. Despite the fury of the moment, Singer fell back immediately and Richard drew his hand instinctively to his chest, wrapping his other hand around it. Singer acted instinctively to protect her, and she was not about to punish him for that.

A few minutes had passed, and Richard was sitting on Julie’s couch, staring at the ground, still fighting the tears. It had taken a moment to register what he had said, but once she did, she could not help but feel a jolt of sympathy for him. Richard rambled on for a couple of hours, bouncing from subject to subject; his memories of his mother, what he was thinking when he first walked into the hospital room, how it felt the following morning to know he was holding her hand for the last time.

Midnight came and went. When Julie went to the kitchen for a glass of water for herself, she noticed that Richard’s eyes had closed. She wanted to wake him but did not think he was sober enough to drive. She was not comfortable having him stay, but then again, he was already asleep, and if she woke him again, he might want to talk some more. Julie woke at dawn, and after peeking at the clock, she groaned and rolled over, trying to ward off the day. By the time she entered the living room—with Singer moving warily beside her—Richard was sitting up on the couch, rubbing his face. When he finally got in the car, Julie felt herself exhale, thankful that it had gone a lot better than she had thought it would.
For a long moment, the salon was silent. Mabel had slipped out for a few minutes, and Julie’s client was heading out, too. Richard held the door for her as she left. There was no reason to be rude, but she did not feel like exchanging pleasantries, either. She certainly did not want a repeat of their meeting at the grocery store. She finished up with her work a little after five and began closing up. While Julie took care of the reception area, and it was then that she notice the pair of sunglasses on the counter, beside the potted plant. She saw instantly that they were Richard’s. Julie swung by the grocery store to pick up the makings for dinner and was walking in the front door when she heard the phone ringing.

The second conflict happened when she got a call from Richard. He asked Julie about his sunglasses but she knew if that only his reason to call her.

This is the following quotation:

(Data 2)
“Hello”
“Hello, Julie,” Richard said. His tone was friendly, as if they spoke on the phone every day. “I wasn’t sure you’d be in yet, but I’m glad I caught you. I missed not being able to talk to you today.”
“Hi, Richard,” she said coolly.
“How are you?”
“I’m fine, thanks”
Hearing her tone, he paused on the other end. “You’re probably wondering why I’m calling.”
“Kind of,” she said.
“Well, I was just wondering if you happened to come across a pair of sunglasses. I think I might have left them in the shop.”
“Yeah, they’re there. I left them on the desk. You can pick them up on Monday”
“You’re not open on Saturdays?”
“No. Mabel doesn’t think that people should work weekends.”

“Oh.” He paused. “Well, I was heading out of town and it would be great if I could get them before I go. Would it be possible for you to unlock the door for me tonight? It won’t take but a few minutes of your time. Once I get them, I can be on my way.”

Julie held the phone to her ear without answering, thinking, You’ve got to be kidding. I know you left them on purpose just to have a reason to call.

“Julie? You there?”

“I think this has gone far enough, okay?” she said, no trace of sympathy or kindness in her tone. “I know what you’re doing, and I’ve tried to be nice to you, but I think it’s time to stop, okay?”

“What are you talking about? I just want my glasses.”

“Richard, I’m serious about this. I’m seeing someone else now. It’s over. You can pick up your glasses on Monday.”

“Julie……wait-----”

Julie pushed the button to cut off the call. (Chapter 22: 244-245)

The second psychology of Julie was emotion. It happened when Julie was irritated after getting a call from Richard. At first she answered his call politely while she spoke to Richard about his sunglasses, but he asked her to come to the salon. That reason was very irritating, so she told him that she had found someone else. She asked him not to disturb her again.

This is the following quotation:

Julie held the phone to her ear without answering, thinking, you’ve got to be kidding. I know you left them on purpose just to have a reason to call.

“Julie? You there?”

“I think this has gone far enough, okay?” she said, no trace of sympathy or kindness in her tone. “I know what you’re doing, and I’ve tried to be nice to you, but I think it’s time to stop, okay?”

“What are you talking about? I just want my glasses.”

“Richard, I’m serious about this. I’m seeing someone else now. It’s over. You can pick up your glasses on Monday.”
“Julie…….wait-----”
Julie pushed the button to cut off the call. (Chapter 22: 244-245)

Julie went to Clipper Bar with Mike, because she wanted to see his performance on the stage. Julie took a seat at the Bar alongside a few other men who had come earlier to watch a baseball game. Julie could see him, she could feel him, the sensation like heavy breaths inside a crowded elevator. He did nothing. He neither looked her way nor made any move toward her. Instead, he stood with his back to the bar, scanning the crowd with a drink in hand, looking just like any of the other men in the place. In the dim light, Richard’s profile was shadowed. One leg crossed over the other, and for an instant, Julie thought she saw his mouth from an amused smile, as if he knew she watching him. Without knowing where she found the guts to do what came next, Julie rose and started toward him. The third conflict happened at the Clipper Bar. Richard turned when she was close, his expression opening up as if he were pleasantly surprised to see her. Julie showed her anger to him and she screamed while speaking to him.

This is the following quotation:

(Data 3)
“You followed me here!”
“What?”
“You think you can just follow me around and I’m just going to take it?” Julie demanded, her voice rising.
“Julie……hold on. Hold on. I don’t know what you’re talking about.”
“You picked wrong the wrong girl to try to scare, and if you keep this up, I’ll call the police and get a restraining order. I’ll have you locked up. You think you can call my house and leave messages like you did—”
“I didn’t leave any messages-----”
“--------and get away with it? Did you think I wouldn’t notice you watching me today?”
“This is the first time I’ve seen you. I was at the site all day.”
“I’m not going to put up with this!”
“Put up with what?”
“Just stop! I want you just stop!”
“Look------I don’t know what’s going on here, but maybe I should just leave--—”
“It’s over. Do you understand that!”
(Chapter 26: 275-276).

The third psychology of Julie was want. At the bar, she saw Richard and she felt he was closer to her. She wanted him not to follow her again. She really wanted Richard to stop following her. She was interrupted of his appearance at the bar, so she spoke loudly to him although he answered her politely. She did not care about the situation and the people at that place, she just wanted him to stop following her.

This is the following quotation:

“You think you can just follow me around and I’m just going to take it?” Julie demanded, her voice rising.
“I’m not going to put up with this!”
“Put up with what?”
“Just stop! I want you just stop!”
“Look------I don’t know what’s going on here, but maybe I should just leave--—”
“It’s over. Do you understand that!”
(Chapter 26: 275-276).

The conflict ended up with Richard was standing when Mike plowed into him, driving his head into Richard’s chest. Mike grabbed Richard by the collar and cocked his arm, and though Richard’s hands went up, he was off balance, which allowed Mike’s first punch to connect with his cheek. Mike hit him again, when he rolled
over, blood was streaming from his mouth. The fight had lasted less than fifteen seconds. As soon as they let him go, Julie took his hand and led him out the door.

All in all, it was a day that Julie would rather not relive. Overall, she thought, if she were ranking the days, this one would have been number one in fright, number three in despondency and number one in overall exhaustion. Throw in a smattering of love, anger, tears, laughter, surprise, relief, and the day-long push and pull of worry when imagining what would come next, and it was definitely a day she would remember for a long, long time.

Julie went to the yard with Singer. She crossed her arms and glanced around. She did not see Richard’s car, nor had she seen it while she was driving. Unless he was planning to hike in a couple of miles, he was not here. The fourth conflict came while she met Richard toward the path. She was pale when she knew that Richard would buy a house beside hers. He reminded their dates and it made Julie Angry. She did not want to go with him again.

This is the following quotation:

(Data 4)
You …… bastard, she thought. How did you know I’d be here? How did you know?
“Don’t you remember our dates?” Richard said. “Our time together was special. Why don’t you want to admit that?”
“There’s nothing to admit.” She took another step away.
“Why are you acting this way? Mike’s not here now--- it’s just us.”
“If you make one move toward me or try to follow me, I’ll scream---and this time, I won’t pull Singer off.”
“There’s no reason to be scared. You know I’d never hurt you. I love you.”
“What the hell are you talking about?” she finally said
“I love you,” he said again. “And we can start over now. We’ll go to the theater again—I know you liked that. Or if you don’t want to do that, we can go anywhere you want. It doesn’t matter. And we’ll just chalk up this infatuation with Mike as a mistake, okay? I forgive you.”

He gave a sly smile. “I’ll bet that you haven’t even told him that you let me spend the night at your house. How do you think he’d feel about that? Now c’mon, let’s go someplace quiet and get a bite to eat.”

“I’m not going anywhere with you,” she said.

“Don’t be this way. Please. I’ll make you happy, Jessica.”

“You……are……insane,” she sputtered.

“You shouldn’t say that,” Richard said. “You shouldn’t say things you don’t mean.” (Chapter 29: 315-318)

The fourth psychology of Julie was emotion. She was angry with Richard because she felt that he followed her to the yard and reminded their dates few months ago. Richard reminded her about the night he spent at Julie’s, and then invited her to go someplace. It made Julie very angry and spoke impatient to him. This is the following quotation:

You …… bastard, she thought. How did you know I’d be here? How did you know?

“Don’t you remember our dates?” Richard said. “Our time together was special. Why don’t you want to admit that?”

“There’s nothing to admit.” She took another step away.

“Why are you acting this way? Mike’s not here now--- it’s just us.”

“If you make one move toward me or try to follow me, I’ll scream---and this time, I won’t pull Singer off.”

“There’s no reason to be scared. You know I’d never hurt you. I love you.”

“What the hell are you talking about?” she finally said

“I love you,” he said again. “And we can start over now. We’ll go to the theater again—I know you liked that. Or if you don’t want to do that, we can go anywhere you want. It doesn’t matter. And we’ll just chalk up this infatuation with Mike as a mistake, okay? I forgive you.”

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He gave a sly smile. “I’ll bet that you haven’t even told him that you let me spend the night at your house. How do you think he’d feel about that? Now c’mon, let’s go someplace quiet and get a bite to eat.”

“I’m not going anywhere with you,” she said.

“Don’t be this way. Please. I’ll make you happy, Jessica.”

“You……are……insane,” she sputtered.

“You shouldn’t say that,” Richard said. “You shouldn’t say things you don’t mean.” (Chapter 29: 315-318)

She started to run, then began running faster. She crashed through branches along the path, her breath heavy and fast. She fell once and got up quickly, ignoring the pain in her knees. Hearing noise, she glanced behind her; there was no sign of Richard behind her. She started to run again, forcing her legs to keep moving, feeling the branches sting her face as she plowed ahead. Almost there, she prayed, almost there…………..

Minutes later, she was choking back tears when Mike entered the house. He held her while she cried. After telling him what had happened, she finally gathered her sense enough to ask why he was home so soon. Mike got up and put his arms around her. He pulled her close, absorbing the warmth of her body. In the circle of his arms, Julie leaned her head against his chest.

Because Julie was scared of Richard, she decided to move to another house. She would stay at Henry’s beach house. It was on Topsail Island, about forty minutes from Swansboro. She stayed there with Mike and Officer Pete Gandy, but she did not realize that Richard had known her new house. Outside, Richard unwrapped the foil and scattered the crumble beef onto the steps that led over the dune and back to the
house. He knew Singer would get there before Julie or Mike, so he was not worried about them spotting it. When Julie on the back porch, she was just beginning to wonder when she heard Mike calling her name. Breathing hard as she tried to keep up with Mike, Julie began to tremble as she ran to Singer. She could barely see Singer through her tears. At first, she refused to believe what her eyes were seeing, and she tried to blink the image away. But when she looked again, she knew she was not wrong. The fifth conflict when Julie knew that Richard had done something to Singer, Pete and Mike. She was unable to control herself while asking Richard about that.

This is the following quotation:

(Data 5)
“...” was all she could manage to say.
“I’m sorry about Singer,” he said. “I know how much you cared for him.”
“Where’s Mike?” she demanded.
“That’s over now,” he said.
“What did you do to him?” she choked.
“It doesn’t matter.”
“What did you do!?” she screamed, unable to control herself. “Where is he?”
“I didn’t have a choice, Julie. You know that. He was controlling you, and I couldn’t let that continue. But you save now. I’ll take care of you. He didn’t love you, Julie. Not the way I do.” (Chapter 42: 479-480).

The fifth psychology of Julie was emotion. She was very angry and asked Richard about Mike, Pete and Singer. She showed her anger after hearing his explanation. He had done something to them because he wanted to save her life. She was unable to control herself and screamed while speaking to him.
This is the following quotation:

“What did you do!?” she screamed, unable to control herself. “Where is he?”
“I didn’t have a choice, Julie. You know that. He was controlling you, and I couldn’t let that continue. But you save now. I’ll take care of you. He didn’t love you, Julie. Not the way I do.” (Chapter 42: 479-480).

She bolted, not bothering to look back, her feet slipping in the sand as she charged down the beach. Richard did not try to stop her. Julie tried to keep up a fast pace as she ran toward the lights of the only beach house that seemed to be occupied. Her legs were growing weary, and she began to feel as though she was running in place. The lights looked close, but she could not seem to reach them.

Despite the darkness, she could see Richard closing in on her. Another few steps and she looked behind her again. Closer. She could hear his footsteps now. He wanted to catch Julie. As same as the previous conflict, the sixth conflict happened when Richard reached her, he bent over and took her by the arm, helping her to her feet. She was angry and tried to run, but he could reached her arm and her hair as well. He asked Julie to go with him, but she ignored it.

This is the following quotation:

(Data 6)
“You really are prize,” he said. “I’ve known it from the moment we met”. Julie flailed in his grasp and felt his fingers dig into her arm. She struggled harder.
“Don’t be this way, Julie,” he said. “Can’t you see this was always how it was going to turn out?
“Let me go!” she screamed.
Richard tighten his grip, making her wince. “We should probably be going,” he suggested calmly.
“I’m not going anywhere with you”
She jerked again, finally breaking free from his grasp, but as she moved away from him, she felt him push her from behind, sending her to the ground again.
“You okay?” he asked. “I’m sorry I had to do that, but we need to talk”
As soon as he began moving toward her, Julie got to her feet and tried to run, but Richard suddenly reached for her hair and jerked it hard.
“Why are you making this so hard?” he asked. (Chapter 42: 482-483)

The sixth psychology of Julie was emotion. She was angry because Richard asked her to go with him. He was rude and did not let her to run. She screamed and said that she did not want to go anywhere with him. Furthermore, he pushed her from behind and Julie tried to run, but she could not do it.

This is the following quotation:

“Let me go!” she screamed.
Richard tighten his grip, making her wince. “We should probably be going,” he suggested calmly.
“I’m not going anywhere with you”
She jerked again, finally breaking free from his grasp, but as she moved away from him, she felt him push her from behind, sending her to the ground again.
“You okay?” he asked. “I’m sorry I had to do that, but we need to talk”
As soon as he began moving toward her, Julie got to her feet and tried to run, but Richard suddenly reached for her hair and jerked it hard.
“Why are you making this so hard?” he asked. (Chapter 42: 482-483)

Julie swung wildly, hitting Richard on the chest and on the face. He pulled her hair again, making her scream. At the seventh conflict, she showed her anger to Richard because he still asked her to go with him. He also called her with the other name.

This is the following quotation:
“Why do you keep fighting me?” Richard asked. “Don’t you understand that it’s over? There’s just the two of us now. There’s no reason for you to act this way.”

“Let me go!” she screamed. “Stay away from me.”

“Think of all we can do together,” he said. “We’re two of a kind, you know. Survivors.”

“We’ll do nothing together!” she screamed. “I hate you!”

“Don’t say that”

“I hate you!” she screamed again.

“I’m serious,” he said. “I know you’re upset, but I don’t want to hurt you, Jessica.”

“I’m not Jessica!” she screamed.

“What did you say?”

“I’m not Jessica!” she screamed again.

Richard’s free hand went behind his back; a moment later, he saw the gun.

The seventh psychology of Julie was emotion. She was still angry with Richard because he asked her to go with him. He called her with the other name as well. She speak loudly because she really hated him.

This is the following quotation:

“Let me go!” she screamed. “Stay away from me.”

“Think of all we can do together,” he said. “We’re two of a kind, you know. Survivors.”

“We’ll do nothing together!” she screamed. “I hate you!”

“Don’t say that”

“I hate you!” she screamed again.

“I’m serious,” he said. “I know you’re upset, but I don’t want to hurt you, Jessica.”

“I’m not Jessica!” she screamed.

“What did you say?”

“I’m not Jessica!” she screamed again.
Richard’s free hand went behind his back; a moment later, he saw the gun. (Chapter 42: 484-485).

Richard put the gun to her temple, and Julie instinctively stopped moving. Gone was the calm expression on his face; reality seemed to have deserted him. She could see it in the way she looked at her, in the rasping sound he made as he drew a breath. Richard asked Julie to say love to him. The eighth conflict happened when she was asked to follow his words. He would shot her if she did not follow it immediately. He also pulled her by the hair, moving her closer to his mouth. She was crying while following his words.

This is the following quotation:

(Data 8)
“I love you,” he repeated. “I’ve always loved you. But you’re not giving me a chance to show you.” He pulled her by the hair, moving her closer to his mouth.
“Say it. Say you love me.”
“Say it!” he screamed, and Julie flinched at the fury in his tone. “I gave you a chance, and I even forgave you for what you’ve done to me! For what you forced me to do. Now say it”
“I love you,” she whimpered, on the verge of tears.
“Say it so I can hear it. Like you mean it.”
Beginning to cry. “I love you.”
“Again.”
Crying harder “I love you.”
“Say you want to come with me.”
“I want to come with you.”
“Because you love me.”
“Because I love you.” (Chapter 42: 486-487)
The eighth psychology of Julie was emotion. She was afraid while Richard showed his gun and ready to shot her if she did not want to follow his words immediately. She was crying while following his words. She could not do anything because he pulled her hair and made her closer to his mouth.

This is the following quotation:

“I love you,” she whimpered, on the verge of tears.
“Say it so I can hear it. Like you mean it.”

Beginning to cry. “I love you.”
“Again.”

Crying harder “I love you.”
“Say you want to come with me.”
“I want to come with you.”
“Because you love me.”
“Because I love you.” (Chapter 42: 486-487)

The conflict ended up with Julie watched as Singer launched himself at Richard, snarling, his jaws clamping down on the arm holding the gun. Singer did not let go. Richard jerking at his arm, trying to free himself. The dog did not stop his attack but finally he shot him. When Richard saw the officer, he pointed the gun, but there was a sharp, burning pain in his chest. He fell forward into the sand. And Singer was bleeding from two deep wounds, the blood soaking into the sand beneath him. Shaking, Julie put her head on his body and Singer whimpered again. His eyes were wide and scared, and when he tried to lift his head, he yelped, the sound nearly breaking her heart. His eyes were on her. He whimpered again, and Julie stifled her cry.
Almost two months had passed since that awful night on the beach. Though she remembered everything that happened there, what happened later was a blur, a jumble of events that ran together. She remembered Jenifer Romanello helping her back to the house, she remembered the paramedics working on Mike and Pete, and she remembered the house filling slowly with people; after that everything went hazy, then black. She had been told by the veterinarian that Singer had been given rat poison, enough to kill six dogs within minutes. But, it was a miracle that Singer was able to move at all, let alone fight with a grown man.

On the day they buried Singer in Julie’s backyard, a warm, soft rain fell around the small group of people who gathered to say god-bye to the Great Dane who had been Julie’s companion in life and, at the end, her guardian.

b. The Conflict between Julie Barenson and Mike Harris

The first conflict happened between Julie and Mike was at Julie’s house. They were debating about Richard had spent the night at Julie’s house. He was standing in the doorway, waiting for Singer, and he glanced at her as she passed him on the way to the kitchen. After Mike had closed the door behind the officers, he leaned against it using both hands for support, as if he were about to be frisked. His head was bowed, and Julie could hear his long, deep breaths. Singer stood off to the side, gazing at him curiously, as if wondering whether this were some new type of game. Mike could not meet her eyes. He was angry because Julie didn’t tell that Richard had spent the night at her house. She was sad because Mike did not trust her explanation. She had
explained that she did not sleep with Richard at the night he stayed at Julie’s, but he still did not want to know the truth.

This is the following quotation:

(Data 9)

“That was the night of our first date, wasn’t it? It was also, he remembered, the night he’d first tried to kiss her but she hadn’t let him.” Julie nodded. “Nice timing, huh?” It wasn’t the time for jokes, and she regretted it immediately. She took a step forward. “I didn’t know he was going to stop by. I was just thinking of heading to bed when he came to the door.”

“And what? You just let him in?”

“It wasn’t like that. We had an argument because I told him I didn’t want to see him anymore. It got kind of heated, and then Singer…..” She paused. She didn’t want to go into this at all, because it seemed so pointless.

“Singer what?”

Julie crossed her arms and shrugged. “Singer bit him. When I tried to close the door, he stopped it with his hand and Singer went after him.”

Mike stared at her. “And you didn’t think any of this was important enough to tell me? Even after everything that’s happened?”

“That’s just it,” she pleaded. “It wasn’t important. I told him I didn’t want to see him and he got upset.”

Mike crossed his arm. “So let me get this straight,” he said. “He comes to the door, you have a fight, Singer goes after him, and then you invite him to spend the night. Correct me if I’m wrong, but your story doesn’t seem to make a lot of sense.”

“Don’t be like this, Mike. Please….”

“Be like what? Someone who’s a little upset that you lied to me?

“I didn’t lie to you”

“No? What do you call it?”

“I didn’t tell you because it didn’t matter. It meant nothing, and nothing happened. It’s not like all this is happening because of that night.”

“How do you know? Maybe that’s what set him off in this direction.”

“But I didn’t do anything but listen to him!”

Mike said nothing, and Julie saw the accusation in his eyes.
“You don’t believe me?” she asked. “What? Do you think I slept with him?”
“I don’t know what to think anymore.”
She suddenly knew that this, too, was part of Richard’s plan.
“Is that what you think of me, Mike? That I’d sleep with a man I barely know on the same day I told him I didn’t want to see him anymore? After I’d told you that I didn’t even like the guy? After all the years you’ve known me, do you really believe I’d do something like that?”
Mike stared at Julie. “I don’t know.”
The words stung, and Julie felt her eyes tear. “I didn’t sleep with him.”
“Maybe not,” Mike finally said. He reached for the door. “But it still hurts to think you didn’t trust me with this. Especially after all this stuff started happening.”
“I do trust you. But I didn’t want to hurt you.”
“You just did, Julie,” he said. “You just did.” (Chapter 32: 355-358)

The ninth psychology of Julie was emotion. It happened because Julie was sad after getting conflict with Mike. He did not trust her explanation that she did not do anything with Richard. She tried to explained but Mike showed his anger and spoke louder. She cried while explaining, but he left her without listening the truth.

This is the following quotation:

“Don’t be like this, Mike. Please….”
“Be like what? Someone who’s a little upset that you lied to me?"
“I didn’t lie to you"
“No? What do you call it?”
“I didn’t tell you because it didn’t matter. It meant nothing, and nothing happened. It’s not like all this is happening because of that night.”
“How do you know? Maybe that’s what set him off in this direction.”
“But I didn’t do anything but listen to him!”
Mike said nothing, and Julie saw the accusation in his eyes.
“You don’t believe me?” she asked. “What? Do you think I slept with him?”
“I don’t know what to think anymore.”
She suddenly knew that this, too, was part of Richard’s plan.
“Is that what you think of me, Mike? That I’d sleep with a man I barely know on the same day I told him I didn’t want to see him anymore? After I’d told you that I didn’t even like the guy? After all the years you’ve known me, do you really believe I’d do something like that?”

Mike stared at Julie. “I don’t know.”

**The words stung, and Julie felt her eyes tear. “I didn’t sleep with him.”**

“Maybe not,” Mike finally said. He reached for the door. “But it still hurts to think you didn’t trust me with this. Especially after all this stuff started happening.”

“I do trust you. But I didn’t want to hurt you.”

“You just did, Julie,” he said. “You just did.” (Chapter 32: 355-358)

It ends up with Mike paused and took a deep breath and a moment later, he was gone. Julie was still crying on the couch when she heard the sound of movement outside her door. Singer’s ears went up as he ran toward the window, growling. Her heart hammering, Julie looked around for a weapon. When Singer barked, she jumped up from the couch with wide eyes, before she realized his tail was wagging. Mike came to meet Julie after getting some explanation from Henry and Emma. He did apologize to her and spent the night at Julie’s house.

When Julie arrived for work on Thursday morning, she found Officers Gandy and Romanello waiting for her. By the expression on their faces, she knew at once why they were there. Julie found it hard to concentrate as Officer Romanello ran through the remaining questions. As upset as she was by what had happened to Andrea, she could not escape the thought that Richard had been following her for weeks. That he had been in her house. And that she might be next. The second conflict happened in the salon, when Julie and Mike were debating about Richard and
Andrea’s condition. She was blamed herself for the situation which had done to Andrea.

The following quotation:

(Data 10)

“It’s my fault,” Julie said. “I should have warned her to stay away from him after she cut his hair. I could see she was attractive to him.”

“It’s not your fault,” Mike protested. “”You couldn’t have done anything to stop this. If it wasn’t her, it would have been someone else.

Like me

Mike moved closer to her. “She’s going to be okay,”

Julie shook her head. “You don’t know that, Mike. You can’t promise something like that.”

She sounded more impatient that she intended, and Mike turned away. No, he thought, I can’t.

“I just don’t understand it,” Julie said. “Why here? Why did he have to come here, of all places? And why her? She didn’t do anything to him.” (Chapter 34: 378).

The tenth psychology of Julie was emotion. She was sad after getting news about Andrea’s condition. She also blamed herself for the situation which had done to her. She knew that Andrea was interested in Richard, it was unbelievable and she could promise something about Andrea’s condition.

This is the following quotation:

“IT’s my fault,” Julie said. “I should have warned her to stay away from him after she cut his hair. I could see she was attractive to him.”

“It’s not your fault,” Mike protested. “”You couldn’t have done anything to stop this. If it wasn’t her, it would have been someone else.

Like me

Mike moved closer to her. “She’s going to be okay,”

Julie shook her head. “You don’t know that, Mike. You can’t promise something like that.”
She sounded more impatient that she intended, and Mike turned away. No, he thought, I can’t.
“I just don’t understand it,” Julie said. “Why here? Why did he have to come here, of all places? And why her? She didn’t do anything to him.” (Chapter 34: 378).

The conflict ended up with Henry asked Julie to move from Swansboro city and live at his house which was located on Topsail Island. They hoped that Richard couldn’t find her there. Henry asked Julie to use Emma’s car and don’t go home. Moments later, Julie and Mike were gone. They had stopped at the grocery store along the way, buying enough food to last them a week; then they swung by Wal-Mart to grab enough basic clothing to get them through the next few days. Neither of them had any idea how long they would be here, and she did not want to go out in public unless she had to. But she was not so sure, and her fear was so strong that she found herself instinctively backing away from the window. At her movement, Singer’s ears rose to attention, but there was no one else out there.

One night, Julie and Mike were talking on the couch in the living room while Richard was watching them from his vantage point near the dune and coming up with what he thought a “cruel plan”. When Julie let Singer out of the house, Richard gave Singer some poisonous food which had been prepared before. Julie felt confused because Singer did not back and Mike decided to go outside and find Singer. Julie was beginning to wonder where they were when she heard Mike calling her name. Even from a distance, she could hear the sound of panic in his voice. She began to
tremble as she ran to Singer. The third conflict happened at the yard. Julie forced Mike into action to help Singer. She did not know what had happened to him.

The following quotation:

(Data 11)
“Singer? What’s wrong, baby? Julie crooned as she stroked the fur on his neck.
“Mike?” she asked.
“I don’t know,” he mumbled. “I just found him like this…..”
“What’s wrong with him?” Julie cried. “Help him! C’mon boy, get up….. We’ve got to do something!” Julie screamed.
It was her anguished wail that finally forced Mike into action.
“I’m not supposed to leave you alone--”
“Just go!” Mike shouted. “And hurry!”
“But----”
“Just get going!” (Chapter 41: 463)

The eleventh psychology of Julie was emotion. It happened when she was afraid to see Singer’s condition after eating some food which was added some poison by Richard. She did not know who did it to him and she asked Mike to help him immediately.

This is the following quotation:

“Singer? What’s wrong, baby? Julie crooned as she stroked the fur on his neck.
“Mike?” she asked.
“I don’t know,” he mumbled. “I just found him like this…..”
“What’s wrong with him?” Julie cried. “Help him! C’mon boy, get up….. We’ve got to do something!” Julie screamed.
It was her anguished wail that finally forced Mike into action.
“I’m not supposed to leave you alone--”
“Just go!” Mike shouted. “And hurry!”
“But----”
“Just get going!” (Chapter 41: 463)

It ended up with the police officer found and emergency veterinarian to help Singer. The officer left Julie and Mike and rushed up the steps, across the porch and through the back door, racing for the kitchen. He tore open the drawer beneath the phone so hard that it nearly broke, and he grabbed the directory. Julie cries grew louder, more frantic, and the sound was terrible. Maybe he would get her another dog, after all this was behind them. Though he had never wanted a dog, he realized that he could do that for her. They could pick out a dog together, and she would forget all about Singer. Maybe they would make a special trip to the pound and get a dog who liked to fetch the way Singer did. Or they would look through the newspaper and find someone selling puppies and pick the one they both thought was best.

3.1.2 Internal Conflict and Psychological Aspect

An internal conflict is also sometimes called psychological conflict. Interpersonal conflict is struggle that takes place in the character’s mind. For example, a character may have to decide between right or wrong or between two solutions to a problem. For example in Julie Barenson’s story (as the main character), about her life as a widow and she hated everything about the word: how it sounded, what it implied, the way her mouth moved when she formed the word. She avoided it completely. If people asked how she was doing, she simply shrugged. But sometimes, just sometimes she had the urge to answer. The first conflict happened when she
wanted to answer the questions from the people who asked her condition after her husband passed away.

The following quotation:

(Data 12)

*You want to know what it was like to lose my husband? She wanted to ask. Here’s what it’s like.*

*Jim’s dead, and now that he’s gone, I feel like I’m dead too. Is that, Julie wondered, what people wanted to hear? Or did they want platitudes? I’ll be okay. It’s hard, but I’ll make through this. Thank you for asking.*

(prologue: xii)

The twelfth psychology of Julie was wants. After her husband passed away, she avoided to go outside or met her friends. She hated everything about Swansboro city. If the people asked her condition, she wanted to answer those questions. She was not in good condition right now.

This is the following quotation:

**She wanted to ask. Here’s what it’s like.**

*Jim’s dead, and now that he’s gone, I feel like I’m dead too. Is that, Julie wondered, what people wanted to hear? Or did they want platitudes? I’ll be okay. It’s hard, but I’ll make through this. Thank you for asking.*

(prologue: xii)

It was getting to be a problem, she decided. Singer did not want her to be alone, did he? No, of course not. It might take him a little while to get used to having someone else around, but he would understand eventually. Hell, in time, he would probably even be happy for her. But how, she wondered, was the best way to explain all this to him?
She halted for a moment, considering the question, before realizing the implications of what she was thinking. Julie limped to the bathroom to start getting ready for work, slipping off her pajamas as she went. Standing over the sink, she grimaced at her reflection. The second conflict happened when she would start her new life after being a widow.

The following quotation:

(Data 13)

*Look at me, she thought, I’m twenty-nine and falling apart at the seams here.* (Chapter 1:6)

The thirteenth psychology of Julie was emotion. It happened when she was sad with her own condition. She was still young but she had lost his husband. She wanted to move from the situation, but it was still hard. She talked to herself about her condition.

This is the following quotation:

*Look at me, she thought, I’m twenty-nine and falling apart at the seams here.* (Chapter 1:6)

In the years since Jim had died, Julie Barenson had somehow found a way to start living again. She had been dating with some men and she met her old friend as well. She liked that version of Mike a whole lot better anyway, she liked the way his eyes crinkled and when he smiled, and she adored his dimples. And she really, really liked the sound of his laugh. She knew Mike wanted to date her---aside from regarding him as her best friend and her husband’s best friend---were complicated. The third conflict came when Julie was confused about her feeling to Mike.
The following quotation:

(Data 14)

*Don't go there. Mike’s your friend, your best friend, and you don’t want to ruin things, do you?* (Chapter 2: 22)

The fourteenth psychology of Julie was emotion. She was confused about her feeling. It was complicated to decide because Mike was her husband’s best friend and it was impossible to make a relationship although she knew that Mike wanted to date her.

This is the following quotation:

*Don't go there. Mike’s your friend, your best friend, and you don’t want to ruin things, do you?* (Chapter 2: 22)

Julie did not know. Nor did she know why the prospect of seeing Mike tonight left her feeling more nervous than she had been yesterday. More nervous than she had felt about any of her other dates, for that matter. Spending time with Mike, she reflected, was not like the dates she had recently been on, including the past weekend with Richard. For a long moment neither of them spoke, and Julie suddenly heard the refrain she had lived with the last couple of years start up, as if a recording had been switched on. The fourth conflict came when she talked herself about Mike. She did not want to have a relationship with him, but she really liked him.

The following quotation:

(Data 15)

*A relationship with Mike? No way. Not a chance.* (Chapter 14: 151)
The fifteenth psychology of Julie was emotion. As same as the previous conflict, she was confused about her feeling. She talked to herself about Mike. She like him because he was kind and always helped her, but she did not want to have a relationship with him.

This is the following quotation:

*A relationship with Mike? No way. Not a chance.* (Chapter 14: 151)

Their eyes met and held for a moment before Mike glanced away. Julie felt herself exhale—she did not even realize she had been holding her breath—and despite herself, she found her eyes sweeping over Mike as he walked ahead of her to the door. For almost a minute, she stood on the porch, trying to make sense of her feelings. Mike, she thought again, *Mike.*

When Richard went out of Swansboro city for a couple of weeks, Julie started dating with Mike. On the first dating, Mike swung by Julie’s a little before seven, dressed in Dockers and a white linen shirt. They would have dinner at a restaurant where the location right on the beach. Tonight was different from the night he had come over fix her faucet. By the time the finished their dinner, they went to the beach for a walk. They left the beach a few minutes later when Julie started getting chilled and went home.

At home, knowing she would not be able to fall asleep, Julie began flipping through the pages of a catalog as she sat on the couch, replaying the evening. Singer rose quickly, bounding through the living room. He pocked his head out the curtains,
and she assumed that Mike had come back. When Julie stood in the doorway, Richard offered an open palm. It wasn’t easy for Julie. She hesitated before taking the flowers, wishing he had not brought them.

Richard wanted to meet her the next day, but she had already made plan with Mike. Suddenly Richard got jealous and asked a lot of questions to her. He continued to look at her for a long moment before finally glancing away. Julie forgave him and she did not mean for him to get hurt. When Richard did not respond, she took a step backward and began to close the door. Richard suddenly thrust his hand out, stopping her. Before she had time to process the fact that Richard had taken hold of the door, Singer had launched himself toward the hand and his jaws found its target. Richard fell to his knees, one arm extended as Singer shook his head from side to side. Julie could see the indentations of Singer’s teeth, though it did not look as if he had broken the skin.

A few minutes had passed, and Richard was sitting on Julie’s couch, starring at the ground, still fighting the tears. He rambled on for couple of hours, bouncing from subject to subject. Midnight came and went, when Julie went to the kitchen for a glass of water for herself, she noticed that Richard’s eyes had closed. She was not comfortable having him stay, but then again, he was already asleep, and if she woke him again, he might want to talk some more. Despite her willingness to listen if he needed her to, she was exhausted. She figured she could shout or nudge him awake, but considering the options, it seemed like more trouble than it was worth. At the fifth conflict, she was irritated because when she woke him up, he did not answer it.
The following quotation:

(Data 16)
“Richard,” she whispered. “You awake?”
Nothing.
“It’s only for tonight,” as if trying to convince herself she was doing the right thing. “It’s not like I’m changing my mind. It’s just than I’m tired, you know?” (Chapter 17: 187-188)

The sixteenth psychology of Julie was emotion. It happened when she was irritated with Richard. She did not want him to stay at her house, but it was impossible for him to drive. She tried to wake him up, but he did not answer. She spoke herself that she allowed him to stay but only for one night.

This is the following quotation:

“It’s only for tonight,” as if trying to convince herself she was doing the right thing. “It’s not like I’m changing my mind. It’s just than I’m tired, you know?” (Chapter 17: 187-188)

At the sixth conflict, she realized that Richard always followed her everywhere and he always came and try to meet Julie. Despite the brave act she was putting on, she was scared, even more scared than when she had been living on the streets. Julie thought about that, coming to the same conclusion she had shared with Emma.

The following quotation:

(Data 17)
What did he say on the first messages? Nothing.
Has he ever threatened you? No.
Have you ever seen him following you? No, except at the beach.
But you couldn’t be sure it was him. *He was too far away.* If the person was whispering on the last message, how do you know it was Richard? I can’t prove it, but I know it was him.

Long pause. Well, is there anything else? No. *Except that I’ve got a major case of the willies and I’d like to be able to take a shower without imagining Norman Bates on the other side of the curtain.* (Chapter 26:271-272).

The seventeenth psychology of Julie was emotion. She was scared because Richard followed her everywhere. She also told Emma that she had got some stranger calls. After she shared her problem, she got the conclusion. But she was sure if Richard always followed her everywhere.

This is the following quotation:

*What did he say on the first messages? Nothing.*
*Has he ever threatened you? No.*
*Have you ever seen him following you? No, except at the beach.*
*But you couldn’t be sure it was him. *He was too far away.* If the person was whispering on the last message, how do you know it was Richard? I can’t prove it, but I know it was him.*

(Chapter 26:271-272).

At the Clipper Bar, Julie took a seat at the bar alongside a few other men who had come earlier to watch a baseball game. Mike joined Julie. They made a point of not talking about what had happened, which was, she thought, a lot like talking about it, when it got right down to it. But Julie could see the anger in Mike’s eyes when he finally told her that he was needed on stage. Julie felt herself regaining a bit of control with that feeling came anger. More than anything, at the seventh conflict she wanted to give Richard a verbal lashing in public, the kind of high-volume tirade that included pointed forefingers being poked into his chest.
Just who do you think you are? She imagined herself screaming at him. Do you honestly think I’m going to put up with this crap for another minutes? (Poke) I’ve put up with too much in my life—I’ve survived too much in my life—to let you get the better of me. I will not, repeat, will not, let you ruin my life. (Poke) (Poke.) Do you think I’m some patsy? (Poke.) Some wimpy little thing who’s gonna sit on the couch and tremble, just waiting for you to make the next move? Hell no! (Poke) (Poke.) It’s time to get on with your life, Mar. Richard Franklin. The best man won, and so sorry, pal, but you weren’t him. As a matter of fact, you’ll never be him. (Chapter 26:273).

The eighteenth psychology of Julie was wants. It happened at the Clipper Bar. She really wanted to give Richard a verbal lashing. She wanted to scream while talking to him. She would not give any chance to ruin her life.

Just who do you think you are? She imagined herself screaming at him. Do you honestly think I’m going to put up with this crap for another minutes? (Poke) I’ve put up with too much in my life—I’ve survived too much in my life—to let you get the better of me. I will not, repeat, will not, let you ruin my life. (Poke) (Poke.) Do you think I’m some patsy? (Poke.) Some wimpy little thing who’s gonna sit on the couch and tremble, just waiting for you to make the next move? Hell no! (Poke) (Poke.) It’s time to get on with your life, Mar. Richard Franklin. The best man won, and so sorry, pal, but you weren’t him. As a matter of fact, you’ll never be him. (Chapter 26:273).

While she was envisioning her revenge, a group of young men wedged in next to her, ordering drinks for themselves and others in their group who couldn’t get close enough. Their order took a few minutes, and when they left, she glanced off to the side. In the dim light, Richard’s profile was shadowed. Without knowing where she found the guts to do what came next, Julie rose and started toward him. Richard
turned when she was close, his expression opening up if he were pleasantly surprised to see her. She wanted Richard to stop following her. She was very angry and spoke loudly to him.

The fury that had been building since the afternoon exploded. Richard was standing when Mike plowed into him, driving his head into Richard’s chest. Mike grabbed Richard by the collar and cocked his arm, and though Richard’s hands went up, he was off balance, which allowed Mike’s first punch to connect with his cheek. Mike hit him again, when he rolled over, blood was streaming from his mouth. The fight had lasted less than fifteen seconds. As soon as they let him go, Julie took his hand and led him out the door.

After the tumult of the past month, the next week of Julie’s life was startlingly quiet. She did not see Richard anywhere during the week or on the following weekend, Monday had been equally uneventful, and she kept her fingers crossed that today would be no different.
CHAPTER IV

CONCLUSION

Based on the foregoing analysis and discussion, the following points can be drawn as conclusion:

In *The Guardian* novel, there are two intrinsic elements that have been analyzed, they are conflicts and the psychological aspects of main character. The conflicts in the novel describes how the way of Julie Barenson as the main character walk on her life with all the problems she gets. The conflict of Julie could be categorized into two general types: external and internal conflict. For the external conflict, it is shown in this story that mostly the conflict occurred between man and man, Richard Franklin and Mike Harris. The main character represented by Julie Barenson is described as a very thoughtful character. That is why she gets a lot of wars between her mind and it is analyzed in the internal conflicts.

The analysis of psychological aspects of main character is divided into want, emotions, and feeling. The wants of the main character that described by the narrator of this story is when Julie wanted Richard to stop following her again. The emotion is when Julie was sad after getting conflict with Mike. The feeling is when he felt sorry to Richard because she could not go with him again.
BIBLIOGRAPHY


### APPENDICES

#### 3.3.1 External Conflict and Psychological Analysis (11)

<table>
<thead>
<tr>
<th>Data No</th>
<th>Conflict</th>
<th>Analysis</th>
<th>Page of the paper</th>
</tr>
</thead>
</table>
| Data 1  | “So, were you in?” he asked. “Earlier, I mean?”  

She felt her shoulders give a little. She didn’t want to do this now.  

“I was out with a friend,” she said.  

“A friend?”  

“You remember Mike? We grabbed a quick dinner.”  

“Oh, yeah. From the bar that night, right?” he said. “The guy who works at the garage?”  

“That’s the one.”  

“Oh,” he said. “Have fun?”  

“I haven’t seen a lot of him lately, so it was nice to be able to catch up.”  

“Good.” He glanced off to the side of the porch, then down at his feet, then at her again. “Can I come in? I was hoping we might be able to talk for a few minutes.”  

“I don’t know,” she hedged. “It’s kind of late. I was just getting ready | The conflict and psychological aspect between Julie and Richard.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Page 39            |
for bed.”

“Oh,” he said. “That’s fine. I understand. Can I see you tomorrow, then?” maybe we can have dinner.

“I’m sorry,” she said, “but I can’t. I already made plans.”

“With Mike again?”

She nodded

Richard absently scratched the side of his cheek, continuing to hold her gaze. “So that’s it then? For us, I mean?”

Her expression answered for her.

“Did I do something wrong?” he asked.

“No,” she protested, “it’s not that.”

“Then…..what is it?” Didn’t you have fun when we went out?

“Yes, I had fun.”

“Then what is it?”

Julie hesitated. “It’s not about you at all, really. It’s about Mike and me. We just seem….. Well, I don’t know how to explain it. What can I say?”

“Must have been an exciting few days while I was gone, huh?” he said.
“Look, I’m sorry……….”

“For what? For going behind my back as soon as I left? For using me to make Mike jealous?”

“What are you talking about?”

“You heard me.”

“I didn’t use you…….”

Richard ignored her, his tone becoming angrier. “No? Then why are you ending this when we’re still getting to know each other? And how did Mike suddenly get so interesting? I mean, I leave town for a few days, and the next thing I know, it’s over between us and Mike has taken my place. It sure as hell sounds to me like you planned this all along. You’re a jerk.”

His anger suddenly gave way to an expression of hurt. “This isn’t fair,” he said softly. “Please, I just want to talk for a minute, okay?” he pleaded.

“Look, I’m sorry, Richard. I should not have said what I did. And I did not mean for you to get hurt. Really.” She paused, making sure he was listening. “But it is late and we were both tired. I think I better head in before either of us says anything else. Okay?” (Chapter 17: 181-183)
“Hello, Julie,” Richard said. His tone was friendly, as if they spoke on the phone every day. “I wasn’t sure you’d be in yet, but I’m glad I caught you. I missed not being able to talk to you today.”

“Hi, Richard,” she said coolly.

“How are you?”

“I’m fine, thanks.”

Hearing her tone, he paused on the other end. “You’re probably wondering why I’m calling.”

“Kind of,” she said.

“Well, I was just wondering if you happened to come across a pair of sunglasses. I think I might have left them in the shop.”

“Yeah, they’re there. I left them on the desk. You can pick them up on Monday.”

“You’re not open on Saturdays?”

“No. Mabel doesn’t think that people should work weekends.”

“Oh.” He paused. “Well, I was heading out of town and it would be great if I could get them before I go. Would it be possible for you to unlock the door for me tonight? It won’t take but a few minutes of...
your time. Once I get them, I can be on my way.”

Julie held the phone to her ear without answering, thinking, You’ve got to be kidding. I know you left them on purpose just to have a reason to call.

“Julie? You there?”

“I think this has gone far enough, okay?” she said, no trace of sympathy or kindness in her tone. “I know what you’re doing, and I’ve tried to be nice to you, but I think it’s time to stop, okay?”

“What are you talking about? I just want my glasses.”

“Richard, I’m serious about this. I’m seeing someone else now. It’s over. You can pick up your glasses on Monday.”

“Julie…….wait-----”

Julie pushed the button to cut off the call. (Chapter 22: 244-245)

<table>
<thead>
<tr>
<th>Data 3</th>
<th>“You followed me here!”</th>
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<tbody>
<tr>
<td></td>
<td>“What?”</td>
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<tr>
<td></td>
<td>“You think you can just follow me around and I’m just going to take it?” Julie demanded, her voice rising.</td>
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<tr>
<td></td>
<td>“Julie……hold on. Hold on. I don’t</td>
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</table>

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know what you’re talking about.”

“You picked wrong the wrong girl to try to scare, and if you keep this up, I’ll call the police and get a restraining order. I’ll have you locked up. You think you can call my house and leave messages like you did—”

“I didn’t leave any messages-----”

“------and get away with it? Did you think I wouldn’t notice you watching me today?”

“This is the first time I’ve seen you. I was at the site all day.”

“I’m not going to put up with this!”

“Put up with what?”

“Just stop! I want you just stop!”

“Look----I don’t know what’s going on here, but maybe I should just leave-----”

“It’s over. Do you understand that!”

(Chapter 26: 275-276).

You ...... bastard, she thought. How did you know I’d be here? How did you know?

“Don’t you remember our dates?” Richard said. “Our time together was special. Why don’t you want to

The conflict and psychological aspect between Julie and
“admit that?”

“There’s nothing to admit.” She took another step away.

“Why are you acting this way? Mike’s not here now--- it’s just us.”

“If you make one move toward me or try to follow me, I’ll scream--- and this time, I won’t pull Singer off.”

“There’s no reason to be scared. You know I’d never hurt you. I love you.”

“What the hell are you talking about?” she finally said

“I love you,” he said again. “And we can start over now. We’ll go to the theater again---I know you liked that. Or if you don’t want to do that, we can go anywhere you want. It doesn’t matter. And we’ll just chalk up this infatuation with Mike as a mistake, okay? I forgive you.”

He gave a sly smile. “I’ll bet that you haven’t even told him that you let me spend the night at your house. How do you think he’d feel about that? Now c’mon, let’s go someplace quiet and get a bite to eat.”

“I’m not going anywhere with you,” she said.
“don’t be this way. Please. I’ll make you happy, Jessica.”

“You…….are……..insane,” she sputtered.

“You shouldn’t say that,” Richard said. “You shouldn’t say things you don’t mean.” (Chapter 29: 315-318)

Data 5

“You…………..,” was all she could manage to say.

“I’m sorry about Singer,” he said. “I know how much you cared for him.”

“Where’s Mike?” she demanded.

“That’s over now,” he said.

“What did you do!?” she screamed, unable to control herself. “Where is he?”

“I didn’t have a choice, Julie. You know that. He was controlling you, and I couldn’t let that continue. But you save now. I’ll take care of you. He didn’t love you, Julie. Not the way I do.” (Chapter 42: 479-480)

Data 6

“You really are prize,” he said. “I’ve known it from the moment we met”.

Julie flailed in his grasp and felt his fingers dig into her arm. She struggled harder.

The conflict and psychological aspect between Julie and Richard

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The conflict and psychological aspect between Julie and Richard

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“Don’t be this way, Julie,” he said. “Can’t you see this was always how it was going to turn out?”

“Let me go!” she screamed.

Richard tighten his grip, making her wince. “We should probably be going,” he suggested calmly.

“I’m not going anywhere with you”

She jerked again, finally breaking free from his grasp, but as she moved away from him, she felt him push her from behind, sending her to the ground again.

“You okay?” he asked. “I’m sorry I had to do that, but we need to talk”

As soon as he began moving toward her, Julie got to her feet and tried to run, but Richard suddenly reached for her hair and jerked it hard.

“Why are you making this so hard?” he asked. (Chapter 42: 482-483)
“Don’t say that”

“I hate you!” she screamed again.

“I’m serious,” he said. “I know you’re upset, but I don’t want to hurt you, Jessica.”

“I’m not Jessica!” she screamed.

“What did you say?”

“I’m not Jessica!” she screamed again.

Richard’s free hand went behind his back; a moment later, he saw the gun. (Chapter 42: 484-485).

<table>
<thead>
<tr>
<th>Data 8</th>
<th>“I love you,” he repeated. “I’ve always loved you. But you’re not giving me a chance to show you.” He pulled her by the hair, moving her closer to his mouth.</th>
<th>The conflict and psychological aspect between Julie and Richard</th>
<th>Page 53</th>
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<tbody>
<tr>
<td></td>
<td>“Say it. Say you love me.”</td>
<td></td>
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<td></td>
<td>“Say it!” he screamed, and Julie flinched at the fury in his tone. “I gave you a chance, and I even forgave you for what you’ve done to me! For what you forced me to do. Now say it”</td>
<td></td>
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<tr>
<td></td>
<td>“I love you,” she whimpered, on the verge of tears.</td>
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<td></td>
<td>“Say it so I can hear it. Like you mean it.”</td>
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</table>
Beginning to cry. “I love you.”

“Again.”

Crying harder “I love you.”

“Say you want to come with me.”

“I want to come with you.”

“Because you love me.”

“Because I love you.” (Chapter 42: 486-487)

That was the night of our first date, wasn’t it? It was also, he remembered, the night he’d first tried to kiss her but she hadn’t let him.”

Julie nodded. “Nice timing, huh?”

It wasn’t the time for jokes, and she regretted it immediately. She took a step forward. “I didn’t know he was going to stop by. I was just thinking of heading to bed when he came to the door.”

“And what? You just let him it?”

“It wasn’t like that. We had an argument because I told him I didn’t want to see him anymore. It got kind of heated, and then Singer…..”

She paused. She didn’t want to go into this at all, because it seemed
so pointless.

“Singer what?”

Julie crossed her arms and shrugged. “Singer bit him. When I tried to close the door, he stopped it with his hand and Singer went after him.”

Mike stared at her. “And you didn’t think any of this was important enough to tell me? Even after everything that’s happened?”

“That’s just it,” she pleaded. “It wasn’t important. I told him I didn’t want to see him and he got upset.”

Mike crossed his arm. “So let me get this straight,” he said. “He comes to the door, you have a fight, Singer goes after him, and then you invite him to spend the night. Correct me if I’m wrong, but your story doesn’t seem to make a lot of sense.”

“Don’t be like this, Mike. Please….”

“Be like what? Someone who’s a little upset that you lied to me?”

“I didn’t lie to you”

“No? What do you call it?”

“I didn’t tell you because it didn’t matter. It meant nothing, and
nothing happened. It’s not like all this is happening because of that night.”

“How do you know? Maybe that’s what set him off in this direction.”

“But I didn’t do anything but listen to him!”

Mike said nothing, and Julie saw the accusation in his eyes.

“You don’t believe me?” she asked. “What? Do you think I slept with him?”

“I don’t know what to think anymore.”

She suddenly knew that this, too, was part of Richard’s plan.

“Is that what you think of me, Mike? That I’d sleep with a man I barely know on the same day I told him I didn’t want to see him anymore? After I’d told you that I didn’t even like the guy? After all the years you’ve known me, do you really believe I’d do something like that?”

Mike stared at Julie. “I don’t know.”

The words stung, and Julie felt her eyes tear. “I didn’t sleep with him.”

“Maybe not,” Mike finally said. He reached for the door. “But it still hurts to think you didn’t trust me
with this. Especially after all this stuff started happening.”

“I do trust you. But I didn’t want to hurt you.”

“You just did, Julie,” he said. “You just did.” (Chapter 32: 355-358)

“It’s my fault,” Julie said. “I should have warned her to stay away from him after she cut his hair. I could see she was attractive to him.”

“It’s not your fault,” Mike protested. “You couldn’t have done anything to stop this. If it wasn’t her, it would have been someone else.

*Like me*

Mike moved closer to her. “She’s going to be okay,”

Julie shook her head. “You don’t know that, Mike. You can’t *promise* something like that.”

She sounded more impatient that she intended, and Mike turned away. No, he thought, I can’t.

“I just don’t understand it,” Julie said. “Why here? Why did he have to come here, of all places? And why her? She didn’t do anything to him.” (Chapter 34: 378)
“Singer? What’s wrong, baby? Julie crooned as she stroked the fur on his neck.

“Mike?” she asked.

“I don’t know,” he mumbled. “I just found him like this…..”

“What’s wrong with him?” Julie cried. “Help him! C’mon boy, get up….. We’ve got to do something!” Julie screamed.

It was her anguished wail that finally forced Mike into action.

“I’m not supposed to leave you alone--”

“Just go!” Mike shouted. “And hurry!”

“But----”

“Just get going!” (Chapter 41: 463)

3.3.2 Internal Conflict and Psychological Analysis (7)

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**Data 13**  
*Jim’s dead, and now that he’s gone, I feel like I’m dead too. Is that, Julie wondered, what people wanted to hear? Or did they want platitudes? I’ll be okay. It’s hard, but I’ll make through this. Thank you for asking.*  
(prologue: xii)

**Data 13**  
*Look at me, she thought, I’m twenty-nine and falling apart at the seams here.* (Chapter 1:6)

**Data 14**  
*Don’t go there. Mike’s your friend, your best friend, and you don’t want to ruin things, do you?* (Chapter 2: 22)

**Data 15**  
*A relationship with Mike? No way. Not a chance.* (Chapter 14: 151)

**Data 16**  
“Richard,” she whispered. “You awake?”  
Nothing.  
“It’s only for tonight,” as if trying to convince herself she was doing the right thing. “It’s not like I’m changing my mind. It’s just than I’m tired, you..."
**Data 17**

| What did he say on the first messages? *Nothing.* |
| Has he ever threatened you? *No.* |
| Have you ever seen him following you? *No, except at the beach.* |
| But you couldn’t be sure it was him. *He was too far away.* If the person was whispering on the last message, how do you know it was Richard? I can’t prove it, but I know it was him. |
| Long pause. Well, is there anything else? *No. Except that I’ve got a major case of the willies and I’d like to be able to take a shower without imagining Norman Bates on the other side of the curtain.* (Chapter 26:271-272). |

**Data 18**

| *Just who do you think you are? She imagined herself screaming at him. Do you honestly think I’m going to put up with this crap for another minutes? (Poke)* |
| *I’ve put up with too much in my life— I’ve survived too much in my life—to let you get the better of me. I will not, repeat, will not, let you ruin my life.* (Poke) (Poke.) *Do you* |

**Internal conflict and psychological aspect of Julie**

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**Page 69**
think I’m some patsy? (Poke.) Some wimpy little thing who’s gonna sit on the couch and tremble, just waiting for you to make the next move? Hell no! (Poke) (Poke.) It’s time to get on with your life, Mr. Richard Franklin. The best man won, and so sorry, pal, but you weren’t him. As a matter of fact, you’ll never be him. (Chapter 26:273).