

CAUSES OF INTERNAL CONFLICT IN FRANK HERBERT'S NOVEL *DUNE*

Nanda Aulia Alfarisi, M. Manugeran, Purwarno Purwarno

Department of English Literature, Faculty of Literature
Universitas Islam Sumatera Utara, Medan, Indonesia
E-mail: nandaalfarisi96@gmail.com

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Abstract

This research is aimed to analyse internal conflicts as well as the major causes of those conflicts. In order to analyse the two types of conflict proposed by Robert Stanton as well as other theories or concepts related to the study and identification of conflict, such as Lewis Coser and William Kenney, the researchers employ a psychology of literature approach since the core analysis of this study is through the psychology of the character and is supported by behaviourism perspective because it deals with the behavioural phenomena. The boundaries for choosing the causes of conflicts are set by Hoffman where he states that the two major causes of conflicts are conflicting perception and conflicting needs. Frank Herbert's novel *Dune* serves as the primary source of information for this qualitative descriptive study, while other books and related publications serve as secondary sources following Creswell's data collection and analysis methodology. The results of the analysis show that internal conflicts experienced by Paul Atrides are often caused by conflicting perception and conflicting needs, since those conflicts caused by conflicting perceptions and needs are almost always on the intersections which Paul needs to choose for the story to progress.

Keywords: behaviorism; conflict; internal conflict; psychology of literature

1. Introduction

Conflict in literature refers to the different drives of the characters or forces involved. Conflict may be internal or external—that is, it may occur within a character's mind or between a character and exterior forces, (or point(s) of view). In a story, when a character experiences conflict, they have a different approach to respond to it because they have diverse backgrounds or experiences on dealing with these kinds of things. Therefore, to find out the personality of each character, it will be easier to know when the characters face a conflict, we will see how they describe the mood and the next action to be taken. This research focuses on the novel *Dune* written by Frank Herbert in 1965. *Dune* (1965) is a literary piece of science fiction that tells the story of humanity thousands of years into the future. In the novel, humanity becomes so advanced that it spreads across the known universe. With the spread of humans, noble houses are formed, with each governing a planetary system. Frank Herbert's novel *Dune* is chosen

as the primary data because of his infatuation toward the novel as well as his interest to discuss the conflicts presented in the novel.

2. Literature Review

Since a novel is the primary concern of this study, a concept of the novel itself is to be clarified in this section. Nurgiantoro in Aisyah, Purwarno, and Manugeran (2020) explains that the word novel is derived from the word *novella*, which means a short writing in Italian. Novels are made-up narratives designed to provide a sense of escapism to the readers by the interesting nature of the events happening in the narratives, and of the characters taking parts in the action.

The fundamental tenet of literary psychology is that humans are made up of physical and psychical components (psyche). The human psyche is the subject of psychology. It is possible to explain human behavior patterns and the psychology of people. Psychology of literature is the study of observable patterns in human behavior through the lens of psychology. According to Suhendi (2019), literary psychology is a study of literature that views work as a manifestation of psychological structure. Literary works which are psychological phenomena displaying psychological elements through their characters. Through understanding the characters, the community can understand changes, contradictions, and other deviations that occur in society, especially those related to the soul.

Psychology of literature demonstrates how people act in response to their issues and surroundings. The psychology of literature can be divided into three categories: that of the author, that of the characters, and that of the reader. The author's personality and experiences have an impact on their writing, and this is covered under the author's psychology. On the other side, character psychology focuses on the psychological patterns and norms found in literary works. Additionally, reader psychology researches how books affect their audience members. According to Freud, the artist is first a man who flees reality because he cannot accept the demand for the surrender of instinctual gratification as it is initially made, and who then gives full expression to his sensual and ambitious desires in phantasy-life (Wellek in Harahap, Manugeran, Purwarno, 2020). The artistic significance of psychological truth is in art. Like every other form of knowledge contained in literature, such as astronomical, historical, or nautical truths, characters would constitute "matter" or "content." The psychology of reading occurs when we consider art as a tool for both duplicating life and influencing it.

According to Freud, a piece of literature is the author's unconscious idea expressed externally. We can use behaviorism as a lens since it seeks to understand how the characters' behaviors reflect their psychology since the data only partially reveals the characters' mental states. But as a philosophy of action, it addresses issues that are important to us, such as why we act in certain ways and what we ought to and ought not to do. Because previous views of action have been based on invalid assumptions, behaviorism presents an alternative perspective that frequently conflicts with them. The most well-known post-Watsonian behaviorist is B. F. Skinner. His theories on how to establish a science of behavior stood in stark contrast to those of the majority of other behaviorists. Skinner concentrated on, as opposed to the others, natural-science techniques like measurement and experimental control. Arguments for Skinner's stimulus-response theory may be summed up as cause-and-effect relationships for particular behaviours. Certain behaviours are valued in disagreements to help resolve those conflicts. As an illustration, we may classify behaviour into two categories: active

behaviour and passive behaviour. "Active conflict resolution strategies, including all-out war and revolution, are frequently viewed as the final choice. On the other side, it is typically recommended to begin handling continuing issues with passive behaviour like bargaining, mediation, and similar strategies (Skinner in Baum, 2017).

Pruitt in Bekelcha (2019) states that it is from down of human history that communities have been competing for resource controls and dominance. These competitions inevitably led individuals as well as social, political, economic and religious groups to conflict. The bureaucracy must work toward an ever-widening extension of the domain of predictability and calculability of results, and conflicts requiring a "trial via fight" are undesired because of their unexpected outcomes (Coser in Hurriyati, 2018).

Conflict is defined as "the opposition presented to the main character (or protagonist) of a narrative by another character (or antagonist) due to an event, situation, fate, or some aspect of the protagonist's own personality or nature. The conflict is introduced by means of a complication that sets in motion the rising actions, which typically lead to a climax and eventual resolution" (Stanton in Mulawarman, 2021). Coser in Hurriyati (2018) also explores several advantageous purposes that antagonism in conflict can serve in his book. He explained that Simmel goes on to say that this expression upholds bonds in the face of stress and so prevents group breakup. Conflict "clears the air" and permits the unrestricted behavioural expression of antagonistic attitudes. According to what is known as a "safety-valve hypothesis" of conflict, hostilities are channelled through conflict in order to preserve the connections between adversaries. The distinction between "realistic" conflict and "unrealistic" conflict is then covered by Coser in Hurriyati (2018). "Realistic" conflicts are those that result from the pursuit of a goal after specified needs have been met. On the other side, unrealistic disputes come about when one of the antagonists has to let off steam.

According to the research, some experts and theorists categorize conflict into several forms based on how they perceive it as a literary technique and how it affects the protagonist and other characters. There are two types of conflict, internal conflict and external conflict, according to Stanton in Mulawarman (2021). External conflict is a dispute between at least two people or a character and his surroundings, whereas internal conflict is a struggle between two wants that exist within a character. In literature, conflict refers to the conflicting motivations of the characters or forces at play. Conflict can be either internal or external, i.e., it can happen inside a character's head or between a character and outside forces (or point(s) of view).

One of the many conflict types is internal conflict. According to Coser in Nasution (2020), internal conflict within the larger social system—such as that between various groups within a nation—produces rules and norms. Man versus himself is the kind of conflict that arises within a character in a novel is known as internal conflict in literature. The character may be battling their emotions, a difficult option, or a moral choice. Man against self is a common term for this kind of conflict because the protagonist is at odds with oneself. A character will experience internal conflict as their desires and emotions clash. The formation of complex characters and the advancement of the plot in books both depend on internal tensions. Internal conflicts are the fights a character has with themselves as they strive to improve. Conflict of this kind promotes personal development. Internal strife is frequently sentimental and private. Characters frequently have to make a difficult decision. Beside internal conflict, there is external conflict. According to Castle in Dewi, et.al (2021), external conflict occurs when

characters are involved in the world's woes, such issues as community, nature, government and other characters are all examples of external conflict.

Hoffman, et. al (2012) states that conflict is the perception that there is some reason not to enact the desire and thus serves to distinguish unproblematic desires from problematic desires (i.e., temptations). With regards to unproblematic solicitation, people would typically seek to behave unless they are prevented from doing so by outside factors, such as lack of opportunity. However, there are occasions when they conflict with other norms and aims, such as when someone wants to take a drink while fasting or eating during class. We assume that the discovery of a conflict is a crucial triggering mechanism for the third stage of the framework, a person's active attempts at resisting desire, in line with cybernetic and neurological models of self-regulation.

Based on Hoffman's definition of conflict, the two most common causes of conflicts are conflicting perception and conflicting needs. Difference in perception means that people can have different perspectives in the same way that two or more people can have divergent ways of thinking or behaving. They could have radically different perspectives on the same event. When one party is perceived as being more important to the group than the rest, it can also lead to resentment and conflict, whereas conflicting needs means that conflicts can arise whenever people vie for limited resources, notoriety, and power.

3. Research Method

Cresswell (2014) defines research design research design are plans and the procedures for research that span decisions from broad assumptions to detail methods of data collection and analysis. This study uses a qualitative research methodology and a narrative approach. Exploring and comprehending the meaning of individuals or groups that explain a social or human situation is possible through qualitative research. Emerging questions and processes are part of the research process, which also includes data collection in the participant's environment, inductive data analysis that progresses from specifics to broad themes, and data interpretation. The final report's writing structure is flexible.

4. Discussion

4.1 Internal Conflict

“A sense of failure pervaded him, and he saw through it that Feyd-Rautha Harkonnen had slipped out of the torn uniform, stripped down to a fighting girdle with a mail core.

This is the climax, Paul thought. From here, the future will open, the clouds part onto a kind of glory. And if I die here, they'll say I sacrificed myself that my spirit might lead them. And if I live, they'll say nothing can oppose Muad'Dib” (Herbert, 1965: 521).

In the quotation above we can see Paul Atreides is feeling that the sense of failure is imminent. He thinks the reason he cannot see this moment in his prophecy is because this moment is the moment he will be slain. As the leader of the Fremen, Paul thinks both possibilities lead to the same thing; the ultimate war against the Harkonnen. Paul is at last faced with Feyd-Rautha Harkonnen, the master assassin of House Harkonnen, the trusted nephew of the Baron himself. Paul has never had visions of what

Feyd-Rautha can and cannot do. He does not know the extent in which both he and Feyd-Rautha are willing to go in order to defeat each other. All he knew was that the Harkonnens love to romanticise their warriors.

The internal conflict being that Paul senses that he is bound to fail, which could mean that he will be defeated. As one can assume that the thought of failing can only bring fear, we can establish here that it is also what Paul is experiencing. As someone who prides himself for not fearing death, Paul does, in fact, fear for his people. He knows either way he will go down in history as the prophet of the Fremens, the Muad'Dib, but he is unsure of what will become of his people if he dies. And this thought itself that brings back the fear of death to Paul Atreides.

“It occurs to Paul then that he had seen his own dead body along countless reaches of the time web, but never once had he seen his moment of death.

Have I been denied a glimpse of this man because he is the one who kills me? Paul wondered.

The thought sent a pang of foreboding through him.” (Herbert, 1965: 511).

From the quotation above we can see the internal conflict Paul Atreides is experiencing because he knows for a fact that he will die in many possible branches of the future, yet he never saw in his prophetic dreams how he dies and who kills him. The sudden thought of fear of death is coursing through Paul that in this quotation, the prophecy will be completed. The internal conflict occurs because Paul knows every single next step must be carefully placed, every measure must be calculated, and every untied knot of infinite possibilities must be out into consideration before Paul can advance toward.

“*Anything could tip the future here*, he realised. Someone coughing in the troop of watchers, a distraction. A variation in a glowglobe’s brilliance, a deceptive shadow.

I’m afraid, Paul thought himself.

And he circled warily opposite Jamis, repeating to himself the Bene Gesserit litany against fear. “*Fear is the mind-killer...*” It was a cool bath washing over him, He felt muscles unite themselves, become poised and ready” (Herbert, 1965: 324).

In the quotation above we can see the internal conflict happening to Paul Atreides because he understands that anything can factor in to the future, a butterfly effect, that can either guide him or derail him from his journey to become Muad'Dib. The thoughts of uncertainty overflow Paul, he understands that anything can happen, even the worst possible outcome. Paul Atreides never killed anyone before, and the thought of having to kill Jamis to obey the custom renders him fearful.

Paul knows this is not the noble path, but killing Jamis is the only feasible way into the sietch Tabr to seek refuge and guidance. His internal conflict being that it was never his intention to kill, but if he does not do what is necessary, Paul won't be able to

seek help for him and his mother, Lady Jessica. Nevertheless, if Paul decides to try to kill Jamis, he does not know he will prevail because he knows nothing of Jamis. He does not know to what extent Jamis is willing to do to defend his honour and his sietch. He does not even know how good a fighter Jamis is. That is what scares Paul. For the first time in his life, he knows he might die. He can only recite his mother's teaching that fear is nothing but a distraction and it brings calmness through Paul.

4.2. Causes of Conflict

4.2.1 Conflicting Perception

"Paul felt Chani's hand on his arm, heard a faint dripping sound in the chill air, felt an utter stillness come over the Fremens in the cathedral presence of water.

I have seen this place in a dream, he thought.

The thought was both reassuring and frustrating. Somewhere ahead of him on this path, the fantastic hordes cut their glory path across the universe in his name. The green and black Atreides banner would become a symbol of terror. Wild legions would charge into battle screaming their war cry: 'Muad'Dib!'

It must not be, he thought. *I cannot let this happen.*" (Herbert, 1965: 341).

Paul, having the prophetic vision that made him Kwisatz Haderach, knows the path he is led to is the exact path that he needs to avoid. He feels the conflict internally because he knows that it is not the right path, but it will be incredibly difficult to ensure others about said prophecy. The conflict being that Paul is having different perception than other people, even his mother, that everything in the future that will happen is the exact opposite of what the future he wants.

The internal conflict in the quotation above fits the description of conflict caused by conflicting perception because Paul is the only one who can see the futures from each branch of infinite possibilities, and everyone on sietch Tabr only sees their current path as the righteous one because they welcome Paul, their supposed prophet, into their safe underground city.

4.2.2 Conflicting Needs

"I am the theatre of processes, he told himself. *I am a prey to the imperfect vision, to the race consciousness and its terrible purpose.*

Yet, he could not escape the fear that he had somehow overrun himself, lost his position in time, so that past and future and present mingled without distinction. It was a kind of visual fatigue and it came, he knew, from the constant necessity of holding the prescient future as a kind of memory that was in itself a thing intestinally of the past" (Herbert, 1965: 411).

In the quotation above we can see Paul Atreides is experiencing fear because he knows what he needs is not what people need of him, and it fears him. The conflicting needs being that Paul, the Fremen's future prophet, needs to understand the past to fully comprehend all the problems that happened before so he can evaluate them to try to carefully walk in the present on a correct path that can lead Paul and the Fremen to the preferred future, which in Paul's case is to be the leader of the Fremen and the voice of savior instead of the emblem of violence. On the other hand, the Fremen need Paul to lead a battle as soon as possible, without due process or due diligence, because they are under the blind perception that they will win nonetheless if Paul is on their side.

Paul needs to process everything and he needs to perfect his vision. More importantly, he needs to make sure that the war the Fremen is waging is to abolish the slavery and exploitation done by the Harkonnen and not to be the ones in charge of the exploitation themselves. Paul needs to evaluate all of that before he can even take the first step towards perfecting his ability as the Fremen's Muad'Dib.

5. Conclusion

After the internal conflicts in Frank Herbert's novel *Dune* have been analysed, conclusions can be drawn. Internal conflicts always arise when Paul Atreides is faced with choices that proceeds the story forward. Those internal conflicts come from Paul's thoughts and decision processes because of the external conflicts that relies on Paul to solve them. It can be concluded that the internal conflicts Paul is experiencing are caused by conflicting perceptions and conflicting needs. Paul is merely new-appointed Duke because his father was assassinated. He became the leader of the Fremen because of the prophecy known to the Fremen that someday a man who can see future will lead them to the massive war that frees themselves from the dictatorship of the Harkonnen, the Fremen call that man *Lisan Al Ghaib*, meaning 'the voice of the unknown'. He became Paul Muad'Dib because he needs new name when he is accepted to the Fremen sietch. He becomes Kwisatz Haderach after being exposed to the spice that enhances his ability to traverse past and future at will. He needs to understand and learn his new-found powers before identifying himself as a worthy leader and all those internal conflicts come from him wanting to take time so he won't make mistake and the Fremen wanting to be freed from the Harkonnen as soon as possible.

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