



## ***SOCIAL AND INTERNAL CONFLICT IN STEPHENIE MEYER'S NOVEL "BREAKING DAWN": ANTHROPOLOGY STUDY OF LITERATURE***

Konflik Internal dan Sosial dalam Novel "Breaking Dawn"

Karya Stephenie Meyer: Kajian Antropologi Sastra

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### **Abstract**

This research is about the analysis of social class, including internal and social conflicts in the novel *Breaking Dawn* by Stephenie Meyer. The objectives of this research are to know the kinds of conflicts and its most dominant one in the novel. The method used in this research is qualitative method by using anthropology of literature, whereas the data resource is the novel *Breaking Dawn* by Stephenie Meyer which was published in 2007, also some books were used to analyze and support this research. In collecting the data, the writer used note taking as the instrument to get the data. In this research, the researchers found that there are two kinds of conflict existed, i.e. social conflict and internal conflict, and the most dominant one occurs in the first eleven chapters of novel is the internal conflict.

**Keywords:** conflict, internal conflict, social conflict, novel

### **Abstrak**

Penelitian ini membahas analisis kelas sosial termasuk konflik internal dan sosial dalam novel *Breaking Dawn* karya Stephenie Meyer. Tujuan penelitian ini adalah untuk mengetahui jenis-jenis konflik dan jenis konflik yang paling dominan terdapat dalam novel *Breaking Dawn* karya Stephenie Meyer. Metode yang digunakan dalam penelitian ini adalah metode kualitatif dengan pendekatan antropologi sastra. Sumber data penelitian ini adalah novel *Breaking Dawn* karya Stephenie Meyer yang diterbitkan pada tahun 2007 serta beberapa buku yang digunakan untuk menganalisis dan mendukung penelitian ini. Dalam mengumpulkan data, penulis menggunakan note-taking sebagai instrumen untuk mendapatkan data. Dalam penelitian ini, peneliti menemukan bahwa ada dua jenis konflik yang ada dalam novel tersebut, yaitu konflik sosial dan konflik internal, sedangkan jenis konflik yang paling dominan terjadi pada sebelas bab pertama novel ini adalah konflik internal.

**Kata-kata Kunci:** konflik, konflik internal, konflik sosial, novel

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## INTRODUCTION

Literature is composition that tells a story, dramatizes a situation, expresses emotions, analyzes, and advocates ideas. It also helps people grow personally and intellectually. By studying literature, people are exposed to many kinds of reasons and a background which causes many happenings. Studying literature also makes readers aware of the problems of life because it provides an objective base for knowledge and understanding and shapes our goals and values by clarifying our own identities, both positively and negatively (Pillai, 2019).

According to Hase based on Rees' book about English Literature, literature is a writing which expresses and communicates thoughts, feelings and attitudes toward life. Literature in the widest sense is just about anything written (Hase, 2014). Literature, whether it is in the form of a novel, short story, poetry or play, always serves a real life values such as ambition, love, friendship, history, moral, knowledge, cultures, and imagination, including art and religion. According to Wellek and Warren, literature is a social institution; it means that literature is one part of community (Mayeda & Vijaykumar, 2016). Based on this opinion, we can conclude that literature can be same as like norm, value, and religion. Literature has many aspects that interesting to use in identifying a literary work or community. It can be like intrinsic and extrinsic aspects. Intrinsic is something inside of the literary work and extrinsic is something the out of literary work. In this opportunity, the researcher will use intrinsic aspect (Shen, 2016). One aspect of intrinsic is conflict, but in this opportunity the writer will take social conflict.

As long as we live in the world, we always faced conflicts, as human beings that have problems attempt to solve it. Conflicts are a contrast or contradiction with two people, or more that have different opinion and ideas. Sometimes conflicts appear when the people have different ideas with other. Generally, conflicts are divided into two parts, such as external and internal conflict. The external conflict is a struggle between a character and an outside force; character may face several types of outside force, like character with community or with nature. The internal conflict is a struggle that takes place in character's mind (Váña, 2020).

Character is a person presented in works of narrative or drama who convey their person qualities through dialogue and action, by which the reader as audience understands their thoughts, feelings, intentions and motives (Barnwell, 2015).

*Breaking Dawn* is the fourth and final novel in *The Twilight Saga* by American author, Stephenie Meyer. Divided into three parts, the first and third sections are written from Bella Swan's perspective and the second is written from the perspective of Jacob Black. The novel directly follows the events of the previous novel, *Eclipse*, as Bella and Edward Cullen get married, leaving behind a heartbroken Jacob. When Bella faces unexpected and life threatening situations, she willingly risks her human life and possible vampire immortality to undergo the ultimate transformation from a weak pawn to the strong queen with unique powers to fight the final battle to save all those she loves.

In addition, there are also several previous studies that are relevant to this research. First, research from Ahmad Ramadhan, Sahlan, and La Ode Sahidin (2022) on *Social Conflict in the Novel When It Rains Crying by Eka Aryani*. This study concludes that there are four patterns of conflict arising throughout the storyline, namely the conflict emergence stage, the conflict escalation stage, the climax stage, and the settlement stage. Meanwhile, the social conflicts that occur in the novel include conflicts between individuals and conflicts between groups. This research uses a qualitative method with a more specific structural approach to explore the aspects of content analysis in the story. The similarity of this research is on the aspect of social conflict that is traced in the novel. Meanwhile, the difference is the approach used. Research from Ramadhan, Sahlan, and Sahidin used a structural approach, whereas this study used an anthropological review of literature.

Second, the results of research from Cahya Istiqamah and Edi Sutardi (2022) which discuss *Internal Conflict in Harie Insani Putra's Novel Ladang Api* and concludes that the forms of internal conflict in the novel consist of grudges, fear, sadness, disappointment, and pain. The research method used is descriptive-qualitative with a sociological approach. It has significant differences with this study in the aspects of the approach used. Meanwhile, the similarity is the concept of internal conflict used.

Third, research from Nanda Roviko Ariviyani (2020) regarding *Representation and Resistance of Caste in Balinese Society in the Novel Tarian Bumi by Oka Rusmini: A Study of Literary Anthropology*. The results conclude that the representation of Balinese culture in the novel, especially in the customary rules that govern all the behavior and life processes of the people, gives rise to rejection and opposition to these customary rules. Meanwhile, the concept of resistance carried out by Telaga is a representation of Balinese customary rules which require a person to choose a life partner from an equal caste. Ariviyani's research uses a literary anthropology approach which is also used in this study. However, the difference lies in the theoretical concept to analyze.

Based on the description of the background and review of the previous researches, the authors of this study are interested in conducting further research based on a review of the three previous studies. Aspects that have never been studied before, namely internal conflict and social conflict which are reviewed using a literary anthropological approach to novels, especially in *Breaking Dawn* by Stephenie Meyer, which according to the author's initial investigation, there are several conflicts that occur and cannot be separated from the influence of the culture of society as told in novel. Therefore, this study focuses more on analyzing and identifying internal conflicts and social conflicts in the novel by using a literary anthropological approach that emphasizes cultural aspects.

## **THEORITICAL BACKGROUND**

### **The Concept of Conflict**

Conflict is one of elements that build a literary work. On the other words, in literature, conflict is the central issue and makes the story move. Short stories have one conflict while novels have many (Syafitri, 2018). According to the researcher's reading on some articles, generally there are two types of conflict in literature, they are internal conflict, or also called man versus self-conflict, and external conflict which includes man versus man, man versus nature, man versus society and man versus fate. The way conflict is used and how the conflicts are resolved are all determined by the type of story being told (Mantilla, 2020).

Furthermore, the essence of fiction, it creates plot. The conflicts we encounter can usually be identified as one of four kinds. According to Grace Fleming, every story line involves some kind of conflict. It is a struggle between two forces, but these forces can be either internal (feelings) or external (physical) (David, 2014). External conflict can exist between two characters, like the conflict that exists between a controlling father and youthful, mischievous son or the tension that occurs between a virtuous woman and a rogue of a man (and we know what can happen there) (Cingranelli et al., 2019). External conflict can also be the conflict that occurs when a human encounters a physical challenge, like when a family is lost in a snowstorm.

According to Jones, there are three kinds of conflict, such as the physical or elemental conflict, social conflict, and internal or psychological conflict (Harff & Gurr, 2018).

#### **a. Physical or Elemental Conflict**

Physical conflict is a part of external conflict. Here we usually find in a conflict with nature (Forsberg & Olsson, 2016). Man versus nature conflicts occur when a character or characters

find themselves at odds with forces of nature. For instance, in such a story, we may go through the struggles of a man climbing a mountain, a woman fighting to survive in a cyclone, or a man fighting an army of ants on his plantation.

#### b. Social Conflict

According to Jones (in Zmora, 2014)), in social conflict, the struggle is of one person against another. For example, two men seeking to marry the same women, two men competing for a job, a detective pitted against criminal, or a child in conflict with his parents. Social conflict can also be called man versus man conflict in this type of conflict, the central character clashes with another person. It doesn't always have to be a person. They could be animals for instance.

#### c. Internal or Psychological Conflict

Internal conflict is that which exists inside the character. It struggles with morality, fate, desire and belief, to name a few. This form of conflict is central to the character, or characters must be resolved by the character alone. Every good character suffers from weight of internal conflict; it lends them an air of complex believability (Bell, 2013).

### **Anthropology of Literature**

Anthropology, in a general sense, can be interpreted as a discipline in social science that focuses on human and cultural aspects (Naililhaq, 2020). Although anthropology in the realm of social sciences is still relatively new and is often categorized as the younger sibling of sociology, so far many studies of anthropology have been carried out by researchers, especially sub-disciplines of anthropology, such as law anthropology, economic anthropology, educational anthropology, literary anthropology, and so on (Ramadhanty, Effendy, & Hetilaniar, 2022).

Literary anthropology itself in literary studies is included in the model of extrinsic analysis which so far has only been occupied by literary psychology and literary sociology (Yati & Nuzulia, 2021). Although in its journey as an approach in literary studies it has not been popular when compared to the psychology of literature and sociology of literature. I Nyoman Kutha Ratna mentions literary anthropology as the last link in extrinsic analysis that combines cultural and human aspects in literary works, which have so far been a distinct shortcoming of both literary psychology and literary sociology (Ratna, 2019).

The issue of literary anthropology first appeared at the congress of *Folklore and Literary Anthropology* which took place in Calcutta (1978), initiated by Kahyani University and the Indian Museum (Hutabarat, Rafli, & Rohman, 2019). Nevertheless, Poyatos admits that as a literary anthropological term it was first put forward in his writings which were published in *Semiotica* (1977) (Suryani & Rahmawati, 2020). From this statement, it appears that in his writings, Poyatos has introduced methodological and epistemological strategies that can be applied in summarizing the anthropological meaning of literary works.

Definitively, literary anthropology is defined as the study of literary works with human relevance (Febrianto, 2019). By looking at the division of anthropology into two types, namely physical anthropology and cultural anthropology, then literary anthropology is discussed in relation to cultural anthropology, with works produced by humans, such as language, religion, myth, history, law, customs, and works of art, especially literary works.

In this research, literary anthropology is used as an approach to see the dynamics of conflict in the novel. As an approach, literary anthropology which originates from two fields, namely anthropology and literature, focuses on human attitudes and behavior as seen through

literary and cultural facts. This approach believes that literature is a reflection of culture (Nur, 2021). A literary work is not born with a cultural vacuum.

Furthermore, Endraswara (in Romadi, Suyitno, & Suryanto (2019)) explains the closeness between anthropology and literature through several points, namely (1) between anthropology and literature both pay attention to human aspects with all their behavior, (2) humans are cultured beings, possessing a creative, critical sense to change their lives, (3) anthropology and literature are not allergic to imaginative phenomena of human life which are often more beautiful than their original color, (4) there are many oral discourses and oral literature that have attracted the interest of anthropologists and literary experts, and (5) there are many interdisciplines that surround the field of literature and culture to challenge the emergence of literary anthropology.

Based on these five points, one can observe the closeness between anthropology and literature. In this case, anthropology has an important role to be used as an approach to researching literary works which often give rise to images of culture, and culture itself is the scope of anthropology.

Meanwhile, Poyatos (in Herlangga, Ristiawati, & Meilani (2021)) defines literary anthropology as a science that studies literature based on intercultural research, and also explains the development of literary anthropological research into three parts, namely, first, research on the culture of writers called author anthropology, examines the anthropological side by interviewing and observing the cultural life of authors. Secondly, research on literary text that examines literary reflection as a reflection of culture. Third is the research on reader anthropology which receptively has an important contribution to the meaning of literature.

Based on this description, the statement about literary reflection as a reflection of culture becomes the basic research framework in exploring the internal conflicts and social conflicts that occur in the novel *Breaking Dawn* by Stephenie Meyer. Literary anthropology in this research is an approach to analyze the characters of the story dealing with society and cultural approach.

## RESEARCH METHOD

The researcher in this research uses descriptive qualitative method. This method is chosen because the data presented in the form of description of words. Nazir states that the descriptive method is a method in the study of a group of people, an object, a condition or a system of thought or an event in the present (Pardi et al., 2020). The objective of descriptive method is to create a descriptive picture or painting systematically, actual and accurate about the data, facts, and the relationship between the phenomena investigated. Moleong explains that one of the characteristics of qualitative descriptive study is descriptive (Krypton, 2018). The data collected in the form of words rather than numbers. Thus, qualitative research is a research that describes written data, reveal problems, circumstances, and facts.

In this research, there are three main steps taken in analyzing the data that has been collected by using note-taking. First, data reduction, this step is in the form of carrying out a special classification of data that focuses on research problems and topics after reading novel *Breaking Dawn*. Second is the display and presentation of the data after carrying out the classification. Third, verification and drawing conclusions, the verification technique used is data that has been transcribed and then double-checked with each data by reading again the transcription and to draw conclusions, the step taken is to integrate all data based on the formulation of the problem in the research (Nur & Utami, 2022).

## DISCUSSION

### Internal Conflict

Internal conflict in this research is mostly related to the conflict which exists inside the character. It is that which exists inside the character, struggles with morality, fate, desire and belief, to name a few (Ariyani, 2018).

*As I sat waiting for one of the three traffic lights in town to turn green, I peeked to the right—in her minivan, Mrs. Weber had turned her whole torso in my direction. Her eyes bored into mine, and I flinched back, wondering why she didn't drop her gaze or look ashamed. It was still considered rude to stare at people, wasn't it? Didn't that apply to me anymore?*

*Then I remembered that these windows were so darkly tinted that she probably had no idea if it was even me in here, let alone that I'd caught her looking. I tried to take some comfort in the fact that she wasn't really staring at me, just the car. (Meyer, 2007: P.6)*

The representation of internal conflict is when the werewolves know that Bella is pregnant and being hurt and ill, they decide to kill Bella and her child. Leah is one of a member of the group says that they help Bella to shorten the process of her death by killing her. Jacob who knows this fact does not allow his group to do that. And that condition leads the tension between him and Leah.

*Or maybe, just maybe, a small voice whispered in my head, it's not a joke, silly. Maybe he's really that worried about you. This wouldn't be the first time he's gone a little overboard trying to protect you.*

*I sighed.*

*I hadn't seen the "after" car yet. It was hidden under a sheet in the deepest corner of the Cullens' garage. I knew most people would have peeked by now, but I really didn't want to know. (Meyer, 2007: P.9)*

The extract above shows how Bella's struggle to fight herself. She is in dilemma when she decides to engage to Edward and afraid of people's opinion about her decision to marry in a younger age.

*I was aware that most of my fears were stupid—I just had to get over myself. Attention was an inevitable part of life. I couldn't always blend in with the scenery. However, I did have a few specific worries that were completely valid.*

*First there was the wedding dress's train. Alice clearly had let her artistic sense overpower practicalities on that one. Maneuvering the Cullens' staircase in heels and a train sounded impossible. I should have practiced.*

*Then there was the guest list. (Meyer, 2007: P.24)*

According to Jones, in internal conflict we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do (Kleiman & Enisman, 2018). The extract above shows Bella's thinking about the reason why Edward gives her a car. She actually confuses herself with such kinds of unimportant things.

*Then I was faced with a dilemma I hadn't considered. What was I supposed to put on? Not a swimsuit, obviously. But it seemed silly to put my clothes back on, too. I didn't even want to think about the things Alice had packed for me. (Meyer, 2007: P. 57)*

It related to the time when the day of Edward and Bella's marriage comes; she again confuses herself by thinking of her wedding dress' train and the guest list. This shows that Bella has a conflict within herself. It is in line with Jones' opinion that in internal conflict we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do.

*My first instinct, the product of a lifetime of insecurities, was to wonder what I had done wrong. I thought through everything that had happened, but I couldn't find any sour note in the memory. It had all been simpler than I'd expected; we'd fit together like corresponding pieces, made to match up. This had given me a secret satisfaction—we were compatible physically, as well as all the other ways. Fire and ice, somehow existing together without destroying each other. More proof that I belonged with him. (Meyer, 2007: P.59)*

Bella and Edward are on their honeymoon; she is confused to choose what kind of clothes she should wear. She feels silly to put her clothes she used from the airport and she also does not want to wear the things had Alice has packed for her. According to Jones (1996, 31, in Zmora (2014)), in internal conflict we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do. From the extract above, it can be seen Bella's dilemma in making decision.

*The shock wore off slowly, leaving nothing in its absence. Emptiness. My mind was blank. I couldn't think of what to say. How could I explain it to him in the right way? How could I make him as happy as I was—or as I had been, a moment ago? (Meyer, 2007: P.61)*

According to Jones, in internal conflict we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do. Based on the extract presented above, it can be stated that the character is having a conflict against him.

*“Bella, he almost moaned. “Don't.  
“No. You don't, Edward.  
He moved his arm; his gold eyes watched me warily.  
“Don't ruin this, I told him.” I. Am. Happy.  
“I've already ruined this, he whispered.  
“Cut it out, I snapped.  
I heard his teeth grind together.  
“Ugh! I groaned. “Why can't you just read my mind already? It's so inconvenient to be a mental mute!” (Meyer, 2007: P.61—62)*

The sentence *“Emptiness. My mind was blank. I couldn't think of what to say. How could I explain it to him in the right way?”* shows us that Bella feels confused and does not know how to tell Edward that she is pregnant. This condition then leads the researcher to categorize this datum as an internal conflict because the character mentioned in the datum has a conflict within her and she feels confused, she does not know how to solve the problem she faces.

*For one half second, I remembered the awful moment at that unspeakable joke of a wedding. I'd been so insane with fury that I couldn't make my body work right. I'd been trapped, shaking and burning, unable to make the change and kill the monster just a few feet away from me. It had been so confusing. Dying to kill him. Afraid to hurt her. My friends in the way. And then, when I was finally able to take the form I wanted, the order from my leader. The edict from the Alpha. If it had been just Embry and Quil there that night without Sam... would I have been able to kill the murderer, then? (Meyer, 2007: P.100)*

The sentences *“It had been so confusing. Dying to kill him. Afraid to hurt her. My friends in the way. And then, when I was finally able to take the form I wanted, the order from my leader. The edict from the Alpha. If it had been just Embry and Quil there that night without Sam... would I have been able to kill the murderer, then?”* is about Jacob's dilemma because the Alpha decides to kill Bella because someday she will bear a monster baby and they think that it will threaten them and their colony. He is so confused, even if he wants Bella's baby died, but he also feels afraid that it will hurt Bella.

*I felt a jolt go through me as Seth thought Charlie's name. This was it. The waiting was over. I ran faster, forcing myself to breathe, though my lungs felt kinda stiff all of a sudden. (Meyer, 2007: P. 102)*

The sentence “*I ran faster, forcing myself to breathe, though my lungs felt kinda stiff all of a sudden*” shows Jacob’s dilemma about whether he has to tell Bella that her decision to have a real honeymoon is a fool decision or not. He is a little bit afraid that what he will say later will make Bella become angry. But, at the same time he regrets his decision to listen to Edward’s wish. It is shown in the datum above the phrase “*mess with my head*” which indicates that Jacob is in dilemma. It is a kind of internal conflict.

*I couldn't believe I was even thinking about this. Bella would punch me—not that I cared about that, but it would probably break her hand again. I shouldn't let him talk to me, mess with my head. I should just kill him now. (Meyer, 2007: P.118)*

It shows that the character named Jacob is messing with him. He does not know how to tell Bella to let her baby die and change it with another baby from another man. It is too hard for him to tell Bella and also knows that by saying so Bella maybe will give him a punch.

*I felt like—like I don't know what. Like this wasn't real. Like I was in some Goth version of a bad sitcom. Instead of being the A/V dweeb about to ask the head cheerleader to the prom, I was the finished-second-place werewolf about to ask the vampire's wife to shack up and procreate. Nice. No, I wouldn't do it. It was twisted and wrong. I was going to forget all about what he'd said. But I would talk to her. I'd try to make her listen to me. And she wouldn't. Just like always. (Meyer, 2007: P.119)*

According to Jones, in internal conflict we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do. Based on the extract presented above, it can be stated that the character is having a conflict against himself. It is indicated by the bold narration in the extract above.

## **Social Conflict**

According to Jones, in social conflict, the struggle is of one person against another. For example, two men seeking to marry the same women, two men competing for a job, a detective pitted against criminal, or a child in conflict with his parents (Nurhayati et al., 2020).

*“Guess I'm not that surprised,” Charlie grumbled. “Knew I'd have to deal with something like this soon enough.”*

*I exhale.*

*“You sure about this?” Charlie demanded, glaring at me.*

*“I'm one hundred percent sure about Edward,” I told him without missing a beat.*

*“Getting married, though? What's the rush?” He eyed me suspiciously again. (Meyer, 2007: P.14)*

The conversation “*You sure about this?*” Charlie demanded, glaring at me. “*I'm one hundred percent sure about Edward,*” I told him without missing a beat” mentioned datum shows the conflict arises between Bella, Edward and Bella’s father when she and Edward tell him that they want to get married. At first Bella’s father, Charlie, argues their commitment, but she tries to make sure that what she has chosen is the best choice she has made. She tells her father that she is one hundred percent sure about Edward.

*He answered slowly. “Do you remember when we told Charlie we were getting married? And he thought you were... pregnant?”*

*“And he thought about shooting you,” I guessed with a laugh.*



*“Admit it—for one second, he honestly considered it.”*  
*He didn’t answer.*  
*“What, Edward?”*  
*“I just wish... well, I wish that he’d been right.”*  
*“Gah,” I gasped.*  
*“More that there was some way he could have been. That we had that kind of potential.*  
*I hate taking that away from you, too.”*  
*It took me a minute. “I know what I’m doing.”*  
*“How could you know that, Bella? Look at my mother, look at my sister. It’s not as easy a sacrifice as you imagine.”*  
*“Esme and Rosalie get by just fine. If it’s a problem later, we can do what Esme did— we’ll adopt.”*  
*He sighed, and then his voice was fierce. “It’s not right! I don’t want you to have to make sacrifices for me. I want to give you things, not take things away from you. I don’t want to steal your future. If I were human—”* (Meyer, 2007: P.21—22)

It shows when Edward argues Bella. He feels that their decision to get married is a wrong thing. But again, like what she has done to make her father be sure of her decision, Bella tells Edward that she knows what she is going to do well. She tries to make Edward to keep calm and let everything flows. He does not accept her ideas at first, but she keeps making sure that getting married to Edward is the thing she really wishes to be true.

*“I’m not putting anything off,” I snapped. “And yes I can have a real honeymoon! I can do anything I want! Butt out!”*  
*He stopped our slow circling abruptly. For a moment, I wondered if he’d finally noticed the music change, and I scrambled in my head for a way to patch up our little tiff before he said goodbye to me. We shouldn’t part on this note.*  
*And then his eyes bulged wide with a strange kind of confused horror.*  
*“What?” he gasped. “What did you say?”*  
*“About what...? Jake? What’s wrong?”*  
*“What do you mean? Have a real honeymoon? While you’re still human? Are you kidding? That’s a sick joke, Bella!”*  
*I glared at him. “I said butt out, Jake. This is so not your business.*  
*I shouldn’t have... we shouldn’t even be talking about this. It’s private—”*  
*His enormous hands gripped the tops of my arms, wrapping all the way around, fingers overlapping.*  
*“Ow, Jake! Let go!”*  
*He shook me.*  
*“Bella! Have you lost your mind? You can’t be that stupid! Tell me you’re joking!”*  
*He shook me again. His hands, tight as tourniquets, were quivering, sending vibrations deep into my bones.*  
*“Jake—stop!”*  
*The darkness was suddenly very crowded.*  
*“Take your hands off her!” Edward’s voice was cold as ice, sharp as razors.*  
*Behind Jacob, there was a low snarl from the black night, and then another, overlapping the first.*  
*“Jake, bro, back away,” I heard Seth Clearwater urge. “You’re losing it.”*  
*Jacob seemed frozen as he was, his horrified eyes wide and staring.*  
*“You’ll hurt her,” Seth whispered. “Let her go.”*  
*“Now!” Edward snarled. (Meyer, 2007: P.45—46)*

The conversation above is among Bella, Jacob, and Edward in Bella and Edward’s marriage. At the first half of the conversation is between Bella and Jacob, they argue about her decision to have a real honeymoon and Jacob thinks that it is a very stupid thing to do, because it can hurt her. As we know that she marries Edward whom everybody knows as a vampire. Jacob is too afraid to imagine what will happen to her, but she keeps trying to tell Jacob that the things will run good. Jacob cannot hold his feeling for any longer and

unexpectedly hurts her. This condition leads Edward to solve the tension between Bella and Jacob.

*"It's over," I said. "Let's not think of it again tonight."  
I expected a quick agreement from Edward, but he was silent.  
"Edward?"  
He closed his eyes and touched his forehead to mine. "Jacob is right," he whispered. "What am I thinking?"  
"He is not." I tried to keep my face smooth for the watching crowd of friends. "Jacob is way too prejudiced to see anything clearly."  
He mumbled something low that sounded almost like "should let him kill me for even thinking . . ."  
"Stop it," I said fiercely. I grabbed his face in my hands and waited until he opened his eyes. "You and me. That's the only thing that matters. The only thing you're allowed to think about now. Do you hear me?"  
"Yes," he sighed. (Meyer, 2007: P.48)*

It is categorized as the social conflict because it contains the conflict between two persons; Bella and Edward. The conversation above is actually the continuous effect from Bella and Jacob's debate. The bold sentences in the datum above show that Edward's agreement to Jacob's opinion which states that when they have a real honeymoon like what Bella expected, it will finally hurt Bella as woman while Edward is a vampire. But still, doing what she thinks to be great, Bella argues Edward, she tells him that everything will be okay. She also asks him to stop talking about that.

*Edward turned his face slightly to murmur, "Go away, Alice," and then pressed his lips to mine again.  
"Bella, do you want to wear that dress on the airplane?" she demanded.  
I wasn't really paying much attention. At the moment, I simply didn't care.  
Alice growled quietly. "I'll tell her where you're taking her, Edward. So, help me, I will."  
He froze. Then he lifted his face from mine and glared at his favorite sister. "You're awfully small to be so hugely irritating." (Meyer, 2007: P.49—50)*

The conversation above is about Edward and Alice debate when she asks Bella to prepare herself to change her dress before leaving for airport. Edward who feels disturbed with Alice's argument, but she keeps disturbing them and she treats Edward that she will tell Bella where they will go on honeymoon. Alice's treatment finally cut Edward from kissing Bella and let Bella to change her dress.

*And then I was a little angry, because he was darkening this most perfect of all mornings with his pessimistic assumptions.  
"Why would you jump to that conclusion? I've never been better than I am now."  
His eyes closed. "Stopped that."  
"Stop what?"  
"Stop acting like I'm not a monster for having agreed to this."  
"Edward!" I whispered, really upset now. He was pulling my bright memory through the darkness, staining it. "Don't ever say that."  
He didn't open his eyes; it was like he didn't want to see me.  
"Look at yourself, Bella. Then tell me I'm not a monster." (Meyer, 2007: P.60)*

Just like the problem in the previous extract, the conversation above is again between Bella and Edward. They keep arguing about Edward as a monster who can hurt Bella sometimes. But, she believes that she will be okay and she is fine with her decision to marry Edward, even if she knows that maybe one day Edward will hurt her. This datum is

categorized as the social conflict because there is tension between two characters of the novel; Bella and Edward.

*I sped up, wanting to be there. I heard Leah move faster, too. She hated being outrun. Being the fastest was the only edge she claimed.  
Claim this, moron, she hissed, and then she really kicked it into gear. I dug my nails into the loam and shot myself forward.  
Sam didn't seem in the mood to put up with our usual crap. Jake,  
Leah, give it a rest.  
Neither of us slowed. (Meyer, 2007: P.101)*

The conversation above is about the tension between Bella and Edward. They keep arguing about what will happen to her because of her decision to marry a vampire. This datum is categorized as a social conflict because there is conflict between Bella and Edward. They cannot have the same idea about the effect of their marriage in the future.

*I howled. She's human, too! Doesn't our protection apply to her?  
She's dying anyway, Leah thought. We'll just shorten the process.  
That did it. I leaped away from Seth, toward his sister, with my teeth bared. I was about to catch her left hind leg when I felt  
Sam's teeth cut into my flank, dragging me back.  
I howled in pain and fury and turned on him. (Meyer, 2007: P.131)*

The extract above is about the competition between Jacob and Leah for being the fastest in order to get their group in the forest. Even if Sam has stopped them, but they keep compete and none of them slow their speed down.

### **The most dominant kind of conflict in the novel**

Through the novel, Meyer presents the readers so many kinds of conflicts which make the story more complex. Based on the finding presented above, we realize that the most dominant kind of conflicts presented by Stephenie Meyer in *Breaking Dawn* is internal conflict. Internal conflict, as has been explained in the chapter two, is a kind of conflict which exists inside the character. It struggles with morality, fate, desire and belief, to name a few. This form of conflict is central to the character, or characters must be resolved by the character alone. In internal conflict we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do.

### **CONCLUSION**

After analyzing the source of data, which in this case is taken from the early eleven chapters of the novel, we concluded that there are three kinds of conflict found in the novel *Breaking Dawn* by Stephenie Meyer, i.e. elemental conflict, social conflict, and internal conflict. Additionally, the most dominant conflict existed in the novel is internal conflict. We found that within the eleven chapters internal conflict is consisted of 10 data, elemental conflict is 4 data, and social conflict is 9 data.

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