

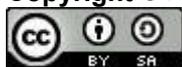
## Types and Contributing Factors of Social Conflicts in *The Wanting Seed*

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[amiliaseptiani2000@gmail.com](mailto:amiliaseptiani2000@gmail.com)**ABSTRACT**

*Social conflict is a natural part of human existence, stemming from our inherent social nature and the inevitable clashes resulting from our interactions. Rooted in contradictions, differences, and competition of interests, social conflict permeates every layer of human society. It manifests among individuals, within groups, and across broader social environments. In literary works, authors often portray social conflicts, one of which is depicted in the novel *The Wanting Seed* by Anthony Burgess. This research aims to identify the types of social conflicts and the factors contributing to social conflicts experienced by the main characters or specific groups playing a central role in the novel *The Wanting Seed* by Anthony Burgess. The study adopts a literary criticism approach, utilizing *The Wanting Seed* as the primary data source. The theoretical framework applied in this research is Lewis Coser's social conflict theory. The findings of this research are as follows: (1) Three types of social conflicts were identified in *The Wanting Seed* novel, namely conflict involving social position, conflict of interest, and conflict of roles. (2) Three factors caused social conflicts in *The Wanting Seed* novel: violence, relations, and conditions. (3) Additionally, there was no social conflict in the novel *The Wanting Seed* that was caused by immolation.*

**Keywords:** Anthony Burgess, social conflict, *The Wanting Seed*

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**INTRODUCTION**

Human beings are inherently social creatures, constantly engaged in interactions with one another. However, these interactions are not always go well. In practice, humans often find themselves involved in conflicts, whether voluntary or forced, due to inherent differences, contradictions, and competition (Susan, 2009). Therefore, social conflict cannot be separated from human life. Coser (1956) states that social conflict is a battle between adversaries who compete for limited resources, power, status, and the validation of their values. Petukhov (2015) defines social conflict as the culmination of contradictions in relations between

individuals, groups, and the broader social environment. These conflicts are characterized by conflicting goals, interests, and subject positions in the interaction. Social conflict can occur between individuals with individuals, individuals with groups, or groups with other groups.

One example of social conflict occurred in Indonesia is the inter-ethnic riots in Sampit in early February 2001. The conflict arose from the dissatisfaction of the Dayak tribe, the original inhabitants of Sampit City, with the migrant tribe, Madurese. Economic disparities played a significant role in these conflicts, as the Madurese gained more control over critical industries in Central Kalimantan, such as logging, mining, and plantations, causing widespread violence that resulted in around 500 casualties.

Differences in opinions and interests are often the root causes of social conflicts in society, usually stemming from broader societal issues. Sociologists argue that these conflicts originate from the competition for ownership, social status, and power, driven by social, economic, and political relationships that are often based on limited and unequal resource distribution within society (Setiadi & Kolip, 2011). Additional factors contributing to social conflict include variations among individual, cultural diversity, divergent interests, and social changes. From the riots in Sampit, it can be seen that economic problems and social changes caused the social conflicts. The initial control of industrial sectors by the Dayak people in Central Kalimantan turned into the Madurese, resulting in an economic divide that eventually escalated into violence.

Social conflict is often considered detrimental and disrupts people's lives. Its impact can lead to rifts between individuals or groups, personality changes marked by suspicion and hatred, increased competition, and group dominance in daily activities. In severe cases, social conflict can destroy the existence of rival individuals or groups. However, it's important to note that social conflict can also bring positive impacts, such as increasing solidarity among group members, fostering resilience individuals in dealing with conflict, and encouraging adjustments to societal norms and values (Dhoriri, 2007).

Based on Coser's theory, social conflict was divided into three types: conflict involving social position, conflict of interest, and conflict of roles. From applying this theory, the researcher found that there were conflicts involving social position, numerous conflicts of interest, and several conflicts of roles experienced by most of the characters in the novel *The Wanting Seed* or certain groups who had a central role.

Conflict involving social position is a conflict that occurs when someone aims to obtain a desired position, often within occupation, profession, and family. According to Coser (1956), in a social structure with a large amount of mobility, mutual hostility between groups accompanied by the attraction of lower strata to higher strata tends to have many opportunities for conflict. This type of social conflict generally arises due to differences or inequalities in status, roles, or social positions within a social system. Individuals or groups with higher social positions may seek to maintain their advantage and reject the efforts of those in lower positions to challenge social hierarchies or demand greater social or economic equality.

Conflict of interest is a conflict that arises when individuals or groups have incompatible interests, goals, needs, or desires, resulting in tension, conflict, competition, and potential confrontation. According to Coser (1956), different interests and conflicting values generate many conflicts that occur in society. Conflicts of interest are defined in another context as a condition where someone has personal interests in every use of their authority, which impacts the performance that should be expected (Arifuddin, 2014).

Conflict of role is a condition where an individual faces conflicting demands or expectations from their various roles. Coser (1956) explains that conflict of role is a form of social conflict that arises when individuals or groups experience conflict or tension between the expected roles. According to Luthans (2006), a person will experience a conflict of role if he has two or more roles that must be carried out simultaneously. In social life, individuals often have various diverse roles. One of these roles is a "representative," where an individual act on behalf of a collective or group they belong to (Coser, 1956). Although these individuals may have close social relationships and no hostility between them, they can experience conflicts in their roles as representatives of their respective groups.

According to Coser (1956), factors causing social conflict are divided into four; that are violence, relation, immolation, and condition. In the novel *The Wanting Seed*, social conflicts arise due to various factors, including violence, relation, and condition. Specifically, violence leads to some conflicts, while relations give rise to others. However, the predominant factor contributing to conflicts is the challenging societal conditions depicted in the novel. Notably, immolation does not play a role in generating conflicts within the narrative. According to Coser (1956), conflicts can emerge solely from aggressive impulses seeking expression without considering a specific target. This aggressive energy can manifest in the form of violence. Coser also states that violence is used to assert authority or subdue others, which often triggers social conflicts. The desire for revenge often triggers violence. According to Coser (1956), the closer the relationship, the more intense the conflict. Close or intimate relationships can be highly vulnerable to conflict. The more individuals are emotionally involved in a relationship, the higher the chances and potential for conflict. Intimacy can create high vulnerability, making conflicts more intense and emotionally charged.

According to Coser (1956), changes in conditions, such as a sudden rigid system and a society that has not yet adapted to these changes, can lead to the accumulation of conflict opportunities, thereby directly threatening agreed-upon agreements. Moreover, an individual's desire to achieve a higher status can also cause conflicts. Inequality in power or resources can trigger conflicts as efforts to seize or fight for justice and unmet interests. Conditions, where there are differences in goals and values, can also give rise to conflicts as a result of these differences.

The phenomenon of social conflict is frequently explored in literary works, and one notable author in this regard is Anthony Burgess. Burgess, a versatile writer, has contributed over 30 novels to English literature, including *The Wanting Seed*. This novel delves into a world grappling with overpopulation, resource scarcity, and societal transformations, showcasing the multitude of social conflicts experienced by its characters.

Previous studies had extensively explored Anthony Burgess' novel *The Wanting Seed* from various perspectives. Dikiciler (2017) delved into the novel's portrayal of restrictive and manipulative impositions imposed by a totalitarian system on sexuality and gender. Rodriguz (2016) focused on its representation in the realm of gay literature utopias across different times and countries. Saritha (2018) discussed how Burgess interpreted the world of illusion in his novels, including *The Wanting Seed*, *A Clockwork Orange*, and *1985*. Strusková (2021) analyzed the novel within the context of the evolution of dystopian literature, identifying its main elements. Pradeeban and Narayanan (2019) explored themes of free will and the chaotic future of human society in England as depicted in *The Wanting Seed*. Additionally, Pavlov (2022) examined the character of art as a linguistic personality in the novel. Furthermore,

several other studies had employed the theory of social conflict in literature, such as Fanani's (2022) exploration of social conflict in *All the Bright Places*, Arifuddin's (2014) analysis of *The Red Pyramid*, Puteri et al.'s (2020) examination of *Eleanor and Park*, and Wijaya et al.'s (2021) study of the movie *The Great Gatsby*.

This research sought to address a critical gap in the existing literature by conducting a study of social conflict in the novel *The Wanting Seed* by Anthony Burgess, an underexplored area of research. This research aimed to identify the types of social conflicts and the factors of social conflicts experienced by most of the characters or certain groups who had a central role in the novel *The Wanting Seed* by Anthony Burgess. By using Lewis Coser's (1956) social conflict theory as a theoretical framework, this research was important in providing valuable insight to readers regarding the types of social conflict and the factors of social conflict that were commonly found in society. The research questions revolved around identifying types of social conflict between characters and explaining the contributing factors of social conflict in the novel *The Wanting Seed*. In addition, this research had both theoretical and practical significance, enhancing the field of literary studies with a special focus on *The Wanting Seed* and serving as a valuable reference for literary analysis using Coser's theory. Furthermore, this research contributed to a deeper understanding of social conflict, thereby benefiting readers by offering insight into a widespread aspect of human interaction.

## RESEARCH METHOD

The research utilized literary criticism as the research design, focusing on analyzing the social conflicts within Anthony Burgess's novel *The Wanting Seed*. Literary criticism allowed for a comprehensive examination of the novel's significance, structure, contextual elements, and its influence on readers. A sociological approach, employing Lewis Coser's social conflict theory (1956), is used to analyze the various types and factors of social conflict experienced by the novel's characters and groups. The primary data source is the 1962 in PDF version of *The Wanting Seed*, consisting of 285 pages divided into five parts. Data collection involved reading and highlighting relevant content, while data analysis included categorizing social conflict data and its factors, interpretation, and drawing conclusions based on the research findings.

## FINDINGS & DISCUSSION

The researcher divided the study into two parts: the first part would follow the discussions of the types of social conflict in Anthony Burgess' *The Wanting Seed*, and the second part would discuss the factors of social conflict in Anthony Burgess' *The Wanting Seed*.

### ***Kinds of Social Conflict***

#### ***Conflict of Position***

##### ***Tristram and Joscelyne***

Datum 1:

"I don't mean whether your family was up in the world, I mean how much of it there is. Or was. It's a matter of arithmetic, not of eugenics or social status. Now I know as well as you do, Brother Foxe, that all this is absurd. But there it is. The records wreckerds. The records here say-the records say - yah, here it is: they say you come of a family of four. You have a sister in China (she's on the Global Demographic Survey, right?) and a brother in, of all places, Springfield, Ohio. I know Springfield well. And then, of course, there's Derek Foxe here, homo and highly placed. Now you, Brother Foxe, are married. And you have one kid." (Burgess, 1962, p. 29)

From the datum above, in the novel *The Wanting Seed*, the conflict between Tristram and Joscelyne was depicted as a conflict involving social position within the professional environment. Tristram, who aspired for a higher position but was unable to achieve it with Joscelyne's assistance, triggered a conflict between them. Moreover, Joscelyne further dampened Tristram's spirits by highlighting that Tristram came from a large family and was already married. For this reason, this conflict was included in the conflict involving social position, as individuals vied for higher status, as described by Coser.

### *Derek and Tristram*

Datum 2:

*"Why had Derek deigned to pay their flat a visit? They disliked each other, and not solely because the State had always, as an aspect of the policy of discrediting the whole notion family, encouraged fraternal enmity. There had always been jealousy, resentment of the preferential cosseting given to Tristram, his father's favourite – a warm place in his dad's bed on holiday morning; the top breakfast egg; the superior toys on New Year's Day. The other brother and sister had shrugged good-humouredly at this, but not Derek. Derek had expressed his jealousy in sly kicks, lies, mud spattered on Tristram's Sunday space-suit, acts of vandalism on his toys. And the final channel between them had been dug in adolescence – Derek's sexual inversion and Tristram's undisguised nausea at this. Moreover, despite inferior educational chances, Derek had got on far, far better than his brother – snarls of envy, thumbed noses of dumph. So, what malevolent motive had brought him here today."* (Burgess, 1962, p. 48-49)

From the datum above, the conflict between Derek and Tristram in *The Wanting Seed* was caused by their unequal treatment from their father and a history of jealousy. Despite having fewer educational opportunities, Derek was more successful than his brother, which fueled envy. The pursuit of a higher social position within the family led to tensions and competition between them. This conflict was an example of how conflicts involving social position could arise within intimate family dynamics. According to Coser's theory, conflict could arise from competition for power, status, and resources within a social structure, and this could occur even within families.

### *Tristram and Geoffrey Wiltshire*

Datum 3:

*"'We shall take no more.' Wiltshire stopped, dropped his arm from around Tristram's shoulder, and wagged a forefinger at Tristram's eyes, as though to disperse the smoke in them. 'We shall have no more of that, shall we, dear Tristram? Do, please, please, be careful. Everybody's really quite fond of you, you know.'*

*'I don't quite see what that has to do with anything –'*

*'It has a lot to do with everything. Now, just be a good boy –' he was at least seven years younger than Tristram – and stick to the syllabus. You can't go very far wrong if you do that.'*

*Tristram said nothing, pushing the lid down hard on his boiling temper."* (Burgess, 1962, p. 67-68)

From the datum above, the conflict between Tristram and Geoffrey in *The Wanting Seed* could be seen in their desire for promotion within the profession. Despite being older than Geoffrey, Tristram had to show respect and deference due to Geoffrey's higher position. This conflict reflected the significance of social status and competition for power and recognition within a social structure. Based on Coser's theory, conflict could occur because of someone's desire to attain a better status.

### Conflict of Interest

#### *Beatrice-Joanna and Dr Acheson*

Datum 4:

*"What I do see is that you could have saved him if you'd wanted to. But you didn't think it was worthwhile. One more mouth to feed, more useful to the State as phosphorus. Oh, you're all so heartless." She cried again.*

*'He was in a very bad way,' said Dr Acheson gently.*

*'We did our best, Dognose we did. But that sort of meningeal infection just gallops, you know, just gallops. Besides, you didn't bring him to us early enough.'*" (Burgess, 1962, p. 4-5)

The conflict between Beatrice-Joanna and Dr. Acheson in *The Wanting Seed* was triggered by their differing interests in prioritizing human life and societal stability over individual desires and emotions. They perceived each other's perspectives on the value of human life as expendable and more useful to the state as a source of phosphorus. This conflict could be classified as a conflict of interest, as it illustrated the significance of differences in interests in generating social conflict. Dr. Acheson prioritized stability, preventing overpopulation, and ensuring everyone had enough food over the survival of humans, which conflicted with the individual desire to save Beatrice-Joanna's child's life. Dr. Acheson advised Beatrice-Joanna to focus on other aspects of her life and not prioritize her maternal instincts, suggesting a difference in their values and priorities. Ultimately, the conflict created tensions and disagreements between them.

#### *Tristram and Captain Loosley*

Datum 5:

*"I've watched him for some time now," said the captain. 'He's known that I've watched him, but he doesn't seem to have cared very much. Pretending to be homosexual must, for a normally sexed man, be a very great strain, rather like trying to smile all the time. That your brother Derek has met your wife on various occasions I can vouch for. I can give dates. He has been to your flat many times. All this, of course, may have meant nothing. He may have been giving your wife Russian lessons.'*" (Burgess, 1962, p. 79)

Captain Loosley and Tristram had a conflict of interest when Captain Loosley revealed that Tristram's wife was having an affair with Derek. This created potential conflict between Tristram and Captain Loosley. Tristram was unsure what to do and considered hurting or killing Derek as per Captain Loosley's orders. However, Tristram refused Captain Loosley's orders and was determined not to be exploited or used for the benefit of others. Conflict arose because of Tristram's concerns about trust and manipulation.

#### *Tristram and the police*

Datum 6:

*"Hands up," ordered the inspector, whistle out of his mouth. Some workers were down, gaping and bleeding in the sun. 'Get 'em all in,' yelled the sergeant. 'Room for everyone, the little beauties.' Tristram dropped his tin of syntheticc. 'Watch that one there,' cried the officer. 'Home-made bomb.' 'I'm not one of these,' Tristram tried to explain, hands clasped over his head. 'I was just going home. I'm a teacher. I object strongly. Take your dirty hands off.' 'Right,' said a bulky greyboy obligingly, and carbine butted him fairly in the gut. Tristram sent out a delicate fountain of the purple juice that had diluted the alc. 'In.' He was prodded to a black lorry, his nasopharynx smarting with the taste of the brief vomit. 'My brother,' he protested. 'Commissioner of the Poppoppoppop -' He couldn't stop popping. 'My wife's in there, let me at least speak to my wife.' 'In.' He fell up the rungs of the swinging tail-board. 'Speeeeek tub mah wahf,' mocked a worker's voice." (Burgess, 1962, p. 89-90)*

This conflict arose due to differing interests between Tristram and the police. Tristram's desire to assert his innocence and avoid unjust arrest clashed with the police's objective of maintaining law and order by apprehending those they suspected of involvement in the protest. The differing objectives and motivations of Tristram and the police created a tense and confrontational situation, aligning with Coser's theory of social conflict involving divergent interests.

### *Beatrice-Joanna and the police*

Datum 7:

*"Identity-card, please. Destination?"*

*'State Farm NW313, outside Preston.'*

*'Purpose of trip?'*

*'Social visit.'*

*'Friends?'*

*'Sister.'*

*'I see. Sister.' A dirty word, that. 'Duration of visit?'*

*'I can't say. Look here, why do you want to know all this?'*

*'Duration of visit?'*

*'Oh, perhaps six months. Perhaps longer.' How much should she tell them? 'I'm leaving my husband, you see.'"* (Burgess, 1962, p. 94)

The conflict between Beatrice-Joanna and the police occurred when Beatrice-Joanna was stopped for inspection. She lied to ensure her safety and the safety of her unborn child. Her personal interests clashed with the interests of the police, who were carrying out their duty by inspecting passenger identities. This conflict exemplified how personal interests and collective objectives could clash in society.

### *Tristram and the greyboy police*

Datum 8:

*"There must be some mistake,' cried Tristram. 'I'm an F.' – Jones, Lindsay, Lowrie, Mackintosh, Mayfield, Morgan, Norwood, O'Connor, Paget, Radzinowicz, Smith, Snyder, Taylor, Tucker, Ucuck, Vivian, Wilson, Wilson, Wilson. That's the lot. Who are you, chum?" asked the greyboy of Tristram. Tristram told him. 'Right, you're to stay here, you are.' 'I demand to see the man in charge,' demanded Tristram."* (Burgess, 1962, p. 97-98)

The conflict between Tristram and the Greyboy police occurred when all prisoners in the same cell were released except Tristram, who was told to stay behind because his name was not on the list. His interest in being released conflicted with the police's interest in following the rules of their job, leading to conflict. This fell under the category of conflict of interest.

### *Wahab and the Prime Minister*

Datum 9:

*'I'm not very clever,' said Wahab again. 'My people used to do not very clever things when they thought the harvest might be bad or the fish fail to bite. They did perhaps very foolish things. One thing they used to do was to pray.'*

*'Pray?' said the Prime Minister. 'When we pray we admit defeat. There is no place for prayer in a liberal society. Moreover, there is nothing to pray to.'* (Burgess, 1962, p. 112)

The conflict between Wahab and the Prime Minister arose when Wahab suggested praying as a solution to unfavorable conditions. The Prime Minister rejected Wahab's idea of praying, stating that prayer was an admission of defeat and had no place in a liberal society. He viewed God as an enemy and believed that society had conquered and tamed the concept of God, transforming it into a harmless cartoon character. The clash between the two perspectives led to social conflict due to differences in perspectives among individuals or groups.

### *Tristram and Captain Loosley*

Datum 10:

*"Ah, bloody nonsense," snarled Tristram. 'I don't wonder anything because I don't know anything. Stuck in here starving, no news of the outside world, no letters. Nobody comes to see me.' He was ready to revert to the old Tristram, to start to snivel, but he took a grip on himself and growled, 'I don't care, damn you. I don't care for any of the damned lot of you, get it?'*

*'Very well. Time is short, do you see? I want to know when, by your computation, she will be having the child.'*" (Burgess, 1962, p. 126-127)

Tristram and Captain Loosley had a conflict of interest when Captain Loosley wanted to know when Tristram's wife would give birth, but Tristram refused to answer. They had different interests in protecting each other and performing their duties. The conflict aligned with Coser's theory that differences in interests could lead to conflicts among individuals or groups. The dialogue reflected the tense and uncertain situation surrounding the pressing need for information about when Tristram's wife would give birth.

### *Tristram and the prison warder*

Datum 11:

*"Tristram, thinking he saw his chance, fell onto the warder, like, as he thought, a tower. The two rolled and panted all over the Blessed Ambrose. 'You would, would you, Mister Nasty?' growled the warder. The Blessed Ambrose Bayley moaned as the Blessed Margaret Clitheroe must, pressed by hundredweights, have, at York in 1586, moaned. 'You've done for yourself good and proper now,' gasped the warder, kneeling on Tristram and pounding him with his two fists. 'You've asked for this, you have, Mister Treacherous. You'll never get out of here alive, that you won't.'*" (Burgess, 1962, p. 138)

Tristram and the prison warder had a conflict of interest when Tristram tried to escape. The warder's duty to maintain order and control over the prisoners went against Tristram's desire for freedom. This highlighted how conflicting interests could lead to social conflicts.

### *Shonny and the preacher*

Datum 12:

*"For, though we call Him Jesus and the veritable Christ, yet is He beyond all names and above them, so that Christ risen will hear Himself addressed in joy and worship as Thammuz or Adonis or Attis or Balder or Hiawatha, and to Him all is one as all names are one, as all words are one, as all life is one.' The preacher was silent for a space; spring coughs hacked out from the congregation. Then, with the irrelevance proper to a religious discourse, he cried with a main voice, 'Therefore, fear not. In the midst of death, we are in life.'*

*'Aaargh, bloody nonsense!' called a voice from the rear. 'You can't bring the dead back, blast you, for all your fine talk!' Heads swiveled gratefully; there was a scuffle; arms flailed; Tristram could not see very well.'*" (Burgess, 1962, p. 201-202)

Shonny and the preacher had a conflict of interest. Shonny rejected the idea of bringing the dead back to life and accused the preacher and his congregation of worshipping false gods. The conflict arose due to differences in interests among individuals or groups within a society.

### *Tristram and Shonny*

Datum 13:

*"Shonny glared at him evilly. 'Don't talk to me. You with your children that I've protected all these months at the risk of the lives of my whole family. You and your sly twins.'*

*'Twins? Twins, did you say?'*

*'With these hands, I brought your twins to birth. And now I say: Better if I hadn't. Better if I'd let them shift for themselves, like little wild animals. Better if I'd strangled them and given them to your false greedy God with His lips dripping with blood, picking His teeth after His favourite accursed meal of little children. Then, perhaps, He would have left mine alone. Then, perhaps, He would have permitted them to come home from school unmolested, as on any other day, and let them live. Live, live, live, live.'*" (Burgess, 1962, p. 203-204)

The conflict arose when Tristram met Shonny and asked for information about his wife's whereabouts. Shonny, who still regretted her decision to shelter Beatrice-Joanna, appeared angry and unwilling to disclose Beatrice-Joanna's location to Tristram. In this case, Tristram's desire to find his wife contradicted Shonny's interest in safeguarding her child and family.

### *Tristram and the government*

Datum 14:

*'What,' said Tristram, persistent, 'is the point of posting sentries? There's no enemy over there. The whole thing's a fake. Very shortly this trench will blow up and the blowing-up will be done by remote control, by some bloody big spider sitting at base. Don't you see? This is the new way, the modern way, of dealing with excess population. The noises are fakes. The flashes are fakes.'* (Burgess, 1962, p. 253)

Tristram and the government had a conflict of interest due to the government's involvement in a fake war. Tristram questioned the purpose of the guards' placement and asserted that the entire situation was fabricated. In this case, the disparity in interests between Tristram, who sought truth and authenticity, and the government, which manipulated its citizens for its own agenda, led to the conflict between them.

### *Conflict of role*

#### *Tristram and Beatrice-Joanna*

Datum 15:

*"'Are you sure,' said Beatrice-Joanna, 'that you actually took your tablets on that memorable occasion?' 'Of course I'm sure. I wouldn't dream of taking a risk like that.' 'No, of course you wouldn't.' She swayed her head, reciting in sing-song: 'Take a tablet instead of a risk.' She smiled up at him. 'That would have made a good slogan, wouldn't it? But, of course, we don't have slogans to make us good any more. We have the big stick.'*

*'It's completely beyond my understanding,' said Tristram. 'Unless -' He beetled down at her. 'But you wouldn't do that, would you? You wouldn't be so wicked and evil and sinful as to do that.' Augustinian words. He grasped her by the wrist. 'Is there anybody else?' he asked. 'Tell me the truth. I promise not to be angry,' he said angrily."* (Burgess, 1962, p. 70)

This conflict occurred when Tristram discovered his wife's pregnancy amidst the government's prohibition on having children due to overpopulation issues. In this situation,

Tristram had to choose between fulfilling his duties as a husband or following the government's rules, causing tension and disagreement between Tristram and Beatrice-Joanna.

### *Beatrice-Joanna and Tristram*

Datum 16:

*"I'm going out now. I'm going to the chemists. I'm going to get you some quinine tablets. And some castor oil."*

*'I don't like them. I hate the taste of both of them. Give it a bit longer, will you? Just give it a bit longer. Everything may be all right.'" (Burgess, 1962, p. 73)*

The conflict between Beatrice-Joanna and Tristram arose from the clash between Beatrice-Joanna's roles as a mother and a wife. Beatrice-Joanna's maternal instincts led her to prioritize the fetus' well-being, while Tristram's request contradicted her role as a mother. It then triggered a conflict between them because Beatrice-Joanna prioritized her role as a mother protecting her child over being a wife who listened to her husband's instructions.

### *Tristram and Beatrice-Joanna*

Datum 17:

*"Going to have a baby. By my own blasted brother. Bitch, bitch. Well, have it. Go on, get out and have it. They all know, everybody knows.' Some passers-by tutted. 'Tristram,' said Beatrice-Joanna with spread lips. 'Don't call me Tristram,' said Tristram, as though that were not his name. 'Deceiving bitch.' 'Get inside,' ordered Beatrice-Joanna. 'There's been a mistake. This is not a public matter.' 'Isn't it?' said Tristram. 'Isn't it just? Go on, get out.' The whole crowded street, the sky, had become his own betrayed home, a cell of suffering. Beatrice-Joanna firmly tried to enter Spurgin Building. Tristram tried to prevent her with arms weaving like cilia." (Burgess, 1962, p. 86)*

This conflict occurred when Tristram found out that his wife was pregnant with Derek's child, making Tristram very angry with Beatrice-Joanna. In this case, Tristram plays two roles, as a husband and as Derek's brother.

### *Mavis and Beatrice-Joanna*

Datum 18:

*"You must do whatever you think's best for yourself. Stay here if you have to, stay as long as you think fit. But try and remember sometimes -"*

*'Remember what?'*

*'Well, that some people have put themselves out for you and have even run into danger. I'll say it now and I won't say it again. That's an end of it. But I'd just like you to remember sometimes, that's all.'*

*'I do remember and I'm very grateful. I've said that about three times a day every day since I've been here. Except, of course, on the day that I was actually giving birth. I would have done so then, but I had other things to think about. If you like, I'll say it now to make up for it. I'm very grateful, I'm very grateful, I'm very grateful.'" (Burgess, 1962, p. 151-152)*

Mavis, Beatrice-Joanna's sister, initially agreed to let her and her children stay at her house to avoid authorities targeting pregnant women. However, Mavis's fear eventually overcame her and she no longer wanted them there. Mavis was torn between her responsibilities as a sister and as a mother, leading to conflicting demands and emotions. This conflict could be categorized as a conflict of roles, where Mavis played the role of both sister and mother.

### *Shonny and Captain Loosley*

Datum 19:

*"Bash him a little, Oxenford," said Sergeant Image. 'It's all a lot of nonsense.'*

*'We're going to start searching,' said Captain Loosley. 'I'm sorry you're being so uncooperative, do you see.'*

*'Get upstairs, Mavis,' said Shonny, 'you and the children. You leave all this to me.' He tried to push his wife out.*

*'The children stay here,' said Sergeant Image. 'The children will be made to squeal a little. I like to hear children squeal.'*

*'You unholy Godless bastard,' cried Shonny. He threw himself at Sergeant Image, but young Oxenford was quick to interpose himself. Young Oxenford punched Shonny lightly in the groin. Shonny cried in pain and then began to flail wildly.*

*'All right,' said a voice from the kitchen doorway. 'I don't want to cause any more trouble.' Shonny dropped his fists." (Burgess, 1962, p. 158-159)*

Shonny, who was Beatrice-Joanna's brother-in-law, tried to conceal her whereabouts and the presence of her baby, even though he should have complied with the law as a citizen. It indicated that Shonny had two roles: as a brother-in-law and as a citizen, and these roles were in conflict. Due to this conflicting role, a conflict arose between Shonny and Captain Loosley because Shonny prioritized his role as Beatrice-Joanna's brother-in-law.

### ***Factors of Social Conflict***

#### *Violence*

#### *Tristram and the prison warder*

Datum 20:

*"Tristram, thinking he saw his chance, fell on to the warder, like, as he thought, a tower. The two rolled and panted all over the Blessed Ambrose." (Burgess, 1962, p. 138)*

In *The Wanting Seed*, Tristram physically attacked the prison warder to escape. The incident angered the warder, and he did not want him to escape alive. This conflict highlighted the role of violence in intensifying and fueling social conflicts.

#### *Shonny and the preacher*

Datum 21:

*"My own children sacrificed on the altar of Baal that you worship as the true God, God forgive you!" (Burgess, 1962, p. 202)*

Shonny and the preacher were in conflict due to the violence experienced by his children, Dymrna and Llewelyn, who died as a result of government killings. Shonny disagreed with the preacher's sermon because his children had suffered violence, leading to his emotional response. The conflict between them was caused by the loss of his children's lives.

#### *Relation*

#### *Derek and Tristram*

Datum 22:

*"There had always been jealousy, resentment of the preferential cossetting given to Tristram, his father's favourite – a warm place in his dad's bed on holiday morning; the top breakfast egg; the superior toys on New Year's Day." (Burgess, 1962, p. 48)*

The conflict between brothers Derek and Tristram was caused by jealousy and envy from childhood, which continued into adulthood. The family bond influences the occurrence of conflict.

### *Mavis and Beatrice-Joanna*

Datum 23:

*"A multipara is the term. I'm a multipara. You don't see me as your sister, then. You just see me as something dangerous, a multipara." Mavis, her lips a line, bent to her knitting. 'Shonny,' said Beatrice-Joanna, 'doesn't think that way. It's only you who think I'm a nuisance and a danger.'*  
*Mavis looked up. 'That's a very unkind and unsisterly thing to say. That's completely heartless and selfish. You ought to realize that the time's come now for being sensible. We took chances before the babies were born, a lot of chances. Now you're blaming me for putting my own children before yours.'" (Burgess, 1962, p. 151)*

The conflict between Mavis and Beatrice-Joanna was caused by their close sibling relationship. Mavis felt sorry for her pregnant sister and decided to accommodate her. However, her pity for her sister turned out to be a danger to Mavis' family. The conflict arose because Mavis wants her sister to think about her future while also protecting her children. The misunderstanding between them arose from their strong emotional ties and the intensity of conflicts that could occur in close relationships.

### Condition

#### *Tristram and Joscelyne*

Datum 24:

*"The records here say you come of a family of four. You have a sister in China, a brother in Springfield, and Derek Foxe, homo and highly placed. Now you, Brother Foxe, are married and you have one kid.'" (Burgess, 1962, p. 29)*

The conflict between Tristram and Joscelyne was caused by the new regulations resulting from the overpopulated state of the country. The changes in regulations and requirements for the position created incongruity in the integration of the social system, leading to tension and conflict between the two parties. The conflict reflected a difference in goals and values to be achieved. The new regulations hindered his progress, and he could not be promoted due to his family background.

#### *Tristram and Geoffrey Wiltshire*

Datum 25:

*"And how,' said a young mincing niggling voice, 'is our dear Tristram today?' It was Geoffrey Wiltshire, the new head of the Social Studies Department, literally a blue-eyed boy, so fair as almost to look white-headed. Tristram, who was trying not to hate him too much, gave a lemony smile and said, 'Well.'" (Burgess, 1962, p. 66)*

The conflict between Tristram and Geoffrey was triggered by Geoffrey's higher position, which allowed him to mock and provoke Tristram's anger, leading to their frustration and resentment toward each other. This aligned with Coser's theory that social conflicts could arise due to societal power inequalities. The two characters felt disadvantaged and oppressed by each other's authority, making it difficult for them to work together. This condition factor caused the conflict between them.

*Beatrice-Joanna and Dr Acheson*

Datum 26:

*"But I think he could have been saved. And my husband thinks the same. But you just don't seem to care about human life anymore. Any of you. Oh, my poor boy."* (Burgess, 1962, p. 5)

Beatrice-Joanna's child's tragic and unexpected death was a significant and unadapted change that led to the conflict with Dr. Acheson. The conflict illustrated how conditions, such as the loss of a loved one, could play a significant role in shaping social conflicts, according to Coser's theory.

*Tristram and Captain Loosley*

Datum 27:

*"Pretending to be homosexual must, for a normally sexed man, be a very great strain, rather like trying to smile all the time. That your brother Derek has met your wife on various occasions I can vouch for."* (Burgess, 1962, p. 79)

The conflict between Tristram and Captain Loosley was caused by the latter's revelation about Derek's homosexuality. The revelation also raised concerns about the possibility of Derek's child. This aligns with Coser's theory that changing conditions increase the likelihood of conflicts. The conflict was triggered by the unexpected revelation and potential marital issues it implied.

*Tristram and the police*

Datum 28:

*"In.' He was prodded to a black lorry, his nasopharynx smarting with the taste of the brief vomit. 'My brother,' he protested. 'Commissioner of the Poppoppopop –' He couldn't stop popping. 'My wife's in there, let me at least speak to my wife.' 'In.' He fell up the rungs of the swinging tail-board. 'Speeeak tub mah wahf,' mocked a worker's voice."* (Burgess, 1962, p. 90)

The condition of mistaken identity caused the conflict between Tristram and the police, as the police mistook him for part of the protestors. Despite his efforts to explain his identity, the police ignored him and took him to jail, leading to a conflict. This conflict was caused by the attempt to fight for justice and police oppression.

*Beatrice-Joanna and the police*

Datum 29:

*"Too many illeg pregns trying to escape to the provinces. You wouldn't be trying anything like that, would you? Your card says you've got one child, a son. Where is he now?"* (Burgess, 1962, p. 95)

The conflict between Beatrice-Joanna and the police was caused by the high number of illegal pregnant women attempting to flee to other provinces. The police interrogator wanted to examine people who intended to leave the province, causing a conflict between the two. Differences in goals led to social conflicts.

*Tristram and the greyboy police*

Datum 30:

*"Who are you, chum?" asked the greyboy of Tristram. Tristram told him. 'Right, you're to stay here, you are.'" (Burgess, 1962, p. 98)*

Tristram's social conflict with Captain Loosley was caused by his differential treatment as the only prisoner not released. The police questioned his identity and instructed him to stay, leading to a conflict as he fought for justice. This aligned with Coser's statement that social conflicts arose when fighting for unfulfilled justice. Tristram's condition of being treated differently than other prisoners triggered the conflict with the greyboy police.

### *Wahab and the Prime Minister*

Datum 31:

*"Pray? When we pray we admit defeat. There is no place for prayer in a liberal society. Moreover, there is nothing to pray to. My people have many things to pray to. But mostly they prayed to what they called Allah. Another name for God. God is the enemy. We have conquered God and tamed him into a comic cartoon character for children to laugh at. Mr Livedog. God was a dangerous idea in people's minds. We have rid the civilized world of that idea. Do go on stroking, you lazy boy.'" (Burgess, 1962, p. 113)*

The conflict between Wahab and the Prime Minister was caused by a clash of beliefs and ideologies. The Prime Minister refused to pray to God, considering it an enemy and an obstacle to progress. This led to a chaotic condition in the country. Differences in perspectives led to social conflicts, which was consistent with the experience of the two leaders. The conflict occurred due to the rejection of Wahab's advice to pray.

### *Tristram and Captain Loosley*

Datum 32:

*"Oh, come on now, do you see,' said the captain impatiently. 'You said she was to have a child. We can check easily enough, of course, do you see, that she's pregnant. What I want to know is, when is she to have the child? When did she, by your calculation conceive?'" (Burgess, 1962, p. 127)*

The conflict between Tristram and Captain Loosley was caused by a power imbalance and conflicting goals, which led to a fight for justice and escalated the tension. The captain demanded information about Beatrice-Joanna's pregnancy, but Tristram refused to reveal it due to fear for her safety. This power imbalance was the underlying cause of their conflict.

### *Tristram and Shonny*

Datum 33:

*"Don't talk to me,' he said. 'You with your children that I've protected all these months at the risk of the lives of my whole family. You and your sly twins.'" (Burgess, 1962, p. 203)*

The conflict between Shonny and Tristram arose due to the condition wherein Shonny loses his children as a result of his involvement with Beatrice-Joanna.

### *Tristram and the government*

Datum 34:

*"What is the point of posting sentries? There's no enemy over there. The whole thing's a fake. ....This is the new way, the modern way, of dealing with excess population. The noises are fakes. The flashes are fakes...." (Burgess, 1962, p. 253)*

The conflict between Tristram and the government was caused by the government's use of a fake war as a means of population control due to overpopulation in a country. Tristram realizes that the war is fake and his desire to stop participating triggers the conflict. Social conflict arose when an imbalance of power led to challenges to authority and unethical means of control.

### *Tristram and Beatrice-Joanna*

Datum 35:

*"There you go again. Let me try and get it into your thick skull," said Tristram, 'that we're living in dangerous times. The Population Police have a lot of power. They can be very very nasty.'"* (Burgess, 1962, p. 73)

The conflict between Tristram and Beatrice-Joanna was caused by Beatrice-Joanna pregnancy during an overpopulated country with a one-child policy. The Population Police had authority and could pose a threat to family planning. This condition led to confusion and conflict between the two. Unadapted changes in conditions increase the likelihood of conflict, which aligns with the overpopulation condition.

### *Beatrice-Joanna and Tristram*

Datum 36:

*"I don't like them. I hate the taste of both of them. Give it a bit longer, will you? Just give it a bit longer. Everything may be all right.""* (Burgess, 1962, p. 73)

Beatrice-Joanna, who lost her child, wanted to keep her pregnancy despite the state's prohibition, causing conflict with Tristram, who wanted her to have an abortion. Differences in goals, such as her refusal to take the abortion pill, created conflict between them.

### *Tristram and Beatrice-Joanna*

Datum 37:

*"Going to have a baby. By my own blasted brother. Bitch, bitch. Well, have it. Go on, get out and have it. They all know, everybody knows.""* (Burgess, 1962, p. 86)

Tristram's conflict with Beatrice-Joanna was caused by his realization that she was pregnant with Derek's child, not his own. This led to a profound emotional response from him, causing the conflict to arise. Changes in unadapted conditions triggered the social conflict. Tristram's anger stemmed from his initial belief that the child was his own. The conflict can be concluded to have been caused by the condition in which he learned that the baby was Derek's.

### *Shonny and Captain Loosley*

Datum 15:

*"I'm sorry you're being so uncooperative, do you see.' 'Get upstairs, Mavis,' said Shonny, 'you and the children. You leave all this to me.' He tried to push his wife out." (Burgess, 1962, p. 158)*

Shonny and Captain Loosley's conflict was caused by Shonny's uncooperative behavior in trying to protect Beatrice-Joanna and her children, which triggered a conflict between them. Conflict arose due to differing goals, as Shonny aimed to safeguard Beatrice-Joanna, while Captain Loosley sought to locate her, leading to tension between them.

## CONCLUSION & SUGGESTION

In conclusion, the analysis of *The Wanting Seed* novel discerned three distinct types of social conflict: conflict involving social position, conflict of interest, and conflict of role. Conflicts involving social position were prominently embodied through Tristram's experiences within his professional and familial spheres. The novel further illustrated conflicts of interest arising from divergent interests, goals, desires, and power dynamics. Additionally, conflicts of role emerged when characters grappled with conflicting responsibilities. The researcher also identified three key contributing factors to these social conflicts: violence, relation, and conditions, while immolation was not a significant factor in the narrative's conflicts. Altogether, the novel intricately wove these elements, offering a vivid exploration of human behavior and societal tensions in a world challenged by overpopulation and governmental control.

Readers could use these findings to enhance their comprehension of social conflicts in literature, gaining insights into different conflict types and factors. Additionally, fellow researchers could consider this research as a reference for future literary investigations, providing a basis for exploring comparable themes in diverse literary works and broadening the understanding of social conflicts in various contexts.

For the suggestion, future studies might contrast *The Wanting Seed* with other dystopian works that illustrate social conflict, like George Orwell's *1984* or Aldous Huxley's *Brave New World*. Such a comparison might yield a more profound understanding of the ways in which various dystopian environments influence conflicts and social dynamics.

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