

**AN ANALYSIS OF THE MAIN CHARACTER'S CONFLICTS  
IN MARK TWAIN'S "THE PRINCE AND THE PAUPER"  
BY USING SHAW'S THEORY OF CONFLICT AND  
ETHNOGRAPHY OF COMMUNICATION APPROACH**

**THESIS**

Composed as one of the requirements to obtain S 1 Degree at the English Education  
Program of Language and Arts Education Department,  
the Faculty of Teacher Training and Education  
Jember University

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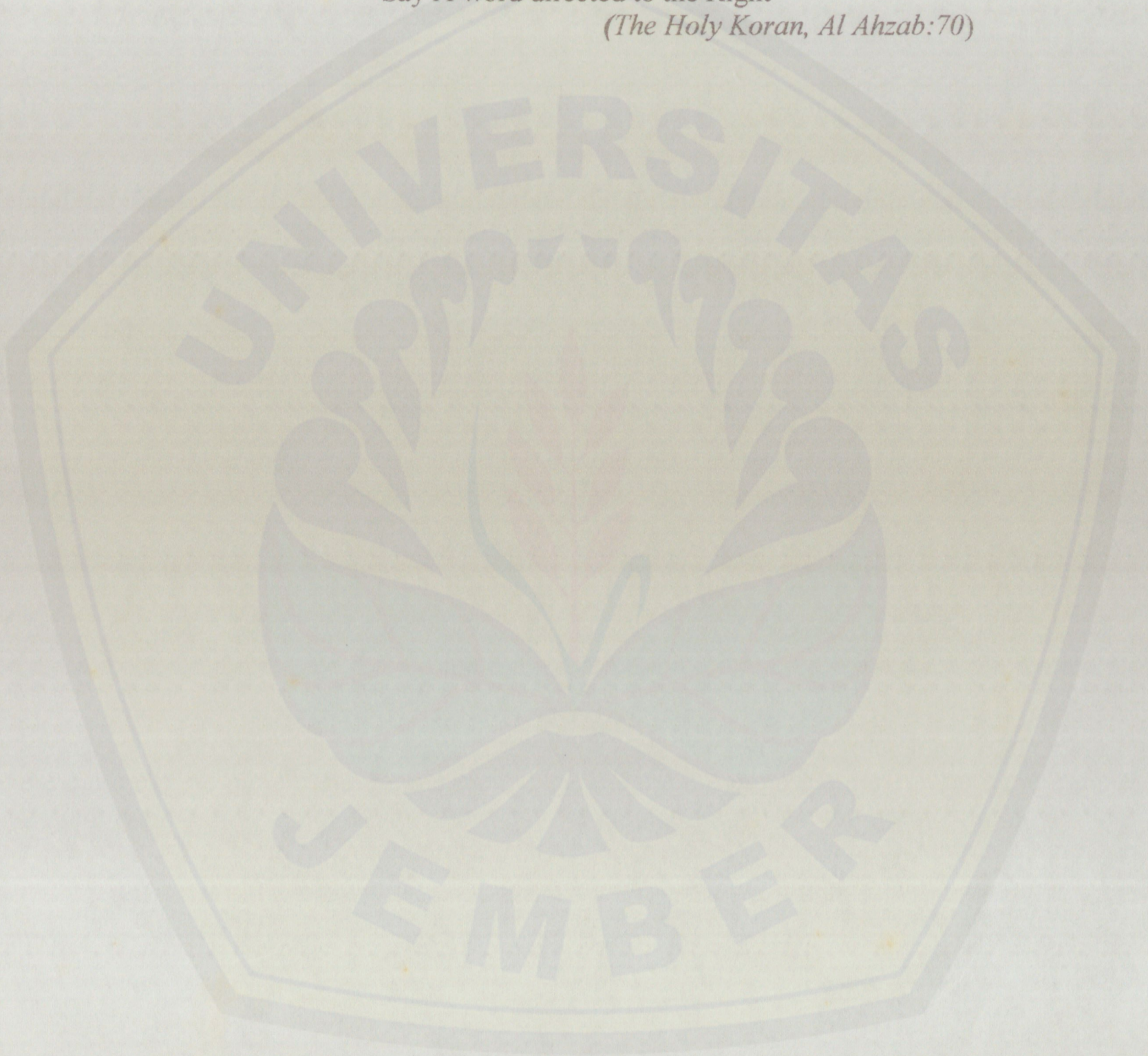
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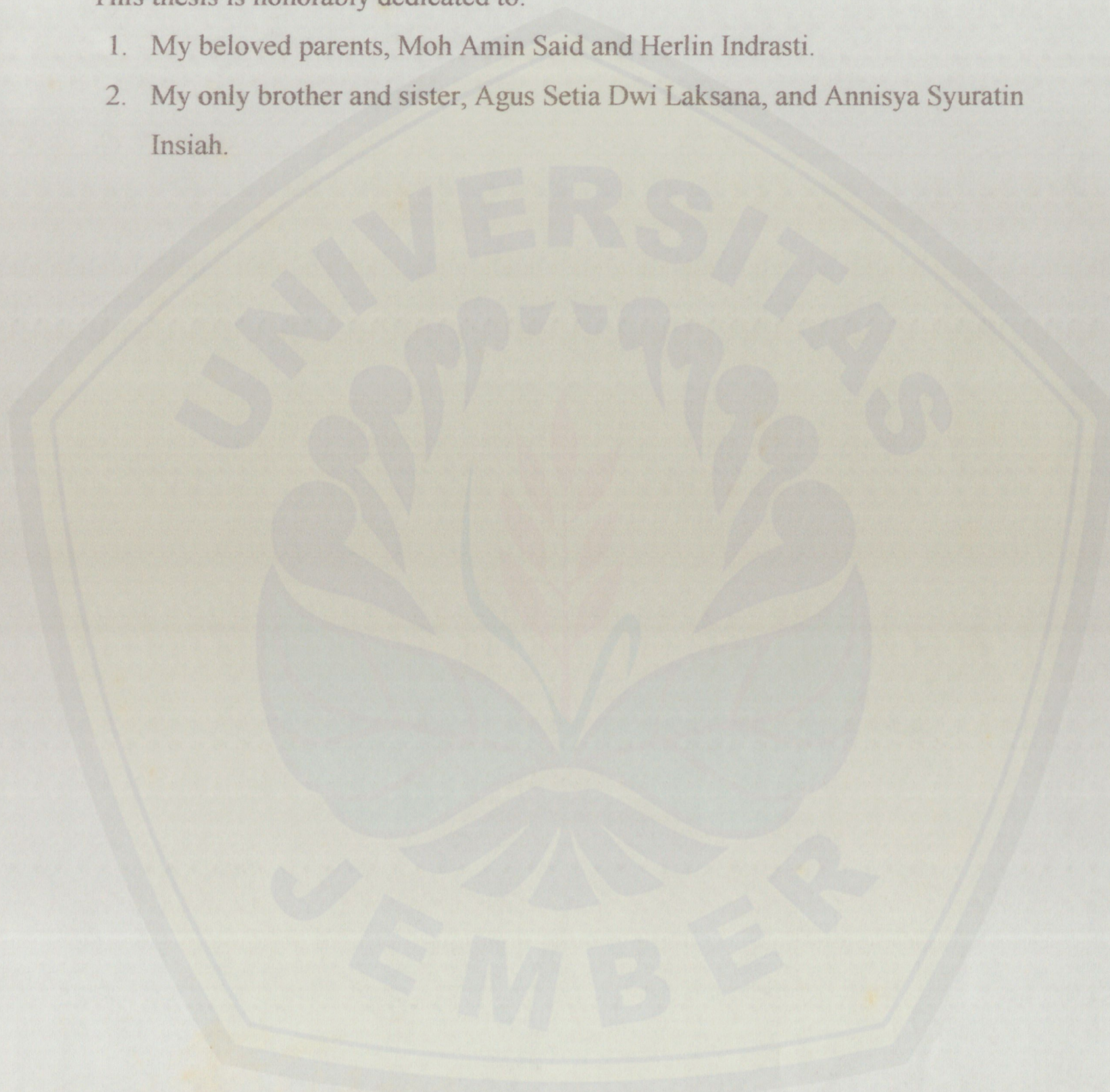
O. ye who believe! Fear God, and (always)  
Say A word directed to the Right  
*(The Holy Koran, Al Ahzab:70)*



## DEDICATION

This thesis is honorably dedicated to:

1. My beloved parents, Moh Amin Said and Herlin Indrasti.
2. My only brother and sister, Agus Setia Dwi Laksana, and Annisya Syuratin  
Insiah.



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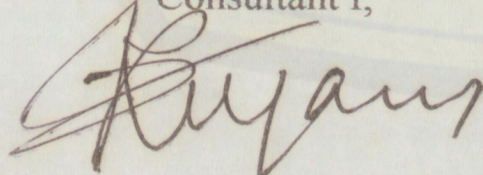
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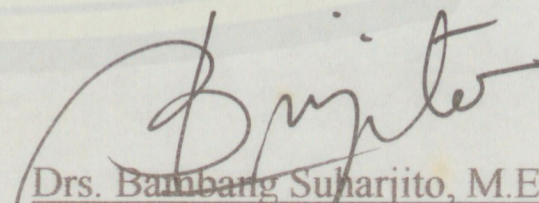
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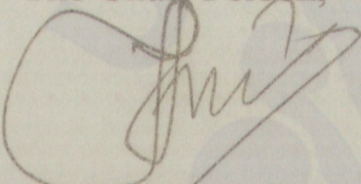
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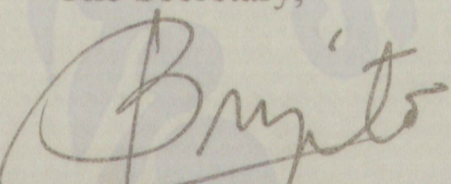
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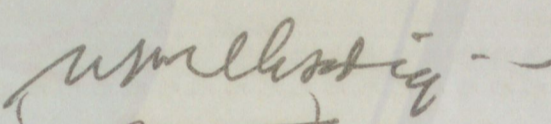
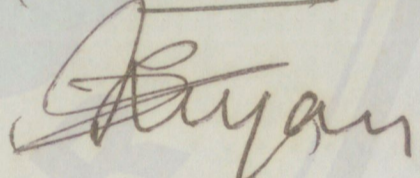
  
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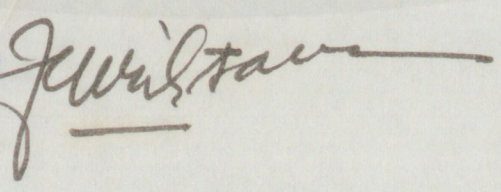
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I do realize that this thesis is still far from perfect, but I expect it will be useful not only for myself but also for the readers. Finally, any constructive criticism and suggestions will be fully appreciated to improve this thesis.

Jember, December 2006

The Writer

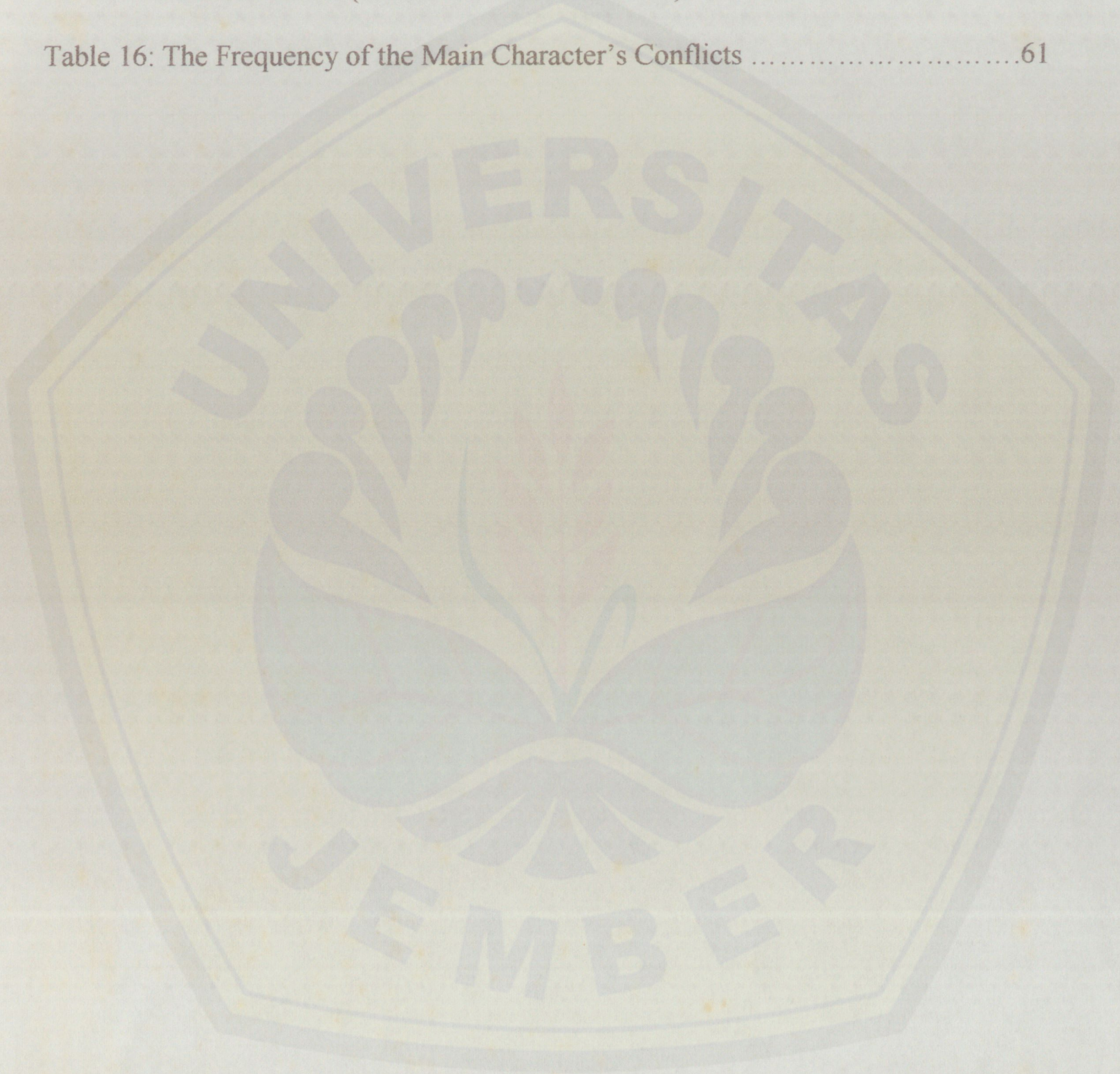
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An Analysis of the Main Character's Conflicts in Mark Twain's "The Prince and the Pauper" by Using Shaw's Theory of Conflict and Ethnography of Communication Approach.

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### **ABSTRACT**

This research focused on the analysis of the main character's conflict in Mark Twain's "The Prince and the Pauper" by using theory of conflict and ethnography of communication approach. The research design used in this study was descriptive qualitative. The types of the research data were artistic data. The data were classified and analyzed using some aspects of Hymes's ethnography of communication (1974) and Shaw's theory of conflict (1972). The data collection method of this research was document analysis. The data were taken purposively in the form of text extracts concerning the main character's utterances and actions. The research result showed that the conflict that happened to one of the main characters, the Prince of Wales in "The Prince and the Pauper" was social conflict, psychological conflict and physical conflict. Social conflict happened because the prince struggled against other characters in the novel. Next, Psychological conflict happened because the prince struggled to defend his desire that was the recognition from his people about himself as the rightful Prince of Wales. The last, physical conflict happened because the prince struggled against the physical forces that given by other characters. While the conflict that frequently happened to the prince was psychological conflict. The English students are suggested to improve their understanding of communicative competence in order to maintain the positive social interaction among the students in natural communication.

**Key words:** conflicts, ethnography of communication



## I. INTRODUCTION

The focus of this thesis is to describe the main character's conflict in the novel *The Prince and the Pauper* written by Mark Twain by using theory of conflict and Ethnography of Communication Approach. This chapter presents the discussion of some issues dealing with the topic of the study. They are: the background of the research, the problem of the research, the operational definition of the terms, the scope of the research and the significance of the research.

### 1.1 The Background of the Research

As a means of communication, language is used by people to express their thoughts, feelings, ideas and whatever they have in minds. As noted by Wallace and Mcloughlin (1975: 131) that "it is through language we can express our feelings, discuss an idea, or present a point of view. Through language we can share our experiences with others by describing for them thing we have seen, or people we have met. Through language we can speak or write about an object without the necessity or having the object present and we can understand an abstract idea with which have had no personal experience." In other words, language plays an important role in human lives.

The existence of language as a means of communication is very important in human life. However, the language itself may potentially create conflicts: socially, psychologically and also physically. As noted by Hocker and Wilmot (1991: 13) that "communication is the vehicle for conflict." According to Shaw (1975: 91-92), "conflict is the opposition of persons or forces" and the opposition itself may destruct social interaction. Therefore, it is important for people to know the way to use the language appropriately.

Conflict may happen to anyone, anywhere and every time. For examples, the conflict between the family members, the students and teachers, worker and

supervisor and so on. The example below can be taken to draw a clear illustration of conflict.

After my breakfast, Christine and I went upstairs to make the beds. I made her wait while I ran to my room to look again at my wonderful present. Dagmar came with me, and when she touched the mirror, I scolded her so hard she started to cry.

Christine came up then and wiped Dagmar's tears and sent her down to Papa. She looked at me for a long time.

"Why do you look at me like that, Christine?"

"What do you care?" You got what you wanted, didn't you?" She pointed to the dresser set. "Trash," she said, "Cheap trash."

"Don't you dare talk about my lovely like that! You're jealous, that's what. I'll tell Mama on you."

*(Taken from Kathryn Forbes's short story "Mama and the Graduation Present")*

Based on the above example, it can be seen that there is opposition between Kathryn ( I ) and her younger sister, Christine. In other words, they are in conflict. The conflict is the result of the way of using the language. Christine was angry at Kathryn because she treated Dagmar (her little sister) harshly. It also seemed that Christine was jealous to Kathryn because she got a beautiful present from their mother. Further, Christine spoke harshly and used rude words like "cheap trash" to Kathryn. Normally, Kathryn should treat Dagmar calmly and Christine should not speak harshly and use rude words to her elder sister, Kathryn.

In order to avoid such kind of conflict, the participant should know to whom, when, where and how to use the language. In relation with this, Canale and Swain (in Brown, 2000: 247) propose four components of communicative competence they are grammatical, discourse, sociolinguistic and strategic competence. *Grammatical competence* is knowledge of lexical items and of rules of morphology, syntax, sentence- grammar semantics, and phonology. *Discourse competence* is the ability to connect sentences in stretches of discourse and to form a meaningful whole out of a series of utterances. *Sociolinguistic competence* refers to an understanding of the social context in which language is used, including roles of the participants, the information they share, and the communicative purpose for their interaction. *Strategic competence* occupies a special place in an understanding of communication.

In addition, Canale and Swain (in Richards and Rodgers, 1986:71) emphasize that strategic competence refers to the coping strategies that communicators employ to initiate, terminate, maintain, repair, and redirect communication. For example, the way of how they should open and close conversation; how they should use forms of address correctly (to whom, when, and in which situation); how they should give, interpret, and respond kinds of utterance properly such as greetings, apologies, invitation, complaints, and so on (Wolfson, 1982:61).

In the English Education Program, Communicative Competence is taught through TEFL (Teaching English Foreign Language) (KPE 1430) and Discourse analysis (KPE 1640) subjects. In this class, as English teachers to be, they are expected to be able to master the four components of communicative competences above. They are expected to be able to facilitate the communication process in order to maintain the positive social interaction between all participants in the classroom, so that the conflict can be avoided or minimized. Because there would be unknown words, or unfamiliar words, or wrong words being used so as create misunderstanding between participants. Dealing with this, Breen and Candlin (in Richards and Rodgers, 1986:77) note that teacher has a role to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts.

Since the communicative competence is very important for minimizing the conflict and also for the success of teaching and learning process, it is necessary for the English teacher to be to increase the understanding of it. It can be done by using various mediums for example novel, short story and other literary works. In relation with this, Brumfit (1985:110) notes that the reader of novel is led step by step towards achieving not only 'literary competence' but also 'communicative competence'. Based on the Curriculum of the English Department, the Faculty of Teacher Training and Education (2006), the literary works are taught in the subjects of Introduction to Literature (KPE 1223), Prose (KPE 1324), Drama (KPE 1525) and Poetry (KPE 1626).

Conflicts are commonly the main concern of novelists to portray human life in their novels. One is Mark Twain in his novel *The Prince and the Pauper* that contains a lot of social, psychological, and physical conflicts of its characters, especially Edward Tudor as one of the main characters. Dealing with this, Wellek and Warren (1967:36) quote from Henry James's that "the novelists analyze the 'data' of social life, interpret them, and try to determine their essential features in order to transmit them in writing". This means that the novelists try to write their story in which reflects the events including the people's problems like love, poverty, crime, and conflict that happen in the real society through the medium of language.

In this research, the Hymes's Ethnography of Communication approach is used to analyze the data since this approach concerns on the speech community and the way communication is patterned and organized within that unit (Saville and Troike, 1982:3). The same approach was also employed in the previous research conducted by Rachmayanti entitled *The Factors That Might Underlie the Use of "Off Record" Strategy in Minimizing FTA of Complaints in Waugh's A Handful of Dust*. This previous research applied the descriptive heuristic with low control of variables which means that the data were taken from original source without giving a treatment. The result showed that the use "off record" complaints in *A Handful of Dust* are underlain by the factor of occupation (professional position), intimacy, social class (social position in a society), age, and situational factor. However, this research analyzed the main character's conflicts in Mark Twain's *The Prince and the Pauper* entitled *An Analysis of the Main Character's Conflicts in Mark Twain's "The Prince and the Pauper" by Using Theory of Conflict and Ethnography of Communication*.

## 1.2 The Research Problems

Based on the above background, the problems of this research were formulated as follows:

1.2.1 What kinds of conflict that happened to the main character in Mark Twain's *The Prince and the Pauper*?

1.2.2 What kinds of conflict that frequently happened to the main character in Mark Twain's *The Prince and the Pauper*?

### 1.3 The Objectives of the Research

Based on the research problems, the objectives of this research were as follows:

1.3.1 To describe what kinds of conflict that happened to the main character in Mark Twain's *The Prince and the pauper*.

1.3.2 To describe what kinds of conflict that frequently happened to the main character in Mark Twain's *The Prince and the Pauper*.

### 1.4 The Operational Definition of the Key Terms

Before coming to further analysis of the thesis, it is necessary to explain the meaning of some terms used in this research.

#### a. Main Character

The main Character in this research refers to the central or major character in Mark Twain's *The Prince and the Pauper*. According to Koesnosubroto (1988:67) the *major* or *main* character is the most important character portrayed in a story. Another expert like Stanton (1964:17) notes that the *main* character as the same as the *central* character and is one who is relevant to every event in the story. The main character that will be analyzed in this research is the Prince of Wales, Edward Tudor.

#### b. Conflicts

Conflicts in this research refer to the conflict which happened to the main character in Mark Twain's *The Prince and the Pauper* and the conflict that will be analyzed refers to the theory of conflict proposed by Shaw (1972). Shaw (1972:91-92) notes that "the opposition of persons or forces (ideas, interests, wills) upon which

the action happens in drama and fiction is called a conflict". In addition, he divides conflict into three kinds of conflict they are, social, psychological and physical conflict.

c. Ethnography of Communication theory

Ethnography of communication in this research refers to the theory of Ethnography of Communication proposed by Dell Hymes (1974). Hymes (in <http://www.acs.appstate.edu/~mcgowant/hymes.htm> retrieved on December. 2005) defines Ethnography of Communication as an approach to study how people (in particular culture) talk or communicate each other. In this research, ethnography of communication approach was used as a tool to analyze the research data in the form of utterances and actions of the main character taken from Mark Twain's *The Prince and the Pauper*.

### 1.5 The Scope of the Research

The scope of the research is necessarily indispensable to avoid the complicated discussion. The study of this thesis focuses on conflicts of the main character in Mark Twain's *The Prince and the Pauper*. Next, the conflict that was analyzed in this study is the types of conflict classified by Shaw (1972: 91-92). Then, there are actually four main characters in the novel they are: Edward Tudor as the prince, Tom Canty as the pauper, Miles Hendon, and John Canty, but the researcher focused only on Edward Tudor. The analysis was done by using the Hymes's theory of Ethnography of Communication. So, the focus of this thesis was the study on conflicts of the Prince of Wales by using the Hymes's theory of Ethnography of Communication and the theory of conflict proposed by Shaw. Hymes's aspects of Ethnography of Communication includes: setting, participants, ends, act sequences, key, instrument, norms and genres. All those aspects will be used to analyze the data except for genres.

### 1.6 The Significance of the Research

Hopefully the result of this research is expected to be useful for the following people:

- a. The Students of the English Education Program.

The result of this research is expected to help English students to increase the understanding of communicative competence in order to maintain the positive social interaction among the students in natural communication. In this case, the students not only learn how to use the target language correctly, but also consider the social aspects like with whom they communicate, when and where they communicate and so on. This will help students avoid or minimize conflicts that may happen in and out the classroom.

- b. The English Literature Lecturers.

The result of this research is expected to be useful for the English Literature lecturers. They can use a novel as the teaching material by considering that it can increase the understanding of communicative competence of their students in order to minimize or avoid conflicts that may happen in and out the classroom.

- c. The Future Researchers

The result of this research will hopefully be able to give some inputs for those who want to conduct a research with a similar topic with a different research approach.





## II. RELATED LITERATURE REVIEW

This chapter is intended to describe character and its types as well as conflict and its types in novels. It also explains the Hymes's Ethnography of Communication Approach. The last, it describes the author's biography in brief and the synopsis of the novel. All these issues would be highlighted in the following section respectively.

### 2.1 The Meaning of Character and Its Types in the Novel

There are several definitions of '*character*' in literature. According to Kennedy (1991:57), "a character is an imagined person who inhabits a story". In other words, a character is a made-up person whose nature is based on its author's imagination in the novel. Further, he adds that in a story, a character could be the element of nature such as the wind, the wave, grass or stone, or even animal. As in George Stewart's novel '*storm*', the protagonist is the wind.

Another definition of character is proposed by Abrams (1971:20) who says that a character is the person in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say--the dialogue—and what they do—the action". It is similar to Robert's (1969:12) statement stated that character is the author's creation, through the medium of words, of a personality who takes on actions, thoughts, expressions, and attitudes unique and appropriate to that personality and consistent with it. Both definitions of character imply that character is a fictitious person created by an author in literary work such as novel, which is equipped by the qualities of human beings presented in the action or verbal expression. The qualities of literary character can be understood by interpreting what the author has written about him: the character's actions, plus what he says and what is said about him.

Based on the importance, Koesnosubroto (1988:67) classifies the "character" into two types. They are *major or main* character(s) and *minor* character. The *major or main* character is the most important character portrayed in a story. Basically, a

story is about this character, but he cannot stand on his own: he needs other characters to make the story more convincing and lifelike. Whereas the characters that support the *major or main* character are called the *minor* characters. They are less important than the *main* character.

Another expert, Stanton (1964:17) defines the *main* character as the same as the *central* character and is one who is relevant to every event in the story; usually the events cause some changes either in him or attitudes toward him, whereas the *minor* character who has little role is as the supporting character.

Based on the role, Cole and Lindemann (1978:154) divide the main or central character into *protagonist* and *antagonist*. The *protagonist* is the *hero*, an admirable character who embodies widely accepted strengths and virtues, who is morally good while the *antagonist* is a wholly evil central character that is referred to as the villain.

On the other point of view, Cole and Lindemann (1978:155) state that Characters may be revealed indirectly through conversation, dress, physical appearance, thoughts, actions, or even setting. Characters are also revealed by other characters who speak to and about each other and who act with, for, and against each other. In addition, they state that what the characters say about themselves and how they act must be carefully evaluated, because sometimes characters respond to a particular circumstance because of their emotional states. There is a difference between what they say and do or between what they say and think. In brief, the readers of the novel must be careful in determining whether a character belongs to protagonist or antagonist because they have to consider the aspects such as: the way he speaks, thinks, acts, dress; the other characters' opinion about the character and also a certain condition/situation occurred.

In the novel *The Prince and the Pauper*, Mark Twain presents more than one main characters: Edward Tudor as the prince, Tom Canty as the pauper, Miles Hendon, and John Canty. Here, the prince, the pauper, and Miles Hendon are categorized as the protagonist while the antagonist one is John Canty. The agreement to exchange position between the prince and the pauper, Tom Canty made the prince

experienced conflicts. Fortunately, the prince had the same physical appearance as Tom Canty. That made the Tom Canty's family assumed that the prince was Tom Canty. Tom Canty's father, John Canty always badly treated Tom Canty. That was why, when the prince took Tom's positions, he was also badly treated by John Canty.

Foster (in Koesnosubroto, 1988:67) divides the character of fiction into *flat* or *simple* character and *round* or *complex* character. Foster explains that a flat character is built around "a single idea or quality" and presented in outline and without individualizing detail, and so can be fairly adequately described in a single phrase or sentence. Moreover, he adds that a *flat* character is characterized by one or two traits. In brief, a *flat* character is a character that belongs to a particular picture only. For example, the character of "Mak Lampir" in *Misteri Gunung Berapi*. She is a *flat* character because she is represented with a single image that is villain. She always does bad things. Although she is a miraculous character, she always disturbs people. Her positive side is never presented. In her life, she never does virtues. People around Mak Lampir, claim that she is a villain. Therefore, it can be said that Mak Lampir is a *flat* character since she is characterized in a single picture only that is as a villain throughout the whole story.

Meanwhile a *round* character, according to Foster (in Koesnosubroto, 1988:67), is complex in temperament and motivation and is represented with subtle particularity; thus he/she is as difficult to describe with any adequacy as a person in real life, and like most people, he/she is capable of surprising us. In other words, a *round* character is a complex one and characterized with many qualities. A *round* character develops in personality from one condition into another; he/she never stays in one condition and is always flexible in relation to physical, emotional, and anything else concerning with his/her life because he/she is not flat. In brief, it can be said that a *round* character is character that is described not only in a single picture. For example the main character of *Jewel in the Palace*, Janggeum. She is the example of a *round* character, because she has two sides that are good side and bad side. Sometimes, she does good things, but another time, she does bad things. For

examples, she took care of her patients, and in time, she stole a book about her king's biography, she tried to kill the secretary of Kingdom, and others, but at the end of the story shows that she becoming a better character than before.

In this research, the discussion is emphasized on Edward Tudor, one of the main characters of *The Prince and the Pauper*. Based on Foster's theory of character, Edward Tudor can be categorized as a *round* character. At the end of the story, it shows that Edward Tudor becomes a better character than before. Finally, he becomes more mature either in the way he thought or behaved after passing so many troubles in his life.

In short, the term of *character* can be defined as an imagined figure or element that has a role in a novel like in a real life. Thus far, character can be recognized in different types such as; *round* and *flat* characters, *major* or main or central character which consists of the protagonist and antagonist, as well as minor character. Characters in novel manifest many aspects of life as intended and created by the author such as wealth, fame, or even involved in conflict.

## 2.2 Conflict and Its Types in the Novel

### 2.2.1 The Meaning of Conflict

Before coming to the meaning of social, psychological, and social conflict in the literature, it is important to know the meaning of conflict in general. According to Neufeldt (1988:292), conflict means a fight or struggle, especially a protracted one; war. The conflict also means emotional disturbance resulting from a clash of opposing impulses or from inability to reconcile impulses with realistic or moral consideration.

The above definitions clarify that conflict may be in the form of physical activities that use physical forces. It may also in the form of utterances in the form of protest or complaint of disagreement, of unlikeness, of being contrary to manner, act, and opinion. Besides, the word conflict indicates a great effort to achieve an aim, an idea, or an object. It may be also resulted from a certain situation that causes a person

to have difficulty in making solution or decision. A state of being unable to exist in harmony with the other persons will also enable to create a conflict.

The meaning of conflict in literature is not widely different from that one of general meaning. According to Shaw (1972:91-92) conflict is “the opposition of persons or forces (ideas, interest, wills) upon which the action happens in drama or fiction”. It means that in literature a conflict may happen if there are two or more opposing characters or forces and implicitly it may be termed as materials from which a plot is structured. In detail, it may concern about the opposition between two or more characters, a character and his/her own feeling, a character and the society, and a character and physical world. Besides, it can be also the core of the story’s structure, the center of which the plot grows as what Jones (1968:30) notes that almost any conflict in life can be the subject of a short story. Physically, the opposition will happen like a struggle or fight or clash between the characters as well as between a character and the physical world around him/her. Psychologically, it is like a controversy or disagreement within a character.

### 2.2.2 The Types of Conflict

There are several types of conflict that may happen in a story. Shaw (1972:91-92) divides conflict into three types. The first type is *physical* conflict. He defines *physical* conflict as a struggle between man and the physical world. It represents man versus forces of nature: the difficulties and dangers, for example, faced by explorers, navigators, and astronauts. Another expert, Stanton (1964: 16) explains that physical conflict is conflict between a character and his environment. It includes the cruelty of the world around him. Implicitly, it can be said that a character in a story may be in conflict with the things around him/her such as stone, tree, car, knife, stick, sword, and others. In other words, he may get physical forces such as: he cut his fingers with a knife or he was thrown by others using a stone, stick and so on.

The second type of conflict is *social* conflict. Shaw (1972:91-92) explains that it is a struggle between man and man. Many popular fictions are based on social

conflict: two men trying to win the love of girl; the competition of businessmen; a girl having difficulties with her parents over her conduct; racial and religious prejudices. A variant form of social conflict is a protagonist's struggle against society, as in some of the novels of Dickens, George Eliot, and Theodore Dreiser. Another expert, Jones (1968:30) defines social conflict as the struggle of one person against another: two women seeking to marry the same man, two men competing for a job, a detective pitted against a criminal, a child in conflict with his parent. From the above definitions, it can be clarified that *social* conflict may be defined as a struggle of one person against another in order to get his/her aim. Dealing with this, Shaw gives an example of conflict as *two men trying to win the love of a girl*. The two men have the same aim, to win the love of a girl. To avoid the conflict, they should be careful in determining the way that will be used or they will have communication breakdown and as the result they will get conflict: socially, psychologically, and also physically.

The third type of conflict is *internal* or *psychological* conflict. Shaw (1972:92) clarifies that it is a struggle between desires within a person. The struggle may include a person or character must make a choice between them (the two desires) or he must make a decision for one of the choices whether he must maintain or leave them. In other words, he finds the difficult situation in determining a decision. External forces may be important and other characters may appear in the narrative, but the focus is always upon the central figure's inner turmoil. It is supported by Jones's (1968:31) that *internal* or *psychological* conflict is a man struggling against himself, his conscience, his guilt, or simple trying to decide what he is going to do. Another expert, Stanton (1964:16) states that psychological conflict is a pair of forces (desires, interests) within a character each of which is attempting to conquer the other or resisting being conquered by it. So, *psychological* conflict focuses on the internal problems of a person like the struggle and the opposition between two desires, belief, choices, hopes and so on. It also indicates a certain condition or situation that causes a person to face difficulties in determining a decision.

Furthermore, Shaw (1968:92) notes that most conflicts are basically physical, social, or internal or combinations of these three. This means that though a man or a character may be in conflict with the physical world around him (*physical*), he may be in conflict with another man/character (*social*), and he may also be in conflict with himself (*psychological*). Jones (1968:31) notes that whatever the conflict, or however basic conflict may be combined, the principal appeal should be to the emotions of the reader, his feelings of joy and sorrow, pity, fear, anger and so on. In other words, any conflict that happened in the novel must able to affect the reader's emotions.

From the explanations above, it can be assumed that conflict is a struggle or fight of physic or idea which is derived from the difference between persons, within a person or between a person and physical world. A conflict is also a clash between two elements. The elements can be both of human (social conflict), human and physical world (physical conflict), as well as human and mind (psychological conflict). All these three conflicts also happen to only one character at the same time. In other words, they are interconnected. In this research, the Shaw's theory of conflict will be applied to analyze kinds of conflict that happened to the Prince of Wales as one of the main characters in *The Prince and the Pauper*.

### 2.3 Hymes's Theory of Ethnography of Communication

Dell Hymes in 1974 (<http://www.acs.appstate.edu/~mcgowant/hymes.htm> Retrieved on 21 December 2005.) has proposed "ethnography of speaking" as an approach to study how people talked. In 1974, he developed the concept of ethnography of speaking into ethnography of communication because it included not only the spoken language but also the written language which discuss the same components such as: community (the particular place where people usually share with others), situation (times when people talk or do not talk), event (activities that are governed by rules or norms for speech, acts (the action that is getting done when particular words are used), style (the characteristic of someone to speak in certain way), and also ways of speaking ( styles of speak that may be used in various

situation and events, it can also be used to describe speech patterns that are characteristic of a culture)

Hymes (in Saville and Troike, 1982:1) briefly explains that ethnography of communication is an approach which would deal with aspects of communication which were escaping both anthropology and linguistics. In other words, ethnography of communication focuses on the patterning of communicative behavior as it constitutes one of the systems of culture, as it functions within the holistic context of culture. To understand easily the meaning of ethnography of communication, it can be seen from some questions proposed by Saville and Troike (1982:2) like what the speaker needs to know to communicate appropriately within a particular speech community and how he or she learns. It is in line with Duranti's (1997:90) idea about ethnography of communication that ethnographers are interested in: what people do in their daily lives; what they make and use; what people know, think, feel; how they communicate with one another; how they make decision; how the life of family is organized and how they classify objects, animals, people, natural and cultural phenomena. Through knowing the aspects above it is easy to understand how people (in particular culture) communicate each other.

Saville and Troike (1982:3) add that a primary aim of ethnography of communication approach is to guide the collection and analysis data about the ways in which social meaning is conveyed. In other words, this approach is used to analyze the data containing social meaning which is then conveyed by various ways. Further, they (1982: 117) note that the data that will be analyzed by using the ethnography of communication approach belong to artistic data. They explain that artistic data are the descriptive data in the written and oral forms. Moreover, they add that artistic data also includes song lyrics, drama and novel (literary sources).

According to Hymes (1974), ethnography of communication approach stands for some aspects as follows;

1. Setting, it refers to the time and place of a speech act and, in general, to the physical circumstances.



2. Participant, this includes the characters that are involved in the novel.
3. Ends, ends is the goal of communication. It is to know in what purpose the characters communicate each other.
4. Act sequence, act sequence refers to the form and the order of the event.
5. Key, it is about the language produced by the characters whether it is serious, polite, or rude.
6. Instrumentalities, it refers to the forms and styles of speech.
7. Norms, it refers to the social rules governing the event and the participants' actions and reaction.
8. Genre, it consists of apologies, prayer, small talk, problem talk, and so on. (Hymes's (1974) ethnography of communication approach (<http://www.acs.appstate.edu/~mcgowant/hymes.htm> retrieved on December. 2005)).

Grice (in <http://www.gxnu.edu.cn/personal/szliu/definition.html>), calls participant in Hymes's sense as interlocutors that are the persons who involved in a conversation. Santrock (1995:7) defines act sequence in Hymes's sense as behavior. While Austin (in [http://en.wikipedia.org/wiki/performative\\_utterances](http://en.wikipedia.org/wiki/performative_utterances)) notes that performative also represents the act sequence in Hymes's sense. He explains that to utter is also to perform a certain kind of action. In addition, Santrock (1995:7) states that the meaning of mental process can also be seen by looking at Hymes's instrument or speech in Lewis's sense (in Brown & Yule, 1996: 40) and by looking at the ends and the key in Hymes's sense.

Hymes (1974) notes that not all the aspects can be used in analyzing the data, but of some of them which depend on the necessity of the analysis. In this research, all the aspects of ethnography of communication were used to analyze the data, except genre. The seven aspects were then put in the table of Hymes's Ethnography of Communication in order to identify the main character's conflicts easily in condition that the act sequences and keys contradict with the norm. Besides, Shaw's types of conflict were also employed in the table of Hymes's Ethnography of Communication in order to analyze and determine what kinds of conflict that happened to the Prince of Wales (see text extract 1 as the example of analysis in the chapter three).

In brief, ethnography of communication approach concerns the study of how people communicate each other in particular culture. So, how people from different cultures communicate can be analyzed, not only the language used but also the other aspects of social life which exists in each culture. This approach can also be used to analyze the artistic data both in the oral and written forms of the main character portrayed in the novel. Dealing with this, Saville and Troike (1982: 117) state that the communicative patterns which occur in literature presumably embody some kind of normative idealization, and portray types of people (e.g. according to social class) in terms of stereotypic use of language. In other words, the language spoken by the main character enables the readers to identify the background of life of the main character and other characters.

Since the data resources are mainly concerned with the main character's utterances and actions in the dialogue as well as the main character's action which are narrated, Hymes's (1974) Ethnography of Communication Approach were used as a tool to analyze the research data because it is concerned with how the people communicate and how the communication is often patterned, as it is known that the analysis of this research concerning with conflicts which are the result of social interaction.

#### **2.4 The Biography of Mark Twain**

The information about Mark Twain was taken from the internet (<http://www.amazon.com> Accessed on 21 December 2005.) and also his book entitled *The Autobiography of Mark Twain*. The original name of Mark Twain is Samuel Langhorne Clemens. He was born on November 30<sup>th</sup> 1835 in a small village of Florida, Missouri. As one of America's first and foremost realists and humorists, Mark Twain usually wrote the things he knew about from firsthand experience.

When he was four, his father moved the family to Hannibal, Missouri. There, he spent his boyhood. Twain's father was a lawyer, but he was never successful. He

was, however, a highly intelligent man who was a disciplinarian. Twain's mother, a beautiful woman, had a natural sense of humor. Although his family was not wealthy, Twain apparently had a happy childhood. Twain's father died when Twain was twelve years old and, for the next ten years, he had served an apprenticeship in his brother Orion's paper and had tried his hand at writing Juvenile burlesque. He even had a humorous sketch, *The Dandy Frightening the Squatter*, published by B.P. Shillaber's carpetbag, a New York periodical. Hoping to find his fortune, he made a plan of work of getting rich in South America. On a riverboat to New Orleans, however, he met a famous riverboat pilot and then he worked as a Mississippi river boat pilot for four years and, during this time, he became familiar with all of the towns along the Mississippi River.

During the next ten years, from 1853 to 1862, he had continued his effort as a humorous writer, using such pseudonyms as Thomas Jafferson Snodgrass, W. Epaminandos Adarastus Blab, Sergeant Fathom, and Josh. In 1862, he secured a job with the Virginia City 'Territorial Enterprise' and quickly demonstrated his capacities as a reporter and humorist. A year later, in February 1863, he adopted the pseudonym "Mark Twain" a river phrase that has the meaning of "two fathoms deep."

In 1864 Twain left for California, and worked in San Francisco as a reporter. He visited Hawaii as a correspondent for *The Sacramento Union*, publishing letters on his trip and giving lectures. He set out on a world tour, traveling in France and Italy. His experiences were recorded in 1869 in *The Innocents Abroad*, which gained him wide popularity.

The success as a writer gave Twain enough financial security to marry Olivia Langdon from New York in 1870. The young couple first lived in Buffalo, they moved next year to Hartford. Twain continued to lecture in the United States and England. Between 1872 and 1884 he published several masterpieces, *Roughing it* (1872), *The Gilded Age* (1873), *Old Time on Mississippi* (1875), *The Advantages of Tom Sawyer* (1876), *A Tramp Abroad* (1880), *The Prince and the Pauper* (1882), a popular and thoroughly respectable children's book. In the novel *The Prince and the*

*Pauper*, Twain actually focuses particularly on the many social injustices that were exposed to the new king as he roams his land as a common pauper. In 1884 he finished *Adventures Of Huckleberry Finn*, which he began in 1876.

In 1884 he put most of his money into the publishing firm of Charles L. Webster Company and into the Paige typesetting machine. The latter was consuming his available capital. James Paige, the inventor of the machine never quite completed his project. As a result, he began for driving pen harder and harder in order to finance his other enterprises. Not even the profits from *A Connecticut Yankee, An American Claimant* (1892), *Tom Sawyer Abroad* (1893), and *Pudd'nhead Wilson* (1894) could keep him from bankruptcy.

Although Twain got bankruptcy, he was saved from complete ruin by Henry Huttleston Rogers, an oil tycoon, who helped him in business matters and advised him to transfer his copyright to Olivia, his wife. Then, she preserved all his most valuable property.

The death of his wife, his daughter Clara, and his second daughter Jean darkened the author's later years. He was truly alone. Ravaged by age and failing health, he died in Redding on April 21<sup>th</sup> 1910.

### 2.5 The Synopsis of *The Prince and the Pauper*

In the sixteenth century in the ancient city of London, a boy named Tom Canty was born to a poor family. He was the son of a thief, John Canty who lived in a poor part of London, Offal Court, near London Bridge. Tom is a beggar like his father. On the same day another English boy called Edward Tudor, the Prince of Wales was also born. He was the son of King Henry the Eight. After a number of years, the two boys were grown up and soon became teenagers.

Father Andrew was a priest who lived near Tom's house. He always taught Tom how to read and write and a bit of Latin. He told Tom a story about the gorgeous king and prince. Then one day, Tom was haunted to see a real prince by himself day

and night. His reading and dreaming about princely life strongly affected him so much that he began to act as if he was a prince.

One day, on his way begging, Tom came to Westminster, the palace of King Henry the Eighth of England. Tom went up to the gates of the palace and then he saw the prince who asked him to come to his cabinet. Then he entered to the cabinet. He was frightened, because he had been insulted and even dissipated by the palace soldiers. In that place, he was served wonderfully and also was asked many questions about his life by the prince. He told the prince about the race and other sports played in Offal Court. The prince was very interested in Tom's life at which he wanted to experience it. Similarly, Tom also wanted to experience the life of a real prince. Soon, both of them exchanged their clothes. Afterward, they stood in front of the mirror and were so surprised, because they resembled each other.

After exchanging the clothes, Edward took up the Great Seal from the table, and then he put it away. It was a very big plate that was usually used by King at the end of letters, besides his name. After that, without paying attention to the way he was dressed, the prince ran out of the palace and instructed the palace soldiers to open the gate. In fact, he had been hit hardly and even dissipated by the palace soldiers. He told the palace soldiers that he was the Prince of Wales, but unfortunately he failed to ensure the soldiers. No Soldier believed that he is the Prince of Wales in these clothes. Then, the prince who wore rags left his palace as a poor boy, Tom Canty. Whereas Tom had to live in the palace as a prince.

When the real prince was outside the gate of the palace, after a long distance, he met a group of boys who dressed as apprentices and played in the yard of Christ's Church. He actually wanted to announce them that he was Edward, the Prince of Wales, but they insulted and laughed at him. Moreover, several dogs were set upon him. He became so angry to be treated badly that he spurned the nearest boy with his foot and this made the boy's friends very angry. Then, he walked aimlessly until he was in the alleys where the poor people lived. Unfortunately, there he met John Canty, Tom Canty's father, who brought him to Offal Court where the Cantys lived.

John Canty did not know that the boy was not his son. When Edward was at Tom Canty's house, he had been treated badly by John Canty and Tom's grandmother because he brought no money. At the time, he repeatedly convinced the Cantys that he was the existing or the false Prince of Wales, but again they did not believe him at all.

In the meantime, Tom Canty, who enjoyed his fortune in the king's palace at Westminster, began to be afraid because the real prince did not come back to the palace. Knowing Tom Canty's strange behavior, the Prince's sister, the Lady Jane Grey and the King Henry the Eight finally claimed that the Prince was mad.

One night, there was an occasion for the real prince, Edward Tudor, to escape from John Canty. Father Andrew came to save the false Tom Canty from the bad treatment of the Canty's family. As he came, the Cantys left their house to escape. The false Tom Canty (Edward Tudor) was dragged hard by John Canty along dark streets near his home. Then they met a big boatman who asked John Canty to drink. It was in this occasion the real prince ran away to escape from the Cantys.

One day, there was a pageant in the Guildhall, where Tom Canty, the false prince was present. While Tom sat in his high seat, the real little Prince of Wales was in the street. The prince stood by the gates of the Guildhall. He repeatedly told the people who he was, but they mocked and laughed at him. They even wanted to punish him by throwing him in the water. At that time, there was a tall man whose name was Miles Hendon. He saved Edward from the people. Hendon who wore rich but old clothes thought that Edward was ill and therefore he wanted to be his protector and also his friend. Soon, there was an announcement that King Henry the Eight had died. Knowing that, the real prince, Edward felt sad.

Miles Hendon and Edward Tudor left the pageant. They walked to London Bridge where Hendon stayed. Unfortunately, they met John Canty on their way to Hendon's apartment, a little inn. John wanted to take Edward to his house, but Hendon prohibited and warned him that if he still wanted to take Edward, he would kill him. Then John Canty left them. Hendon promised Edward that he would take

care of him and be his elder brother. At that time, he told Edward about himself that he was actually the son of Richard, a baron in Kent. His mother died when he was a boy and he had two brothers, the elder was Arthur and the younger was Hugh. Both Hendon and Hugh loved Lady Edith, their cousin.

When the story finished, both of them went sleeping. The next day, when Edward was still sleeping soundly, Hendon left him for a while in order to buy him some new clothes. But when he came back, Edward was not in the place anymore. In fact, Canty and Hugo, one of the members of his gang, had kidnapped him. Knowing that, Hendon immediately ran out of the room. He was soon in the street with the purpose of looking for his friend, Edward Tudor.

After several days, Tom became more accustomed to what he had to conduct because he used every opportunity to learn many of things he needed to know. With the new confidence, his actions became better than before. Tom ate the state dinner without qualm, and without error.

Mile Hendon went to London Bridge, his lodgings in a small inn, in order to find Edward there. But, conversely, John Canty and his gang took Edward into a wood and then they stayed in a barn. At night, Edward Tudor fell asleep, thinking about his father. When he awakened, he listened to a talk and many stories of injustices at the hands of the law from men, women and children who wore old and dirty clothes including why they became the thieves, murderers and beggars. After listening to their stories, he spontaneously came forward and cried that he would help them from sufferings. He even told them that he was the King of England. But, they just laughed and put him on a box with a plate on his head and a piece of wood in his hand. Edward as the real prince was very sad to be treated like that.

The following day, they went out of the wood. On their way to the east of London, Hugo forced Edward to ask for money, but he refused it. Then he began to make a loud noise by pushing him until he fell to the ground. After a long trip, Edward Tudor managed to escape from John Canty and his gang by telling a man that Hugo was a thief. In this occasion, He escaped from them and ran away to a wood.

There he met a hermit, a mad old man, and told him that he was a king of England. The hermit told Edward about himself and the reason of staying in the wood. He convinced Edward that he was really an arch-angel. He also convinced him that King Henry the Eighth had dissolved his religious house, so he went into the wood. While Edward was sleeping, the hermit tried to kill him. Suddenly Hendon arrived at the door and asked him where the boy was. The Hermit told him that the boy went to an errand. At the first time, Hendon did not believe what the Hermit said. But, then Hendon asked the hermit to show the way. When both of them went out, Canty's gang released Edward Tudor.

In the gang, there were only two people who disliked Edward. They were John Canty and Hugo. Hugo always tried to make the little King felt uncomfortable. In an occasion, Hugo and Edward involved in a fight but Hugo lost. Hugo wanted to revenge him, so he tried to make him become robbers. He even cheated Edward. When there was an opportunity, Hugo stole a woman's pig and gave it to Edward while he ran away. The woman thought that Edward was the thief, so she told the people around them. When the people would punish him, Hendon appeared and saved him.

Then they went to Hendon's Hall. When they arrived there, they met Hugh, Lady Edith and the servant. But, Hugh, Lady Edith and the servant did not recognize them, because they claimed that Hendon was not alive. Their arrival was supposed to be an impostor so they were arrested and put them into a prison by Hugh and the Lady Edith. In the prison, from an old servant, Hendon had known about everything happened in the Hall. Edward had also known about the filthy conditions of his country's prisons and the many injustices of English laws. He also heard that Tom as the King was so kind to his people and had tried to destroy the cruelest law that oppressed the people.

Hugh treated Edward and Hendon rudely. Hendon did not want Edward to be treated, so he replaced the Edward's position. Soon, they were released and they finally returned back to London. Fortunately, it was the night before the Coronation



Day. There were so many people along the street. Because of it, both of them were separated.

On the Coronation Day, Tom saw his mother but he pretended that he did not know her. When Tom would be crowned, Edward suddenly appeared and told Lord Hertford, Lord St John, and the people that he was the true King. They were surprised by what happened. They could not believe their eyes. There were two boys who had the same appearance physically. To know who was the true King, he actually wanted to show them a big plate of gold namely Great Seal of England, but it was lost. Tom helped Edward to remind where he put it. Then a few minutes later, Edward remembered it and showed it to all people in the palace.

Finally, he sat on his throne with the crown of England on his head. He thanked Tom for what he had done to the Kingdom and he asked Tom to get good education in the school. He gave Tom's sister and mother a lifetime care at Christ's Hospital. He also gave reward to Hendon as a peer of England, Earl of Kent.

Meanwhile Hugh Hendon left the country. He soon died, and Miles Hendon married the Lady Edith. Edward looked for all those who were kind to him in prison. He also looked for all those who were poor and sad. He would perform his promise to help them for trouble.

## **2.6 The Reason Why Choosing *The Prince and the Pauper* in this Research**

There were some reasons why the novel of *The Prince and the Pauper* was chosen. The first, the novel provides the data needed; that is the descriptive data in written and oral form (artistic data) of the main character in Mark Twain's novel. The second, according to Lynn (1964:213-219), the novel *The Prince and the Pauper* was more expressive of its author's genius. It was written in the happiest period of Twain's life, the switching of identities lead to risk but it was also productive of great happiness. It was also dedicated to Twain's own daughters, and it has gone on delighting children since ever. The last, the story was very interesting that was about the two boys, who had the same physical appearances, exchange their own position.

The most interesting point was that those positions were the prince and the pauper. The agreement to exchange their positions then lead the prince experienced conflicts. Based on the explanation, the novel *The Prince and the Pauper* was chosen in this research as the data resources.





### III. RESEARCH METHODOLOGY

This chapter describes the research methods applied in this research. They include the Research Design, Data Resource, Data Collection Method, Type of Data, and Data Analysis Method.

#### 3.1 Research Design

The research design used in this research was descriptive qualitative study. As what Bogdan and Biklen (1992:30) note that qualitative research is descriptive. They confirm that in qualitative research, the collected data are in the form of words and the result of the data analyzed are in the form of phenomenon description. Further, Dey (1993:31) notes that the basic concept of qualitative analysis includes both description of a phenomenon as well as classification of the data, and then both of them are connected to theory in order to analyze the data. Since this research in collecting and analyzing the data in term of words so this research belonged to a qualitative research. Moreover, this research includes the classification and the description of the data based on Dey's qualitative analysis.

In this research, qualitative analysis was used to describe the phenomenon of conflicts of the main character in Mark Twain's novel *The Prince and the Pauper* with the following procedures;

1. Reading the novel of *The Prince and the Pauper* carefully;
2. Finding the related references either from books or internet;
3. Collecting the data from Mark Twain's novel *The Prince and the Pauper*.
4. Analyzing and discussing the data inductively by employing the Hymes's (1974) *Ethnography of Communication* to find kinds of conflict proposed by Shaw;
5. Drawing a conclusion from the result analysis of the data;
6. Writing the research report.

### 3.2 Data Resource

The data resource of this research is the novel entitled *The Prince and the Pauper*. It is the fourth novel written by Mark Twain in 1882. It consists of thirty three chapters. It was printed in the United States of America in 1964 and published by The New American Library of World Literature, Inc.

### 3.3 Type of the Research Data

The data used in this research belonged to what Saville and Troike (1982: 117) notes as artistic data, because the data were taken from literary sources. They explain that artistic data were the descriptive data in the written and oral form. Artistic data also include song lyrics, drama and other genre of verbal performance, and calligraphy. The data were classified based on the aspects of Ethnography of Communication especially those related to the main character's utterance and action in the dialogue as well as the main character's action which are narrated.

### 3.4 Data Collection Method

The data collection method of this research was document analysis, because the data were taken from the novel of Mark Twain's *The Prince and the Pauper*. The document analysis means a researcher tends to analyze the contents of documents. In other words, it is a technique that enables researchers to study human behavior in an indirect way, through an analysis of their communication (Fraenkel and Wallen, 2000:405). In this research, the data were taken purposively by studying the content of the novel from the thirty three chapters in the form of text extracts that contained the main character's conflicts.

### 3.5 Data Analysis Method

The obtained data in this research were analyzed by descriptive qualitative with the inductive method. In line with this, McMillan (1992:215) states that in qualitative research, the data are gathered first and then synthesized inductively to

make generalization. In other words, qualitative research tends to analyze the data inductively. In short, the conclusion would be drawn after analyzing the collected data.

In this research, the data were collected based on Shaw's classification of conflict and then they were analyzed qualitatively by employing the Hymes's Ethnography of Communication approach in order to identify what kinds of conflict happened to the main character. Besides, the descriptive statistics with ethnography of communication framework was also employed in order to know the frequency of kinds of conflict that happened to the main character.

The following are the data sample in the text extract, the table of ethnography of communication, and also the result of data analysis based on each aspect of Hymes's Ethnography of Communication:

#### a. The Data Sample in Text Extract

##### Text Extract 1

U <sub>1</sub>	In a moment he had snatched up and put away an article of national importance that lay upon a table, and was out at the door and flying through the palace grounds in his bannered rags, with a hot face and glowing eyes. As soon as he reached the great gate, he seized the bars and tried to shake them, shouting, <i>"Open! Unbar the gates!"</i>
U <sub>2</sub>	The soldier that had maltreated Tom obeyed promptly; and as the prince burst through the portal, half smothered with royal wrath, the soldier fetched him a sounding box on the ear that sent him whirling to the roadway and said, <i>"Take that, thou beggar's spawn, for what thou got'st me from his Highness!"</i>
U <sub>3</sub>	The crowd roared with laughter. The prince picked himself out of the mud and made fiercely at the sentry, shouting, <i>"I am the Prince of Wales, my person is scared; and thou shalt be hang for laying thy hand upon me"</i> .
U <sub>4</sub>	The soldier brought his halberd to a present arms and said mockingly, <i>"I salute your gracious Highness."</i> Then angrily, <i>Be off, thou crazy rubbish !"</i>
U <sub>5</sub>	

(Chapter 3: p.26)

Notes: U<sub>n</sub> = The Utterances of the Characters  
n = Numbers of the Characters' Utterances

The above data in the text extract are then put in the table of Hymes's Ethnography of Communication as follow:

**b. Table: The Main Character's Conflict in Hymes's Ethnography of Communication**

**Table 1 : The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 1)**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Main Character's Conflicts
U <sub>1</sub>	Open! Unbar the gates!	The Prince of Wales	To instruct his soldiers to open the gates	Snatching up and put away an article of national importance, flying through the palace grounds in his bannered rags, reaching the great gate, seizing the bars and trying to shake his soldier, then instructing the soldier to open the gates.	Angrily	A prince needs not to worry about his words to his people	At the palace	Social, psychological, physical
U <sub>2</sub>	Take that, thou beggar's spawn, for what thou got'st me from his highness!	The soldier	To refuse the prince's instruction to open the gates	Fetching the prince a sounding box on the ear that sends him whirling to the roadway and speaks rudely to the prince	Rudely	The soldier is not allowed to speak rudely to the prince		
U <sub>3</sub>	I am the Prince of Wales, my person is scared; and thou shalt be hang for laying thy hand upon me	The Prince of Wales	To explain about who he is and also to threat the soldier	Picking himself out of the mud and making fiercely at the sentry, then speaking to explain about himself and also to threat the soldier	Angrily	A prince needs not to worry about his words to his people		
U <sub>4</sub>	I salute your gracious Highness	The soldier	To mock at the prince	Carrying his halberd to a present arms and speaking to mock at the prince	Angrily	The soldier is not allowed to speak angrily to the prince		
U <sub>5</sub>	Be off, thou crazy rubbish!		To dissipate the prince	Dissipating the prince to go away from the palace	Angrily	The soldier is not allowed dissipate the prince		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 4: p.26)

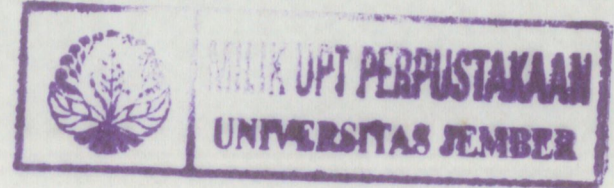
The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) at the palace (setting). U<sub>1</sub> and U<sub>3</sub> were uttered angrily (key) by the prince (participant). U<sub>1</sub> was uttered in order to instruct the soldier to open the gates (end). The prince had snatched up and put away an article of national importance that lay upon a table, and was out at the door and flying through the palace grounds in his bannered rags, with a hot face and glowing eyes. Then he reached the great gate, he seized the bars and tried to shake them. After that, he instructed the soldier to open the gate (act sequence). U<sub>3</sub> was uttered in order to explain about who he was and also to threat the soldier for beating him (end). The prince picked himself out of the mud and made fiercely at

the sentry, then he spoke to explain that he was the Prince of Wales and to threaten the soldier for beating him (act sequence). The norms said that a prince needed not to worry about his words to his people.

U<sub>2</sub> was uttered rudely (key) by the soldier (participant) in order to refuse the prince's instruction to open the gate (end). The soldier fetched the prince (the false Tom) a sounding box on the ear that sent him whirling to the roadway and then spoke to refuse the instruction (act sequence). U<sub>4</sub> and U<sub>5</sub> were uttered angrily (key) by the soldier (participant). U<sub>4</sub> was uttered in order to mock at the prince and U<sub>5</sub> was uttered in order to dissipate the prince (the false Tom) to go away from the palace. The soldier brought his halberd to a present arms and spoke mockingly and then spoke again angrily (act sequence). The norms said that the soldier was not allowed to speak rudely and angrily to the prince. Besides, he was not allowed to dissipate the prince (the false Tom). It could be seen that the act sequence and the key contradicted with the norm. Therefore, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced three kinds of conflict. Firstly, it was social conflict. Shaw (1972:91-92) notes that social conflict is a struggle between man and man. The data in this text extract, it was clear that the prince struggle against the soldier at the palace. The conflict was actually begun when the prince, who dressed in Tom's rags, instructed the soldier to open the gates. The soldier thought that the boy who had instructed him was Tom Canty who had come to the palace and also had the same physical appearance as the Prince of Wales. Therefore, the soldier rudely refused to open the gates and they even dissipated and mocked at the prince. This made the prince very angry. Normally, the soldier was not allowed to speak rudely to the prince. That was why the prince experienced the social conflict.

Secondly, it was psychological conflict. Shaw (1972:92) clarified that psychological conflict focuses on the internal problems of a person. The prince failed to ensure the soldier that he was the rightful Prince of Wales. It seemed that the prince felt being disrespected after he got maltreatment from his soldier. He



#### IV. RESEARCH RESULT, ANALYSIS, AND DISCUSSION

This chapter is intended to describe the result of the research and analysis. The result of data analysis was then discussed in this chapter.

##### 4.1 The Result of the Research

It had been stated in the previous chapter that in this research, the data were taken purposively by studying the content of the novel from the thirty three chapters in the form of text extracts those related to the main character's utterance and action in the dialogue as well as the description of the main character's action. In this research, the main character only focused on Edward Tudor as The Prince of Wales, so the research data in the text extract were taken only from the prince's dialogue in the form utterances and actions also from the description of the prince's actions in the narrative.

There were fifteen (15) text extracts that could be identified in this research. Of the thirty three (33) chapters in the novel, there were five (5) chapters that contained the prince's utterances and actions in the dialogue as well as the description of the prince's actions. The rest (28) of the chapters were not used in this research since they did not contain the prince's utterances and action in the dialogue and also the prince's actions which are narrated. From the five chapters, fifteen (15) text extracts (see the list of text extract in appendix D) were taken. The amount of the text extracts of the five chapters varied. They were: chapter four (4) and ten (10) contained 4 text extracts; chapter seventeen (17) and eighteen (18) contained two (2) text extracts; chapter eleven (11), twenty (20) and twenty seven (27) only contained one (1) text extract.

Each utterance in the dialogues was labeled "U" (utterance) and then classified as "instrument", one of the aspects in the Hymes's Ethnography of Communication. Some information about the main character's action in the narrative form was put in the category of act sequence in Dell Hymes's (1974) sense.



## 4.2 The Data Analysis

The data in the text extracts were labeled, classified and put in the table of the main character's conflict in Hymes's (1974) *Ethnography of Communication*. The table was drawn based on each text extract (see in appendix D) and then followed by the description of the data analysis as follows:

**Table 1 : The Main Character's Conflicts in Hymes's *Ethnography of Communication* ( Based on Text Extract 1)**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	It is the ancient Grey Friar's Church, which the king my father hath taken from the monks and given for a home forever for poor and forsaken children, and new-named it Christ's Church. Right gladly will they serve the son of him who hath done so generously by them, and the more that that son is himself as poor and as forlorn as any that be sheltered here this day, or ever shall be.	The Prince of Wales	The prince wants to ask for a help to the people at the Christ's Church	The prince Looks at the scaffolding, swarms of workmen and speak to himself about his desire to ask for a help to his people at the Christ's Church	doubtful	A prince needs not to worry about his desire to ask for a help to his people at the Christ's Church	At the Christ's Church	Psychological

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 4: p.27)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) at the Christ's Church (setting). U<sub>1</sub> was uttered by the Prince of Wales (participant) in order to ask for a help to the people at the Christ's Church (end). When the prince arrived at the Christ's Church, he looked at the scaffolding and also swarms of workmen. Then, he spoke to himself about his desire to ask for a help to his people there (Act sequence). He actually was in doubtful whether his people would help him or not. The norm said that a prince needed not to worry about his desire to ask for a help to his people. From this, it could be seen that the key and the norm was contradictive. Therefore, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince only experienced psychological conflict. According to

Shaw (1972:92), psychological conflict is a struggle between desires within a person. In this case, the prince faced a situation whether he had to go to the Christ's Church or not. The prince was in doubtful to go there, but in fact, he still struggled to convince himself that his people would know and save him, the son of King of England or the Prince of Wales. Within himself, he wanted to be recognized as the prince and also wanted to be saved by his people. The struggle was actually done because the prince had been chased away by his soldiers who thought that the prince was Tom Canty (a poor boy who had the same physical appearance as the prince). Unfortunately, at the time the prince dressed in Tom's rag, so that his soldiers badly treated him. He had explained about who he was, but no soldiers believe at him. Thus, he had to face a difficult situation. He was in doubtful whether his people at the Christ's Church would help to save him or not. That was why the conflict that happened to the prince was psychological conflict.

Table 2: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 2 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Good lads, say to your master that Edward, Prince of Wales, desireth speech with him.	The Prince of Wales	To talk to the boys' master that he is the Prince of Wales	Flocked by the Boys and instructing the boys to call their master	Elegantly	A prince needs not to worry about his words to his people	At the Christ's Church	Social, psychological, physical
U <sub>2</sub>	Marry, art thou his Grace's Messenger, beggar?	One of the boys at the Christ's Church	To mock at the Prince of Wales	Mocking at the Prince of Wales	Rudely	He is not allowed to mock at the Prince of Wales rudely		
U <sub>3</sub>	Didst mark that? He fancied he had a sword-belike he is the prince himself			Laughing and mocking at the Prince of Wales				
U <sub>4</sub>	I am the prince, and it ill beseemeth you that feed upon the king my father's bounty to use me so.	The Prince of Wales	To convince the boys that he is the real Prince of Wales	Drawing himself up proudly and explaining who he is	Angrily	A prince needs not to worry about his words to his people		
U <sub>5</sub>	Ho, swine, slaves, pensioners of his Grace's princely father, where be your manners? Down on your marrow-bones, all of ye, and do reverence to his kingly port and royal rags!	One of the boys at the Christ's Church	To ignore the prince's statement about who he is	Laughing and ignoring the prince's statement about who he is	Rudely	He should believe at the prince's statement		

U <sub>6</sub>	Take thou that till the morrow come and I build thee a gibbet!	The Prince of Wales	To threaten the boys with a gibbet	Spurning the nearest boy with his foot and threatening the boys with a gibbet	Angrily	A prince needs not to worry about his words to his people		
U <sub>7</sub>	Hale him forth! To the horse pond, to the horse pond! Where be the dogs? Ho, there, Lion! Ho, Fangs!	The boys at the Christ's Church	To treat the Prince of Wales	Laughing at the prince, throwing him into the horse-pond and setting their dogs on the prince	Rudely	They are not allowed to treat the Prince of Wales rudely		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 4: p. 28)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) at the Christ's Church (setting). U<sub>1</sub> was uttered by the prince (participant) in order to talk to the boys' master that he is the Prince of Wales (end). When the prince met the boys, he was flocked by the boys and then elegantly (key) instructed the boys to call their master (act sequence). U<sub>4</sub> was uttered angrily (key) by the prince in order to convince the boys that he was the real Prince of Wales (end). When the prince explained about who he was to the boys, he drew himself up proudly (act sequence). U<sub>6</sub> was also uttered angrily (key) by the prince in order to threaten the boys with a gibbet (end). The prince spurned the nearest boy with his foot and then threatened them with a gibbet (act sequence). The norms said that the prince needed not to worry about his words to his people.

U<sub>2</sub>, U<sub>3</sub>, U<sub>5</sub> and U<sub>7</sub> were uttered rudely (key) by the boys (participant) at the Christ's Church (setting). U<sub>2</sub> and U<sub>3</sub> were spoken in order to mock at the prince, OCU<sub>5</sub> was uttered in order to ignore the prince's statement and OCU<sub>7</sub> was uttered in order to treat the prince (end). While the boys mocked at the prince and ignored his statement, they were laughing at the prince. Besides, while the boys treated the prince, they were also laughing at the prince. After that they threw the prince into the horse-pond and set their dogs on him (act sequence). The norms said that the boys were not allowed to mock and treat the Prince of Wales rudely. Besides, they should also believe at

what the prince uttered. It could be seen that the norms contradicted with the act sequence and the key. Therefore, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced three kinds of conflict. Firstly, it was social conflict. Shaw (1972:91-92) notes that social conflict is a struggle between man and man. In this case, the social conflict that happened to the prince was the result of the fact that the prince struggled against the boys at the Christ's Church. This happened when the prince, who dressed in rags, instructed the boys to call their masters. The boys felt being insulted, therefore; they rudely treated and mocked at the prince. This made the prince so angry. Normally, they were not allowed to be treated and mocked at the Prince of Wales. Thus, the prince faced this conflict.

Secondly, the prince experienced psychological conflict. Shaw (1972:92) clarified that psychological conflict focuses on the internal problems of a person. In this case, it was happened because the prince failed to ensure the boys that he was the Prince of Wales. He wanted the boys as his people believed at him, therefore; he struggled to convince the boys about who he was. Besides, he felt being disrespected after he was rudely treated and mocked by the boys. He wanted the boys respected him. This led the prince had internal problem and then experienced conflict psychologically.

Thirdly, the other conflict that also happened to prince was physical conflict. According to Shaw (1972: 91-92), physical conflict is a struggle between a man and physical world. In this case, the prince struggle against the horse-pond and dogs. At that time, the boys treated the prince by throwing him into the horse-pond and setting their dogs on him. This made the prince's body was bruised, his hands were bleeding, and his rags were despoiled with mud. That was why the Prince of Wales experienced physical conflict.

**Table 3: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 3 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Offal Court- that is the name; if I can but find it before my strength is wholly spent and I drop, then am I saved, for his people will take me to the palace and prove that I am none of theirs, but the true prince, and I shall have mine own again	The Prince of Wales	To express his desire that is to ask for a help to his people in Offal Court	Ceasing to ask questions of anyone and muttering to himself in order to express his desire to ask for a help to his people in Offal Court	hopefully	A prince needs not to be afraid to ask for a help to his people	In the close-built portion of the city	Psychological

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 4: p.29)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the close- built portion of the city (setting). U<sub>1</sub> was uttered hopefully (key) by the Prince of Wales (participant) in order to express his desire to ask for a help to his people in Offal Court (end). At that time, he had ceased to ask questions of anyone and then he muttered to himself (act sequence). The norm said that a prince needed not to worry about his desire to ask for a help to his people in Offal Court. From this, it could be seen that the key and the norm was contradictive. Therefore, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince only experienced psychological conflict. There was a struggle to maintain his desire within the Prince of Wales. He wanted his people helped to save from the trouble. He hoped his people could help to bring him back to the palace. In general, the prince wanted his people recognized him as the Prince of Wales. But, within himself, he was not sure whether his desires could be achieved or not. That was why he remembered about Offal Court, the place where Tom Canty (who had the same physical appearance with the Prince of Wales) was born. However, all of those made the prince had internal problems within himself which then led him to experience psychological conflict.

Table 4: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 4 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Out to this time of night again, and hast not brought a farthing home, I warrant me! If it be so, an' I do not break all the bones in thy lean body, then am I not John Canty, but some other.	John Canty	To threaten the prince (the false Tom), if he does not bring money home	Catching the prince and threatening him rudely	Rudely	He is not allowed to threaten the prince rudely	At the maze of squalid alleys	Social, psychological, physical
U <sub>2</sub>	Oh, art his father truly? Sweet heaven grant it be so; then wilt thou fetch him away and restore me!	The Prince of Wales	To make sure that the man he met was Tom's father	Twisting himself loose and unconsciously brushing his profaned shoulder and then asking elegantly	Elegantly	A prince needs not to worry about his words to his people		
U <sub>3</sub>	His father? I know not what thou meanst; I but know I am thy father, as thou shalt soon have cause to...	John Canty	To convince the prince (the false Tom) that he is his father	Convincing the prince that he is his father	Angrily	He should believe at the prince's utterance		
U <sub>4</sub>	Oh jest not, palter not, delay not! I am worn, I am wounded, I can bear no more. Take me to the king my father, and he will make thee rich beyond thy wildest dreams. Believe me, man believe me! I speak no lie, but only the truth! Put forth thy hand and save me! I am indeed the Prince of Wales!	The Prince of Wales	To convince John Canty about who he is and he also wants to ask John Canty to bring him back to the palace	Asking John Canty not to treat and catch himself, and convincing John Canty that he was the Prince of Wales, not his son	Frighteningly	A prince needs not to be afraid to his people, John Canty		
U <sub>5</sub>	Gone stark mad as any Tom o' Bedlam!	John Canty	To mock at the prince	Staring down, stupefying, upon the prince, then shaking his head and muttering rudely to the prince	Rudely	He is not allowed to mutter the prince (the false Tom)		
U <sub>6</sub>	But mad or no mad, I and thy Gammer Canty will soon find where the soft places in thy bones lie, or I'm no true man!			Collaring the prince once more and speaking with a course laugh and an oath				

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 4: p.29-30)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) at the maze of squalid alleys (setting).  $U_2$  was uttered elegantly (key) by the prince (participant) in order to make sure that the man he met was Tom's father (end). When the prince met John Canty, he twisted himself loose and unconsciously brushed his profaned shoulder and then asked John Canty whether he was really Tom's father or not (act sequence).  $U_4$  was uttered frighteningly (key) by the prince in order to convince John Canty about who he was, and also to ask John Canty to bring him back to the palace (end). When the prince convinced John Canty about who he was, he asked John Canty not to treat and catch himself (act sequence). The norms said that the prince needed not to worry about his words to his people. Besides, he needed not to be afraid to his people.

$U_1$ ,  $U_3$ ,  $U_5$  and  $U_6$  were uttered by John Canty (participant) at the maze of squalid alleys (setting).  $U_1$ ,  $U_5$ ,  $U_6$  were uttered rudely and  $U_3$  was uttered angrily by John Canty (key).  $U_1$  was spoken in order to threaten the prince (the false Tom) if he did not bring money home,  $U_3$  was uttered in order to convince the prince (the false Tom) that he was his father,  $U_5$  and  $U_6$  were spoken in order to mock at the prince (end). John Canty caught and threatened the prince rudely. Then, he convinced the prince that he was truly his father. Besides, John Canty stared down, stupefied, upon the prince, then shook his head and muttered to the prince. After that, he collared the prince once more and mock at the prince with a coarse laugh and an oath (act sequence). The norms said that John Canty was not allowed to threaten and mock the prince. He should also believe at what the prince said. It could be seen that the norms and the act sequence was contradictive.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced three kinds of conflict. Firstly, it was social conflict. In this case, the prince struggled against Tom's father, John Canty. At that time, the prince, who had the same physical appearance as Tom, met John Canty. John Canty thought that the prince, who dressed in rags, was his son. The prince was threatened by John Canty because he did not bring money home. Besides he was also

mocked and treated rudely by John Canty. Therefore, the prince experienced social conflict.

Secondly, the conflict that also happened to the Prince was psychological conflict. This happened since the prince (the false Tom) failed in struggling to convince John Canty that he was not his son, Tom Canty, but he was the Prince of Wales. In opposition, John Canty claimed that the prince (the false Tom) was mad. Normally, as his people, he should believe at what the prince uttered. This truly made the prince felt being so depressed. It could be seen that there was internal problem within the prince. That was why the prince faced conflict psychologically.

Thirdly, the prince experienced physical conflict. Shaw (1972:91-92) defined physical conflict as a struggle between man and the physical world. In this case, the prince struggled against the physical forces from John Canty. At the time, John Canty rudely collared the prince. Because of this, the prince struggled against the hits from John Canty and this made him struggled against the hurt in his body. He asked John Canty not to hit him again, but in fact, he got more physical forces like what had been done by John Canty: he more than one times extremely collared the prince. That was why the prince experienced physical conflict.

**Table 5: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 5 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
		The Prince of Wales	To struggle for freedom and to rage against the treatment he is suffering	Struggling to stop the Canty's arm and the blow descends upon his own wrist	frighteningly	A prince needs not to be afraid to his people	at the Offal Court	Social, Psychological, physical
U <sub>1</sub>	Thou'lt meddle, wilt thou? Then have thy reward	John Canty	To hit the prince (the false Tom)	Raising his oaken cudgel in a sudden fury over the prince's head and roaring rudely	Rudely	He is not allowed to hit the prince (the false Tom)		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 10: p. 55)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) at the Offal Court (setting). The prince (participant) did not



say anything. He struggled for freedom and raged against the treatment he was suffering (end) by ceasing the John Canty's arm, and then the blow descended upon his own wrist (act sequence). He was so frightened (key). The norm said that a prince needed not to be afraid to his people. It could be seen that the key disagreed with the norm.

U<sub>1</sub> was uttered rudely (key) by John Canty (participant) at the Offal Court (setting). U<sub>1</sub> was uttered in order to hit the prince (the false Tom) (end). John Canty raised his oaken cudgel in a sudden fury over the prince's head and then roared out rudely (act sequence). The norm said that as his people, John Canty was not allowed to hit the Prince of Wales. It could be seen that the act sequence contradicted with the norm. Thus, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced three kinds of conflict. Firstly, it was social conflict. In this case, the prince struggled against Tom's father, John Canty. At that time, the prince was still treated by John Canty because he still thought that the prince was his son. The prince always struggled against the treatment from John Canty, Tom's father. Therefore, he experienced the social conflict.

The second was the psychological conflict. It happened to the prince because there was a struggle to maintain his desire within himself. He actually wanted his people recognized him as the true Prince of Wales, so that he would be free from the treatment of his people. However, the prince felt being hurt. That was why the prince faced the psychological conflict.

The third was physical conflict. It also happened to the prince because he struggled against the oaken cudgel. When the prince (the false Tom) struggled for freedom, John Canty was so angry until he hit the prince's head with his oaken cudgel. This made the prince's head was being hurt. Therefore, the prince experienced the physical conflict.

Table 6: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 6 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Tarry! There's fine mummeries here. Mar then not till thou'st enjoyed them; then let thy hand be heavy as thou wilt. Stand forth, lad. Now say thy foolery again, an' thou'st not forgot it. Name thy name. Who art thou?	John Canty	To treat the prince and to command him to speak	Treating the prince (the false Tom) in front of his family and commanding him to speak	Rudely	He is not allowed to command the prince harshly	In the John Canty's house	Social, psychological
U <sub>2</sub>	'Tis but ill breeding in such as though to command me to speak. I tell thee now, as I told thee before, I am Edward, Prince of Wales, and none other.	The Prince of Wales	To protest John Canty not to command him and also wants to convince him that he is the true prince of Wales	Lifting a steady and indignant gaze to the Canty's face, complaining not to command him and convincing about who he is	Angrily	A prince needs not to be afraid to complain why John Canty command him		
U <sub>3</sub>	O poor Tom, poor lad!	Tom Canty's mother and sisters	To show their sympathy to the prince	Running forward with woe and dismay in their faces	calmly	They should not be afraid to protect the prince (the false Tom)		
U <sub>4</sub>	O my poor boy! Thy foolish reading hath wrought its woeful work at last and ta'en thy with away. Ah! Why didst though cleave to it when I so warned thee 'gainst it? Thou'st broke Thy mother's heart.	Tom Canty's mother	To show her disappointment to the prince (the false Tom) who always say that he is the Prince of Wales	falling on her knees before the prince, put her hands upon his shoulders and saying words impolitely to the prince	impolitely	She should speak politely to the prince		
U <sub>5</sub>	Thy son is well and hath not lost his wits, good dame. Comfort thee; let me to the palace where he is, and straightway will the king my father restore him to thee?	The Prince of Wales	To inform about the Tom's condition to the mother and also wants to ask her to bring him back to the palace	Looking into the mother's face, informing the mother about her son's condition and asking her to bring him back to the palace	Elegantly	A prince needs not to worry about his words to his people		
U <sub>6</sub>	The king thy father! O my child! Unsay	Tom Canty's mother	To help the prince (the false Tom) to	Convincing the prince that he is Tom Canty	impolitely	She should believe at the prince's words		

these words that be freighted with death for thee and ruin for all that be near to thee. Shake off this gruesome dream. Call back thy poor wandering memory. Look upon me. Am not I thy mother that bores thee and loveth thee?		realize that he is Tom Canty, not the prince					
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(Adapted from Mark Twain's "The Prince and the Pauper", chapter 10: p.55-56)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the John Canty's house (setting). U<sub>2</sub> was uttered angrily (key) by the prince (participant) in order to protest John Canty not to command him and also to convince John Canty about who he was (end). At the time, the prince lifted a steady and indignant gaze to the John Canty's face, then he spoke to complain John Canty not to command him and also to convince John Canty that he was not his son, but the Prince of Wales (act sequence). U<sub>5</sub> was uttered elegantly (key) by the prince in order to inform the mother (John Canty's wife) about the Tom's Condition and also to ask the mother to bring him back to the palace (end). The prince looked into her face and spoke to inform her son's condition and to ask her to bring him back to his palace (act sequence). The norms said that a prince needed not to be afraid to complain his people. Besides, he needed not to worry about his words to his people.

U<sub>1</sub> was uttered rudely (key) by John Canty (participant) in his house (setting) in order to command the prince (the false Tom) to speak (end). John Canty rudely treated the prince, after that he commanded the prince to speak (act sequence). U<sub>3</sub> was uttered calmly (key) by Tom's mother and Sisters (participant) in order to show their sympathy to the prince (the false Tom) (end). They ran forward with woe and dismay in their faces, after that spoke to express their sympathy to the prince (act sequence).

U<sub>4</sub> and U<sub>6</sub> were uttered impolitely (key) by Tom Canty's mother (participant). U<sub>4</sub> was spoken in order to show her disappointment to the prince (the false Tom) who

always say that he was the Prince of Wales (end). U<sub>6</sub> was uttered in order to help the prince to realize that he was her son, Tom Canty (end). The mother fell on her knees before the prince, put her hands upon his shoulders, and gazed yearningly into his face through her rising tears. After that, she spoke impolitely to the prince and convinced him about who he was (act sequence). The norms said that John Canty was not allowed to command the prince. Besides, Tom's mother and sisters should speak politely to the prince and believe at what the prince said. From this, it could be seen that the act sequence and the key contradicted with the norm. Thus, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced two kinds of conflict. The first was social conflict. It could be seen from the fact that the prince struggled against John Canty and Tom's mother. John Canty and the mother claimed that the prince was his son, because at that time they saw the prince, who had the same physical appearance as Tom, dressed in Tom's rag. In front of Canty's family, the prince was rudely treated by John Canty. The prince was also commanded once more to announce about who he was, but he refused to do it. Moreover, the mother impolitely muttered the prince because he did not recognize his own mother. The prince was so angry. That was why he experienced social conflict.

The second was psychological conflict. It happened to the prince for the reason that as the prince, he felt being insulted when John Canty commanded him to speak in front of Canty's family. Besides, when the prince explained about who he was, the mother muttered the prince impolitely and she even claimed that the prince (the false Tom) was mad. The prince struggled to convince the mother that he was not her son, furthermore; he asked the mother to bring him back to the palace. But again, he failed. These situations really disturbed the prince's heart. Normally, as his people, she should believe at the prince's words. It could be seen that there was internal problem within the prince. Therefore, the prince was in conflict psychologically.

**Table 7: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 7 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	The morrow must we pay two pennies to him that owns this hole; two pennies, mark ye- all this money for a half year's rent, else out of this we go. Show what thou'st gathered with thy lazy begging.	John Canty	To command the prince to beg	Turning angrily upon the prince (the false Tom) and commanding him rudely	Rudely	He is not allowed to command the prince to beg	In the John Canty's house	Social, psychological
U <sub>2</sub>	Offend me not with thy sordid matters. I tell thee again I am the king's son.	The Prince of Wales	To refuse the John Canty's command to beg and also wants to convince John Canty again that he is the king's son	Treating the prince, refusing to beg and convincing John Canty about who he is	Angrily	He needs not to worry about his words to his people		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 10: p.57)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the John Canty's house (setting). U<sub>2</sub> was uttered angrily (key) by the prince (participant) in order to refuse the John Canty's command to beg and also to convince John Canty again that he was the Prince of Wales (end). When the prince was in front of the Canty's family, he was treated by John Canty. After that, he spoke to John Canty in order to refuse his command and also to convince John Canty about who he was (act sequence). The norm said that a prince needed not to worry about his words to his people.

U<sub>1</sub> was uttered rudely (key by John Canty (participant) in his house (setting) in order to command the prince to beg (end). At the time, John Canty turned angrily upon the prince and spoke to command him (act sequence). The norm said that as his people, he was not allowed to command the prince. It could be seen that the act sequence disagreed with the norm. Thus, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced two kinds of conflict. Firstly, it was social conflict. This resulted from the fact that the prince struggle against John Canty. At

the time, John Canty instructed the prince to beg. The prince refused to do it. He was very angry. He realized that begging was not his daily job. This also made John Canty was so angry because the prince, who was claimed as his son, did not want to do his command. It could be seen that the prince experienced the social conflict.

Secondly, it was psychological conflict. The second was the psychological conflict. It happened to the prince because there was a struggle to maintain his desire within himself. He actually wanted his people recognized him as the rightful Prince of Wales. In fact, John Canty did not pay attention to the prince's explanation. Moreover, he thought that the prince who dressed in rags was his son and he even claimed that the prince was mad. This, of course, broke the prince's heart. The prince felt being disrespected and more depressed. It could be seen that the prince had internal problem. That was why the prince faced the psychological conflict.

Table 8: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 8 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
	-	John Canty	To hit the prince's shoulder	Hit the prince's with a pelting rain of cuffs	Rudely	He should protect the prince (the false Tom)	In the Canty's house	Social, psychological, physical
	-	John Canty's wife	To protect the prince from a pelting rain of cuffs	Clasping the prince to her breast and sheltering him from a pelting rain of cuffs by interposing her own son	Nicely	She needs not to be afraid to protect the prince (the false Tom)		
	-	The grandmother	To assist John Canty, her son to treat the prince	Stepping forward to assist John Canty	Eagerly	She should protect the prince (the false Tom)		
U <sub>1</sub>	Thou shalt not suffer for me, madam. Let these swine do their will upon me alone	The prince of Wales	To ask the grandmother not to treat the prince again	Spring away from Mrs. Canty and Asking the grandmother not to treat the prince again	Angrily	He needs not to worry about his words to his people		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 10: p.57)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the John Canty's house (setting). U<sub>1</sub> was uttered angrily

(key) by the prince (participant) in order to ask the grandmother not to treat the prince (end). The prince sprang away from Mrs. Canty, after that he spoke the grandmother not to treat him (act sequence). The norm said that a prince needed not to worry about his words to his people.

At that time, John Canty and his wife, and also the grandmother did not say anything. John Canty hit the prince (the false Tom) rudely with a pelting rain of cuffs. While John Canty's wife nicely clasped the prince to her breast and sheltered him from a pelting rain of cuffs by interposing her own person. After that, the grandmother stepped eagerly forward to assist her son, John Canty (act sequence). The norms said that John Canty and the grandmother should protect the prince (the false Tom). Besides, John Canty's wife needed to be afraid to protect the prince. It could be seen that the act sequence contradicted with the norm. Thus, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced three kinds of conflict. Firstly, social conflict, this results from the fact that the prince struggled against John Canty and the grandmother. Since the prince changed his position into Tom's position, he always got bad treatment from his people. As what had been done by John Canty and the grandmother, they rudely treated the prince (the false Tom). That was why, the prince experienced social conflict.

The second was the psychological conflict. In this case, the prince had internal problem within himself. He struggled to maintain his desire within himself. At that time, he angrily asked the grandmother not to treat him again. Implicitly, he wanted to be free from the treatment of his people included John Canty and the grandmother. It could be seen that the prince felt being disturbed and insulted. Therefore, the prince experienced the psychological conflict.

The third was physical conflict. It also happened to the prince because he struggled against a pelting rain of cuffs. When the prince (the false Tom) struggled not to obey John Canty's command, he was hit by John Canty with a pelting rain of

cuffs. This made the prince's shoulder was being hurt. That was why the prince experienced the physical conflict.

**Table 9: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 9 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	I tell ye again, you pack of unmannerly curs, I am the Prince of Wales! And all forlorn and friendless as I be, with none to give me word of grace or help me in my need, yet will not I be driven from my ground, but will maintain it!	The Prince of Wales	To Convince the people that he is the true Prince of Wales	Proclaiming about his right, Crying and Standing his ground, then defying the mob right royally and convincing about who he is	Eagerly	A prince needs not to worry about his words to his people	At the gate of Guildhall	Social, psychological, physical
U <sub>2</sub>	Though thou be the prince or no prince, 'tis all one; thou be'st a gallant lad, and not friendless neither! Here stand I by thy side to prove it, and mind I tell thee thou mightst have a worsor friend than Miles Hendon and yet not tire thy legs with seeking. Rest thy small jaw, my child; I talk the language of these base kennel-rats like to a very native	Miles-Hendon	To save the prince from mockery of the people	Protecting the prince from a mockery of the people	Bravely	He needs not to be afraid to protect the prince		
U <sub>3</sub>	'Tis another prince in disguise!" " 'Ware thy tongue, friend; belike he is dangerous!" " Marry, he looketh it; mark his eye!" "Pluck the lad from him; to the horsepond wi' the cub		To mock at the prince	Mocking the prince rudely		They are not allowed to mock at the prince rudely		
U <sub>4</sub>	Kill the dog! Kill him! Kill him!	The people	To hit and treat the prince of Wales	Hit the prince with the long sword and also giving him treatment rudely	Rudely	They are not allowed to hit and treat the Prince of Wales rudely		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 11: p.65)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) at the gate of Guildhall (setting). U<sub>1</sub> was uttered eagerly (key) by the prince (participant) in order to convince again about who he was to his people (end). When the prince proclaimed about his right, the people began to taunt him and mock at him. The prince was very sad until tears of mortification sprung to his eyes, but he stood his ground and defied the mob right royally. After that he spoke



to convince his people again that he was the true Prince of Wales (act sequence). The norms said that a prince needed not to worry about his words to his people.

U<sub>2</sub> was uttered bravely (key) by Hendon (participant) at the gate of Guildhall (setting) in order to save the prince from the mockery of the people (end). U<sub>3</sub> and U<sub>4</sub> were uttered rudely (key) by the people (participant) at the gate of Guildhall (setting). U<sub>3</sub> was uttered in order to mock at the prince while U<sub>4</sub> was uttered in order to hit and treat the prince (end). When the prince convinced his people about his right, suddenly Hendon came to save him. But the people tried to hamper Hendon, moreover; they treat and hit the prince with their long swords (act sequence). The norms said that the people were not allowed to mock at the prince, treat and hit him. It could be seen that the act sequence contradicted with the norm. Thus, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced three kinds of conflict. The first was social conflict. In this text extract, it could be seen that the prince struggled against the people. At that time, the prince was in the gate of Guildhall in order to proclaim about his right to his people. But, his people did not believe at him, they even taunted him and mocked at him rudely. Therefore, the prince faced this conflict.

The second was psychological conflict. From this text extract, it could be found that the prince wanted his people believed at him and saved him from the mockery. When the prince was mocked and taunted by his people, he again told his people that he was the true Prince of Wales. He struggled to convince them, but he failed. His people never believe at him, because they saw the prince dressed in rag. This, of course, broke the prince's heart. That was why psychological conflict happened to the prince.

The third was physical conflict. This resulted from the fact that the prince struggled against the long swords of his people. When Hendon came to save the prince from the mockery, the people tried to hamper him and they even hit the prince with their long swords like a madman. This made the prince's body was being hurt. From this, it could be seen that the prince experienced physical conflict.

Table 10: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 10 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Who art thou? What is thy business here?	The Prince of Wales	To ask about John Canty's profession	Hearing a mocking laugh, Turning and Asking about John Canty's profession	Angrily	A prince needs not to worry about his words to his people	In the barn	Social, Psychological
U <sub>2</sub>	Leave thy foolery, and quiet thyself. My disguise is none so good that thou canst pretend thou knowest not thy father through it.	John Canty	To force the prince (the false Tom) to believe that he (John Canty) is his father	Convincing the prince (the false Tom) that he (John Canty) is his father	Rudely	He is not allowed to speak rudely to the prince		
U <sub>3</sub>	Thou art not my father. I know thee not. I am the king. If thou hast hid my servant, find him for me, or thou shalt sup sorrow for what thou hast done.	The Prince of Wales	To ignore John Canty as his father and also wants to threat John Canty not to hide his servant, Hendon	Ignoring John Canty as his father and threatening him not to hide his servant, Hendon	Angrily	A prince needs not to worry about his words to his people		
U <sub>4</sub>	It is plain thou art mad, and I am loath to punish thee; but if thou provoke me, I must. Thy prating doth no harm here, where there are no ears that need to mind thy follies, yet is it well to practice thy tongue to wary speech, that it may do not hurt when our quarters change. I have done a murder and may not tarry at home; neither shalt thou, seeing I need thy service. My name is changed, for wise reason; it is Hobbs-John Hobbs; thine is Jack; charge thy memory accordingly. Now then, speak. Where is thy mother? Where are thy sisters? They came not to the place appointed; knowest thou whither they went?	John Canty	To mock at the prince (the false Tom), to threaten the prince not to tell their real names to others and also wants to ask the prince (the false Tom) about his family	Replying by mocking the prince rudely, threatening the prince not to tell their real names to other people and asking him about his mother and sister	Rudely	He is not allowed to speak rudely to the Prince of Wales (the false Tom)		
U <sub>5</sub>	Trouble me not with these riddles. My mother is dead; my	The Prince of Wales	To remind John Canty not to	Reminding John Canty not to make the	Angrily	He needs not to worry about his		

sisters are in the palace.		disturb the prince (the false Tom)	prince in trouble again		words to his people		
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(Adapted from Mark Twain's "The Prince and the Pauper", chapter 17: p.107-108)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the barn (setting).  $U_1$ ,  $U_3$  and  $U_5$  were uttered angrily (key) by the prince (participant).  $U_1$  was uttered in order to ask about John Canty's profession (end). After hearing a mocking laugh from John Canty and his gang, the prince turned and spoke angrily to John Canty (act sequence).  $U_3$  was uttered in order to ignore John Canty as his father and also to threat John Canty not to hide his servant, Hendon. After knowing the John Canty's answer, the prince spoke to ignored John Canty as his father and to threaten him not to hide Hendon (act sequence).  $U_5$  was uttered in order to remind John Canty not to disturb himself (end). After he was mocked by John Canty, the prince reminded John Canty not to make him in trouble again (act sequence). The norms said that a prince needed not to worry about his words to his people.

$U_2$  and  $U_4$  were uttered rudely (key) by John Canty (participant) in the barn (setting).  $U_2$  was uttered in order to force the prince that he was his father (end).  $U_4$  was uttered in order to mock at the prince (the false Tom), to threaten the prince not to tell their real names to others, and to ask the prince about his family (end). At that time, John Canty convinced the prince that he was his father, after that he replied the prince's question in a stern and measured voice (act sequence). The norms said that as his people, John Canty was not allowed to speak rudely to the Prince of Wales. It could be seen that the key disagreed with the norm. Therefore, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced two kinds of conflict. They were social and psychological conflict. The social conflict happened to the prince as the result from the prince struggled against John Canty. It began when the prince asked about John Canty's profession. John Canty still did not realize that the boy stayed with him at

that time was not his son, Tom Canty. He did not know that his son had the same physical appearance as Tom, and stayed in the palace. Therefore, he convinced the prince (the false Tom) rudely that he was his father. But, in fact, the prince angrily ignored him as his father because he really knew that John Canty was not his father. John Canty did not care about the prince's words, moreover; he rudely mocked at the prince. That was why the prince experienced the social conflict.

Besides, in the above text extract also showed that the prince experienced psychological conflict. There were internal problems within the prince. He struggled to maintain his desires, but he failed again. The prince wanted John Canty believe that he was not his son, but the Prince of Wales. He also wanted John Canty not to disturb him again. Implicitly, he wanted a freedom came to his life. He hoped that his people could save him from any troubles and brought him back to the palace. Unfortunately, the rags in his body destroyed his desires. Thus, the prince was in conflict psychologically.

Table 11: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 11 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Thou shalt not! And this day the end of the law is come!	The Prince of Wales	To proclaim an end to injustices of the Law to his people	Standing and proclaiming an end to injustices of the Law	Elegantly	A prince needs not to worry about his words to his people	In the barn	Social, Psychological
U <sub>2</sub>	Who is it? What is it? Who art thou, manikin?	Ruffler	To ask who has come	Looking at the prince approaching hurriedly and then asking who has come	Impolitely	He should ask politely to the Prince of Wales (the false Tom)		
U <sub>3</sub>	I am Edward, king of England.	The Prince of Wales	To answer the questions from the Ruffler	Standing unconfused in the midst of all those surprised, questioning eyes and answering the questions	Elegantly	A prince needs not to worry about his words to his people		
U <sub>4</sub>	Ye mannerless vagrants, is this your recognition of the royal boon I have promised?		To complain about the attitude of his people toward him	complaining about the attitude of his people toward him				

U <sub>5</sub>	Mates, he is my son, a dreamer, a fool, and stark mad; mind him not- he thinketh he is the king	John Canty	To mock at the prince (the false Tom)	Making several attempts to make himself heard above the dim and then Mocking the prince (the false Tom)	Angrily	He is not allowed to mock at the Prince of Wales (the false Tom)		
U <sub>6</sub>	I am the king, as thou shalt know to thy cost, in a good time. Thou hast confessed a murder- thou shalt swing for it	The Prince of Wales	to explain about who he is and also wants to threaten John Canty for being a murder	Explaining about who he is, turning toward John Canty and threatening for being a murder	Angrily	A prince needs not to worry about his words to his people		
U <sub>7</sub>	Thou'lt betray me? Thou? An' I get my hands upon thee...	John Canty	To oppose the prince (the false Tom)	Opposing the prince	Angrily	He is not allowed to oppose the prince		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 17: p.112)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the barn (setting). U<sub>1</sub>, U<sub>3</sub>, U<sub>4</sub> were uttered elegantly (key) while U<sub>6</sub> was uttered angrily (key) by the prince (participant). U<sub>1</sub> was uttered in order to proclaim an end to injustice of the Law to his people (end). When the prince heard a story about injustices of the Law from his people, he stood and then spoke to proclaim an end to injustice of the Law of England (act sequence). U<sub>3</sub> was uttered in order to answer the question from the ruffler while U<sub>4</sub> were uttered in order to complain the attitude of his people toward him (end). The prince stood unconfused in the midst of all those surprised and questioning eyes and answered with princely dignity. After that he spoke again to complain the attitude of his people toward him (act sequence).

U<sub>6</sub> was uttered by the prince in order to explain about who he was and to threaten John Canty who had been a murder (end). At that time, the prince explained who he was, then turning toward John Canty and spoke to threaten him for being a murder. The norms said that as a prince, he needed not to worry about his words to his people.

U<sub>2</sub> was uttered impolitely (key) by the ruffler (participant) in the barn (setting) in order to ask who had come (end). At that time, the ruffler turned and saw the

prince/ the little king approaching hurriedly, after that he asked who had come (act sequence). U<sub>5</sub> and U<sub>7</sub> were uttered angrily (key) by John Canty (participant) in the barn (setting). U<sub>5</sub> was uttered in order to mock at the prince and U<sub>7</sub> was uttered in order to oppose the prince (end). U<sub>5</sub> was uttered after John Canty made several attempts to make himself heard above the din (act sequence). Whereas U<sub>7</sub> was uttered after John Canty heard about the prince's threat (act sequence). The norm said that the ruffler should ask politely to the prince. Besides, John Canty was not allowed to oppose the prince and mock at him. It could be seen that the act sequence and the key contradicted with the norm. Thus, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced two kinds of conflict. They were social and psychological conflict. The social conflict happened for the reason that the prince struggled against John Canty. After the prince proclaimed an end of the injustices of the Law and threatened to swing John Canty. John Canty was very angry and then he mocked at the prince because he did not know about fact that the prince who dressed in Tom's rag was not his son. This made the prince angry. Thus, the prince experienced social conflict.

In this text extract, there was also psychological conflict that happened to the prince. It could be seen that the prince never enjoyed his life after exchanging his position to be Tom Canty. He always felt being insulted because his people never believed at his words that he was the rightful Prince of Wales. He struggled to convince his people especially John Canty about his identity, but he failed. He actually wanted his people believe at him, but conversely he always got mockery and treatment from his people. This, of course, caused the prince felt being disrespected. That was why the prince experienced conflict psychologically.

**Table 12: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 12 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	We, forsooth! Follow thy trade – it befits thee. But I will not beg	The Prince of Wales	To refuse the Hugo's Command to beg	refusing the Hugo's command to beg	Angrily	A prince needs not to be afraid of his words to his people	At the halt behind a hedge on the outskirts of a considerable village	Social, psychological
U <sub>2</sub>	thou'lt not beg! Prithce, since when hast thou reformed?	Hugo	To compel/ force the prince to beg	eyeing the king with surprise and compelling the prince to beg	Rudely	He is not allowed to force the Prince of Wales to beg		
U <sub>3</sub>	what dost thou mean?	The Prince of Wales	To ask the meaning of Hugo's statement	Asking sharply the meaning of Hugo's statement	Sharply	A prince needs not to be afraid of his words to his people		
U <sub>4</sub>	Mean? Hast thou not begged the streets of London all thy life?	Hugo	To explain the meaning of his statement	Explaining the meaning of His statement	Rudely	He is not allowed to speak rudely to the Prince of Wales		
U <sub>5</sub>	I? Thou idiot!	The Prince of Wales	To refuse the Hugo's statement about his profession	Refusing the Hugo's statement about his profession	Angrily	A prince needs not to be afraid of his words to his people		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 18: p.116)

The data in the above table described the conflict that happened to the Prince of Wales/the little king (the false Tom) at the halt behind a hedge on the outskirts of a considerable village. U<sub>1</sub> and U<sub>5</sub> were uttered angrily (key) and U<sub>3</sub> was uttered sharply (key) by the prince (participant). U<sub>1</sub> was uttered in order to refuse the Hugo's command to beg (end). When the prince was instructed to beg by Hugo, he refused to do it (act sequence). U<sub>3</sub> was uttered in order to ask the meaning of Hugo's statement (end). When the prince was compelled to beg with rude words by Hugo, he asked Hugo sharply the meaning of his statement (act sequence). U<sub>5</sub> was uttered in order to refuse the Hugo's statement about his profession (end). When the prince was called as a beggar by Hugo, he angrily refused the Hugo's statement (act sequence). The norms said that a prince needed not to be afraid about his words to his people.

U<sub>2</sub> and U<sub>4</sub> were uttered rudely (key) by Hugo (participant) at the halt behind a hedge on the outskirts of a considerable village (setting). U<sub>2</sub> was uttered in order to force the prince to beg. After the prince refused his command, Hugo with eyeing the

king/the prince surprisingly forced him to beg (act sequence). U<sub>4</sub> was uttered in order to explain his (Hugo) statement to the prince (end). When Hugo said that the prince was a beggar, the prince asked him the meaning of it, and then he explained about his statement to the prince (act sequence). The norm said that Hugo was not allowed to force the prince to beg. Besides, he was not allowed to speak rudely to the prince. It could be seen that the act sequence and the key contradicted with the norm. Thus, the prince experienced conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced two kinds of conflict. The first was social conflict. This conflict happened for the reason that the prince struggled against Hugo. This happened because Hugo decided to instruct the prince to beg on the street. Hugo actually did not know that he was the prince or King of England. As the prince, he realized that begging was not his job, so he angrily refused to do it. Hugo still continued to force the prince to beg, but the prince once more refused to do it. This made the prince very angry. That was why the prince faced this conflict.

The second was psychological conflict. This conflict resulted from the fact that there were internal problems within the prince. This happened to the prince because of the external forces from Hugo. At that time, Hugo instructed the prince to beg, but the prince refused to do it. Hugo still continued to force the prince to do his command, but the prince still struggled to refuse to do it. This caused the prince felt being insulted and being disrespected. The prince wanted his people respected him as the prince or King of England. In fact, all those desires never came to his life since he dressed in Tom's rag. Therefore, the prince experienced the psychological conflict.

**Table 13: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 13 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	I am not his brother	The Prince of Wales	To Interrupt the Hugo's statement that is about his status	interrupting the Hugo's statement	Angrily	He needs not to be afraid to tell the truth	On the street	Social, psychological
U <sub>2</sub>	What! Not his	The	To make	Asking about	Surprisingly	He should		



	brother?	Stranger	sure whether the prince's statement is right or not	the prince's statement		believe at the prince's statement		
U <sub>3</sub>	Oh hear him! He denies his own brother – and he with one foot in the grave	Hugo	To deceive the stranger by using the prince as his tool	Groaning and then privately grounding his teeth	Rudely	He is not allowed to deceive the stranger by using the prince as his tool		
U <sub>4</sub>	Boy, thou art indeed hard of heart if this is thy brother. For shame! And he scarce able to move hand or foot. If he is not thy brother, who is he then?	The Stranger	To get the true information about Hugo's identity	asking the true identity of Hugo	Rudely	He should believe at the prince's statement		
U <sub>5</sub>	A beggar and a thief! He has got your money and has picked your pocket likewise. An' thou wouldst do a healing miracle, lay thy staff over his shoulders, and trust Providence for the rest	The Prince of Wales	To inform the stranger about Hugo's identity	Informing the stranger about Hugo's identity	Angrily	He needs not to be afraid to tell the truth		

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 18: p.117-118)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) on the street (setting). U<sub>1</sub> and U<sub>5</sub> were uttered angrily (key) by the prince (participant). U<sub>1</sub> was uttered in order to interrupt the Hugo's statement about his statues (end). After the prince was deceived by Hugo by saying that the prince was his brother, he spoke to interrupt the Hugo's statement (act sequence). U<sub>5</sub> was uttered in order to inform the stranger about the Hugo's identity (end). After the prince was asked by the stranger about the Hugo's identity, he informed the stranger about the identity of Hugo (act sequence). The norms said that as a prince, he needed not to be afraid to tell the truth to his people.

U<sub>2</sub> was uttered surprisingly (key) and U<sub>4</sub> was uttered rudely (key) by the stranger (participant) on the street (setting). U<sub>2</sub> was uttered in order to make sure whether the prince's statement was right or not (end). After the stranger heard the prince's statement, then he asked to make sure whether the prince's statement was right or not (act sequence). U<sub>4</sub> was uttered in order to get the true information about

the Hugo's identity (end). After the stranger heard the Hugo's groan, he asked the prince to get the true information about the Hugo's identity (act sequence). U<sub>3</sub> was uttered rudely (key) by Hugo (participant) on the street (setting) in order to deceive the stranger by treating the prince (end). Hugo groaned, and then privately ground his teeth (act sequence). The norms said that the stranger should believe at the prince's utterance. Besides, Hugo was not allowed to deceive the prince. It could be seen that the act sequence disagreed with the norm. Thus, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince experienced two kinds of conflict. They were social and psychological conflict. The social conflict happened was the result from the prince struggled against Hugo and the stranger. This happened because Hugo deceived the prince by telling the stranger that he was Hugo's brother. This really caused the prince angry. The stranger rudely asked the truth to the prince. The prince angrily informed the stranger about the Hugo's identity. From this, it could be seen that the prince was in conflict socially with Hugo and the stranger.

Besides, the prince also experienced psychological conflict. The prince struggled to convince the stranger that he was not Hugo's brother. The stranger did not believe at the prince, moreover; he asked rudely to the prince. This made the prince felt being insulted, therefore; the prince still struggled to convince the stranger by telling the Hugo's identity. As the prince, he actually wanted his people believe at him, but he always failed. That was why the prince had this conflict.

**Table 14: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 14 )**

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	Would God I were with the outlaws again; for lo, now am I the prisoner of a madman!	The prince of Wales	to express his restlessness	Starting violently and speaking to himself to express his restlessness	frighteningly	A prince needs not to be afraid to Hermit	In the Hermit's house	Psychological

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 20: p.129)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the Hermit's house (setting). U<sub>1</sub> was uttered frighteningly (key) by the prince (participant) in order to express his restlessness (end). The king/the prince started violently and said to himself in order to express his restlessness (act sequence). The norm said that as a prince, he needed not to be afraid to Hermit. It could be seen that the key and the norm was contradictive. Thus, the prince was in conflict.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince only experienced psychological conflict. This resulted from the prince struggled to get a freedom from many troubles. At that time the prince was in the Hermit's house. The prince hoped that Hermit would save him from any treatment of his people. But, in opposition Hermit had a plan to kill the prince. He looked very frightened as he spoke. His desire to be free failed again. That was why the prince experienced the psychological conflict.

Table 15: The Main Character's Conflicts in Hymes's Ethnography of Communication ( Based on Text Extract 15 )

No	Instrument	Participant	End	Act Sequence	Key	Norm	Setting	The Types of Conflict
U <sub>1</sub>	None believe in me; neither wilt thou. But no matter, within the compass of a month thou shalt be free; and more, the laws that have dishonored thee and shamed the English name shall be swept from statute books. The world is made wrong; kings should go to their own laws at times, and so learn mercy	The Prince of Wales	To express his desire to end injustices of the Law	The prince's eye burning with passion and then expressing his desire to end injustices of the Law	Hopefully	He needs not to worry about his words to his people	In the jail	Psychological

(Adapted from Mark Twain's "The Prince and the Pauper", chapter 27: p.169)

The data in the above table described the conflict that happened to the Prince of Wales (the false Tom) in the jail. U<sub>1</sub> was uttered hopefully (key) by the prince (participant) in order to express his desire to end injustices of the Law of England (end). The prince's eye burned with passion and then he spoke to express his desire

(act sequence). The norm said that a prince needed not to worry about his words to his people.

Based on Shaw's (1972:91-92) classification of conflict, the data in the above table showed that the prince only experienced psychological conflict. From this text extract, it could be seen that the prince looked so sad because his people never believe at him as the Prince of Wales. He realized that there were many injustices of the Law which never known before. He also realized his adventure as a common people had opened his eyes to end the injustices of the Law of England. He also realized that at that time he was only the prisoner of his people. It could be seen from U<sub>1</sub>, that the prince struggled to get his right backed to himself in order to end injustices of the Law. That was why the psychological conflict happened to the prince.

### 4.3 Summary of the Analysis

Based on the analysis, each text extract contained the conflicts that happened to the main character, the Prince of Wales. The following table was the summary of the result of data analysis:

**Table 16: the frequency of the conflicts that happened to the Main Character**

No	Text Extract	Types of Conflict		
		Social	Psychological	Physical
1	Text extract 1	-	V	-
2	Text extract 2	V	V	V
3	Text extract 3	-	V	-
4	Text extract 4	V	V	V
5	Text extract 5	V	V	V
6	Text extract 6	V	V	-
7	Text extract 7	V	V	-
8	Text extract 8	V	V	V
9	Text extract 9	V	V	V
10	Text Extract 10	V	V	-
11	Text Extract 11	V	V	-
12	Text Extract 12	V	V	-
13	Text Extract 13	V	V	-
14	Text Extract 14	-	V	-
15	Text Extract 15	-	V	-
Total		11	15	5

### 4.4 Discussion

The result of data analysis showed that there were fifteen (15) text extracts containing the prince's conflict that could be identified in the novel. The result data analysis also showed that generally in one text extract contained more than one type of conflict. In the text extract 2, 4, 5, 8 and 9, the main character's conflicts were social conflict, psychological conflict, and physical conflict. In the text extract 6, 7, 10, 11, 12 and 13, his main conflicts were social conflict and psychological conflict.

While In the text extract 1, 3, 14 and 15, the main character's conflict was only psychological conflict. This means that there were eleven (11) social conflicts, fifteen (15) psychological conflicts, and five (5) physical conflicts that happened to the main character. In other words, the Prince of Wales experienced three (three) kinds of conflict: social, psychological, and physical conflict for some reasons.

The first was social conflict (see in text extract 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13). This resulted from the fact that the Prince of Wales struggled against another Character. As noted by Shaw (1972:91-92) that social conflict is a struggle between man and man. There were eleven (11) text extracts which proved that the prince had social conflict. Of the eleven (11) text extract that contain social conflict of the prince, there were eight (8) text extracts (see text extract 2, 4, 5, 6, 7, 8, 10, 11) which described that the prince was in conflict socially with John Canty. In other words, mostly the text extracts found the prince struggled against John Canty. Besides, of the eight text extracts, there were two (2) text extracts (see in the text extract 6, 8) which found the prince not only struggled against John Canty but also John Canty's wife (Tom's mother) and the grandmother (John Canty's mother). In the text extract 9, it could be seen that the prince struggled against the people. In the text extract 12, it could be found that the prince struggled against Hugo. While in the text extract 13, it could be identified that the prince struggled against Hugo and the stranger.

The analysis of the data of the eleven text extracts showed that the bad treatments and mockery given by other characters was the factors why the Prince of Wales experienced the social conflict. The treatments and the mockery that the prince got actually came from the other characters who claimed that the prince was a poor boy or Tom Canty. This resulted from the fact that the prince had exchanged his position into the poor Tom Canty, John Canty's son. Fortunately the prince had the same physical appearance as Tom Canty. Thus, when the prince dressed in Tom's rag, there were no people who recognized him as the Prince of Wales. After he was dissipated by his soldier, he unfortunately faced many troubles in his life. He unexpectedly experienced a life as Tom Canty. Although he had explained about who



## V. CONCLUSIONS AND SUGGESTIONS

This chapter is intended to describe the research conclusions and suggestions.

### 5.1 Conclusions

Based on the result data analysis and discussion, the research findings could be concluded as follows:

- a. There were three kinds of conflict that happened to the Prince of Wales in Mark Twain's *The Prince and the pauper*. They were social conflict, psychological conflict and physical conflict. In detail, the social conflict that happened to the prince was the result from the fact that he struggled against other characters such as the boys at the Christ's Church, John Canty, Tom's mother, Tom's grandmother, the people at the Guildhall, Hugo and the stranger. Then, the psychological conflict that happened to the prince was the result from the fact that he struggled to defend his desire that was the recognition from his people about himself as the rightful Prince of Wales. The last, the physical conflict that happened to the prince was the result from the fact that the prince struggled against the physical forces that given by other characters.
- b. Psychological conflicts frequently happened to the prince, one of the main characters of Mark Twain's *The Prince and the Pauper*. They could be seen from the result of data analysis presented from Table 1-Table 15. In brief, the psychological conflicts that happened to the prince because of his failure to achieve his desire that was he wanted to be recognized as the rightful Prince of Wales by his people.

### 5.2 Suggestions

Considering the importance to create a good communication in order to maintain the social interaction, suggestions are intended to the following people.

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## Appendix A

## RESEARCH MATRIX

TITLE	PROBLEM	VARIABLE	INDICATORS	DATA RESOURCES	RESEARCH METHOD
An Analysis of the Main Character's Conflicts in Mark Twain's <i>The Prince and the Pauper</i> by Using Shaw's Theory of Conflict and Ethnography of Communication Approach	<ol style="list-style-type: none"> <li>1. What kinds of conflict that happened to the Prince of Wales in Mark Twain's "The Prince and the Pauper?"</li> <li>2. What kinds of conflict that frequently happened to the Prince of Wales in Mark Twain's "The Prince and the Pauper?"</li> </ol>	The main character's conflicts	<p>The main character's conflict include:</p> <ul style="list-style-type: none"> <li>• Social conflict which is as a result of the interaction between the main character with other characters</li> <li>• Psychological conflict which is as a result of the main character's social conflict.</li> <li>• Physical conflict which is also as a result of the main character's social conflict</li> </ul>	<p>Mark Twain's "The Prince and the Pauper" published in the United States in 1964. The forms of data are:</p> <ol style="list-style-type: none"> <li>a) utterances and action in the dialogue</li> <li>b) actions which are narrated.</li> </ol>	<ol style="list-style-type: none"> <li>1. Research Design: Descriptive qualitative study.</li> <li>2. Type of Data: Artistic data</li> <li>3. Data collection method: Document analysis.</li> <li>4. Data Analysis Procedure: <ul style="list-style-type: none"> <li>▪ Inductively</li> <li>▪ Hymes's Ethnography of Communication Approach</li> <li>▪ Shaw's theory of conflict</li> </ul> </li> </ol>

**Appendix B****The List of Characters**

1. Edward Tudor, the Prince of Wales
2. Tom Canty, a pauper boy
3. King Henry VIII, the Edward's father
4. John Canty, Tom's father
5. Bet, Nan, and Mother Canty, the sisters and mother of Tom Canty
6. Father Andrew, the good retired priest who teaches Tom how to read and write and also a bit of Latin.
7. The Lady Jane Grey, The Lady Elizabeth, and The Lady Mary, as the half sisters of Edward.
8. The Lord Hartford and the Lord St. John as the Lord of realm in charge of overseeing the welfare of the Prince of Wales.
9. Miles Hendon as a good friend of Young Edward Tudor
10. Hugo as the John Canty's friend
11. Hugh Hendon as the Hendon's brother
12. Blake Andrews as the old retainer of Miles Hendon's father
13. Sir Humphrey Marlow as an old friend of Hendon's father
14. Humphrey Marlow as a young boy of Sir Humphrey Marlow
15. The Hermit as a mad old man who takes young Edward in and pretend to be kind to him.

## Appendix C

## The List of Text Extracts

## Text Extract 1

U <sub>1</sub>	<p>He recognized this church. Scaffoldings were about everywhere, and swarms of workmen, for it was undergoing elaborate repairs. The prince took heart at once; he felt that his troubles were at end now. He said to himself, <i>"it is the ancient Grey Friar's Church, which the king my father hath taken from the monks and given for a home forever for poor and forsaken children, and new-named it Christ's Church. Right gladly will they serve the son of him who hath done so generously by them, and the more that that son is himself as poor and as forlorn as any that be sheltered here this day, or ever shall be."</i></p> <p style="text-align: right;">(Chapter 4: p.27)</p>
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## Text Extract 2

U <sub>1</sub>	<p>The boys stopped their play and flocked about the prince, who said with dignity, <i>"Good lads, say to your master that Edward, Prince of Wales, desireth speech with him."</i></p>
U <sub>2</sub>	<p>A great shout went up at this, and one rude fellow said, <i>"Marry, art thou his Grace's Messenger, beggar?"</i></p>
U <sub>3</sub>	<p>The Prince's face flushed with anger, and his ready hand flew to his hip, but there was nothing there. There was a storm of laughter, and one boy said, <i>"Didst mark that? He fancied he had a sword-belike he is the prince himself."</i></p>
U <sub>4</sub>	<p>This sally brought more laughter. Poor Edward drew himself up proudly and said, <i>"I am the prince, and it ill beseemeth you that feed upon the king my father's bounty to use me so."</i></p>
U <sub>5</sub>	<p>This was vastly enjoyed, as the laughter testified. The youth who had first spoken shouted to his comrades, <i>"Ho, swine, slaves, pensioners of his Grace's princely father, where be your manners? Down on your marrow-bones, all of ye, and do reverence to his kingly port and royal rags!"</i></p>
U <sub>6</sub>	<p>With boisterous mirth they dropped upon their knees in a body and did mock homage to their prey. The prince spurned the nearest boy with his foot and said fiercely, <i>"Take thou that till the morrow come and I build thee a gibbet!"</i></p>
U <sub>7</sub>	<p>Ah, but this was not a joke; this was going beyond fun. The laughter ceased on the instant, and fury took its place. A dozen shouted, <i>"Hale him forth! To the horse pond, to the horse pond! Where be the dogs? Ho, there, Lion! Ho, Fangs!"</i></p>
U <sub>7</sub>	<p>Then followed such a thing as England had never seen before—the sacred person of the heir to the throne rudely buffeted by plebeian hands and set upon and torn by dogs.</p>
	<p>As night drew to a close that day, the prince found himself far down in the close-built portion of the city. His body was bruised, his hands were bleeding, and his rags were all besmirched with mud.</p> <p style="text-align: right;">(Chapter 4: p.28)</p>

## Text Extract 3

U <sub>1</sub>	<p>He had ceased to ask questions of anyone, since they brought him only insult instead of information. He kept muttering to himself, <i>"Offal Court- that is the name; if I can but find it before my strength is wholly spent and I drop, then am I saved, for his people will take me to the palace and prove that I am none of theirs, but the true prince, and I shall have mine own again."</i></p> <p style="text-align: right;">(Chapter 4: p.29)</p>
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## Text Extract 4

U <sub>1</sub>	Suddenly a great drunken ruffian collared him and said, " <i>Out to this time of night again, and hast not brought a farthing home, I warrant me! If it be so, an' I do not break all the bones in thy lean body, then am I not John Canty, but some other.</i> "
U <sub>2</sub>	The prince twisted himself loose, unconsciously brushed his profaned shoulder, and eagerly said, " <i>Oh, art his father truly? Sweet heaven grant it be so; then wilt thou fetch him away and restore me!</i> "
U <sub>3</sub>	" <i>His father? I know not what thou meanst; I but know I am thy father, as thou shalt soon have cause to...</i> "
U <sub>4</sub>	" <i>Oh jest not, palter not, delay not! I am worn, I am wounded, I can bear no more. Take me to the king my father, and he will make thee rich beyond thy wildest dreams. Believe me, man believe me! I speak no lie, but only the truth! Put forth thy hand and save me! I am indeed the Prince of Wales!</i> "
U <sub>5</sub>	The man stared down, stupefied, upon, the lad, then shook his head and muttered, " <i>Gone stark mad as any Tom o' Bedlam!</i> ".....then collared him once more and said with a coarse laugh and an oath, " <i>But mad or no mad, I and thy Gammer Canty will soon find where the soft places in thy bones lie, or I'm no true man!</i> "
U <sub>6</sub>	(Chapter 4: p.29-30)

## Text Extract 5

U <sub>1</sub>	The prince continued to struggle for freedom and to rage against the treatment he was suffering, until John Canty lost what little patience was left in him and raised his oaken cudgel in a sudden fury over the prince's head. The single pleader for the lad sprang to stop the man's arm, and the blow descended upon his own wrist. Canty roared out, " <i>Thou'lt meddle, wilt thou? Then have thy reward</i> "
	(Chapter 10: p.55 )

## Text Extract 6

U <sub>1</sub>	<i>"Tarry! There's fine mummeries here. Mar then not till thou'st enjoyed them; then let thy hand be heavy as thou wilt. Stand forth, lad. Now say thy foolery again, an' thou'st not forgot it. Name thy name. Who art thou?"</i>
U <sub>2</sub>	The insulted blood mounted to the little prince's cheek once more, and he lifted a steady and indignant gaze to the man's face and said, <i>"Tis but ill breeding in such as though to command me to speak. I tell thee now, as I told thee before, I am Edward, Prince of Wales, and none other."</i>
U <sub>3</sub>	The stunning surprise of this reply nailed the hag's feet to the floor where she stood, and almost took her breath. She stared at the prince in stupid amazement, which so amused her ruffianly son that he burst into a roar of laughter. But the effect upon Tom Canty's mother and sisters was different. Their dread of bodily injured gave way at once to distress of a different sort. They ran forward with woe and dismay in their faces, exclaiming, <i>"O poor Tom, poor lad!"</i>
U <sub>4</sub>	The mother fell on her knees before the prince, put her hands upon his shoulders, and gazed yearningly into his face through her rising tears. Then she said, <i>"O my poor boy! Thy foolish reading hath wrought its woeful work at last and ta'en thy with away. Ah! Why didst thou cleave to it when I so warned thee 'gainst it? Thou'st broke thy mother's heart."</i>
U <sub>5</sub>	The prince looked into her face and said gently, <i>"Thy son is well and hath not lost his wits, good dame. Comfort thee; let me to the palace where he is, and straightway will the king my father restore him to thee?"</i>
U <sub>6</sub>	<i>"The king thy father! O my child! Unsay these words that be freighted with death for thee and ruin for all that be near to thee. Shake off this gruesome dream. Call back thy poor wandering memory. Look upon me. Am not I thy mother that bore thee and loveth thee?"</i>
	(Chapter 10: p.55-56)

## Text Extract 7

U <sub>1</sub>	This remark sobered the father's joviality and brought his mind to business. He turned angrily upon the prince and said, <i>"The morrow must we pay two pennies to him that owns this hole; two pennies, mark ye- all this money for a half year's rent, else out of this we go. Show what thou'st gathered with thy lazy begging."</i>
U <sub>2</sub>	The prince said, <i>"Offend me not with thy sordid matters. I tell thee again I am the king's son."</i>
	(Chapter 10:p.57)

## Text Extract 8

U <sub>1</sub>	A sounding blow upon the prince's shoulder from Canty's broad palm sent him staggering into goodwife Canty's arms, who clasped him to her breast and sheltered him from a pelting rain cuffs and slaps by interposing her own person. The frightened girls retreated to their corner, but the grandmother stepped eagerly forward to assist her son. The prince sprang away from Mrs. Canty, exclaiming, <i>"Thou shalt not suffer for me, madam. Let these swine do their will upon me alone."</i>
	(Chapter 10:p.57)

## Text Extract 9

U <sub>1</sub>	<p>....., the ragged but real little Prince of Wales was proclaiming his rights and his wrongs, denouncing the impostor, and clamoring for admission at the gates of Guildhall! The crowd enjoyed this episode prodigiously and pressed forward and craned their necks to see the small rioter. Presently they began to taunt him and mock at him, purposely to goad him to a higher and still more entertaining fury. Tears of mortification sprung to his eyes, but he stood his ground and defied the mob right royally. Other taunts followed, added mockings stung him, and he exclaimed, <i>"I tell ye again, you pack of unmannerly curs, I am the Prince of Wales! And all forlorn and friendless as I be, with none to give me word of grace or help me in my need, yet will not I be driven from my ground, but will maintain it!"</i></p>
U <sub>2</sub>	<p><i>"Though thou be the prince or no prince, 'tis all one; thou be'st a gallant lad, and not friendless neither! Here stand I by thy side to prove it; and mind I tell thee thou mightst have a worsor friend than Miles Hendon and yet not tire thy legs with seeking. Rest thy small jaw, my child; I talk the language of these base kennel-rats like to a very native."</i></p>
U <sub>3</sub>	<p>The speaker was a sort of Don Caesar de Bazan in dress, aspect, and bearing. He was tall, trim-built, muscular. His doublet and trunks were of rich material, but faded and threadbare, and their gold-lace adornments were sadly tarnished; his ruff was ruffled and damaged; the plume in his slouched hat was broken and had a bedraggled and disreputable look; at his side he wore a long rapier in a rusty iron sheath; his swaggering carriage marked him at once as a ruffler of the camp. The speech of this fantastic figure was received with an explosion of jeers and laughter. Some cried, <i>"'Tis another prince in disguise!"</i> <i>"Ware thy tongue, friend; belike he is dangerous!"</i> <i>"Marry, he looketh it; mark his eye!"</i> <i>"Pluck the lad from him; to the horsepond wi' the cub!"</i></p>
U <sub>4</sub>	<p>Instantly a hand was laid upon the prince, under the impulse of this happy thought; as instantly the stranger's long sword was out and the meddler went to the earth under a sounding thump with the flat of it. The next moment a score of voices shouted, <i>"Kill the dog! Kill him! Kill him!"</i></p> <p style="text-align: right;">(Chapter 11: p.65-66)</p>

## Text Extract 10

U <sub>1</sub>	<p>A mocking laugh was his answer. The king was in a rage in a moment; he seized a billet of wood and was in the act of charging upon the youth when another mocking laugh fell upon his ear. It was from the lame ruffian who had been following at a distance. The king turned and said angrily, <i>"Who art thou? What is thy business here?"</i></p>
U <sub>2</sub>	<p><i>"Leave thy foolery,"</i> said the man, <i>"and quiet thyself. My disguise is none so good that thou canst pretend thou knowest not thy father through it."</i></p>
U <sub>3</sub>	<p><i>"Thou art not my father. I know thee not. I am the king. If thou hast hid my servant, find him for me, or thou shalt sup sorrow for what thou hast done."</i></p>
U <sub>4</sub>	<p>John Canty replied in a stern and measured voice, <i>"It is plain thou art mad, and I am loath to punish thee; but if thou provoke me, I must. Thy prating doth no harm here, where there are no ears that need to mind thy follies, yet is it well to practice thy tongue to wary speech, that it may do not hurt when our quarters change. I have done a murder and may not tarry at home; neither shalt thou, seeing I need thy service. My name is changed, for wise reason; it is Hobbs- John Hobbs; thine is Jack; charge thy memory accordingly. Now then, speak. Where is thy mother? Where are thy sisters? They came not to the place appointed; knowest thou whither they went?"</i></p>
U <sub>5</sub>	<p>The king answered sullenly, <i>"Trouble me not with these riddles. My mother is dead; my sisters are in the palace."</i></p> <p style="text-align: right;">(Chapter 17: p.107-108)</p>

## Text Extract 11

U <sub>1</sub>	A ringing voice came through the murky air, <i>"Thou shalt not! And this day the end of the law is come!"</i>
U <sub>2</sub>	All turned and saw the fantastic figure of the little king approaching hurriedly; as it emerged into the light and was clearly revealed, a general explosion of inquiries broke out: <i>"Who is it? What is it? Who art thou, manikin?"</i>
U <sub>3</sub>	The boy stood unconfused in the midst of all those surprised and questioning eyes and answered with princely dignity, <i>"I am Edward, king of England."</i>
U <sub>4</sub>	A wild burst of laughter followed, partly of derision and partly of delight in the excellence of the joke. The king was stung. He said sharply, <i>"Ye mannerless vagrants, is this your recognition of the royal boon I have promised?"</i>
U <sub>5</sub>	He said more, with angry voice and excited gesture, but it was lost in a whirlwind of laughter and mocking exclamations. "John Hobbs" made several attempts to make himself heard above the din, and at last succeed saying, <i>"Mates, he is my son, a dreamer, a fool, and stark mad; mind him not- he thinketh he is the king."</i>
U <sub>6</sub>	"I am the king," said Edward, turning toward him, <i>"as thou shalt know to thy cost, in a good time. Thou hast confessed a murder- thou shalt swing for it."</i>
U <sub>7</sub>	<i>"Thou 'lt betray me? Thou? An' I get my hands upon thee..."</i>

(Chapter 17: p.112)

## Text Extract 12

U <sub>1</sub>	<i>"We, forsooth! Follow thy trade – it befits thee. But I will not beg."</i>
U <sub>2</sub>	<i>"thou 'lt not beg!"</i> exclaimed Hugo, eyeing the king with surprise. <i>"Prithee, since when hast thou reformed?"</i>
U <sub>3</sub>	<i>"what dost thou mean?"</i>
U <sub>4</sub>	<i>"Mean? Hast thou not begged the streets of London all thy life?"</i>
U <sub>5</sub>	<i>"I? Thou idiot!"</i>

(Chapter 18: p.116)

## Text Extract 13

U <sub>1</sub>	<i>"I am not his brother,"</i> said the king, interrupting.
U <sub>2</sub>	<i>"What! Not his brother?"</i>
U <sub>3</sub>	<i>"Oh hear him!"</i> groaned Hugo, then privately ground his teeth. <i>"He denies his own brother – and he with one foot in the grave"</i>
U <sub>4</sub>	<i>"Boy, thou art indeed hard of heart if this is thy brother. For shame! And he scarce able to move hand or foot. If he is not thy brother, who is he then?"</i>
U <sub>5</sub>	<i>"A beggar and a thief! He has got your money and has picked your pocket likewise. An' thou wouldst do a healing miracle, lay thy staff over his shoulders, and trust Providence for the rest."</i>

(Chapter 18: p.117-118)

## Text Extract 14

U <sub>1</sub>	The king started violently and said to himself, <i>"Would God I were with the outlaws again; for lo, now am I the prisoner of a madman!"</i>
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(Chapter 20: p. 129)

## Text Extract 15

U <sub>1</sub>	<p>The king's eye burned with passion. He said, "<i>None believe in me; neither wilt thou. But no matter; within the compass of a month thou shalt be free; and more, the laws that have dishonored thee and shamed the English name shall be swept from statute books. The world is made wrong; kings should go to their own laws at times, and so learn mercy.</i>"</p> <p>(Chapter 27: p.169)</p>
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