CHAPTER II
THEORITICAL FRAMEWORK

This chapter contains plot, conflict, and previous related studies.

2.1. Plot

Plot is an essential part of a literary work of fiction. Plot is the series of events that comprise a story's main action. It is typically made up of a sequence of individual but connected elements that compels the main character(s) to embark on a journey. This journey can be physically or mentally and emotionally in nature, though it is often both. The plot's primary journey leads to a climactic event and a resolution.

Plot is a series of events in a story. Staton (2007:26) said plot is a series of the event in a story. How a certain event affecting another event that cannot be ignored, since the event will be effecting for all story. The plot is the sequence of events in a story from the beginning, middle, until the end. With plot, the audiences know how to a drama storyline delivered.

Aristoteles in Culler (2000:84) states plot is the most basic feature or narrative, that good stories must have a beginning, middle, and end, and that they give pleasure because of the rhythm of their ordering. According to Bordwell and Thompson (2008:76) plot is used to describe everything visibly and audibly present in the film before us. The plot includes, first, all the story events that are directly depicted.

Russell (2009:2-3) describes four types of plot structure based on the timeline of a story, as following:

1. Dramatic or progressive plot is a chronological structure which first establishes the setting and conflict, then the follows the rising action through to a climax, and concludes with a denouement (a wrapping up of loose ends).

2. An episodic plot is also a chronological structure, but it consists of a series of loosely related incidents, usually of chapter length, tied together by a common theme and/or character. Episodic plots work best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavor of an era.

3. A parallel plot: the writers weave two or more dramatic plots that are usually linked by a common character and a similar theme.

4. Flash back: this structure conveys information about events that occurred earlier. It permits authors to begin the story during the action but later fills in the background for a full understanding of the present events. Flashbacks can occur more than once and in different parts of a story.

According to Patricia Meyer (2006:21), plot in realistic fiction also strikes the reader as believable as a sequence of events that could conceivably take place. The problems that character face in such fiction resonate with readers who know of or have experienced comparable problems. Resulting sense of recognition often obviates awareness of the strong element of fantasy also operative in plotting.

Modern interpretations and understandings of plot are largely based on the Gustave Freytag (1863) model, called Freytag's pyramid. Most plotlines follow the same basic structure made of five essential ingredients:

1. Exposition

A story begins by introducing the protagonist and other key characters, their inter- and intra-relationship, the setting, and relevant background information. This called exposition. In this section, the protagonist discovers their main goal, typically a problem that needs surmounting. For example, in *Harry Potter* and the Sorcerer's Stone, the exposition introduces Harry Potter, his bleak life with the Dursleys, and the subsequent revelation of the wizarding world and Harry's place in it.

2. Rising Action

The next phase is the rising action, which begins with an inciting incident or complication that triggers the ensuring series of events. Since the rising action propels the protagonist on their journey, the inciting incident usually comes with high stakes. The protagonist sees what they stand to lose by not accomplishing their goal, allowing them to start taking proactive steps toward said goal. Throughout the unfolding of the rising action, the protagonist encounters numerous obstacles. They often come in the form of an antagonist character and their disruptive actions. Such obstacles only strengthen and occasionally frustrate the protagonist's determination. Tension tends to build as rising action progresses toward the next phase.

The example in *Harry Potter*, the rising action occurs when Harry and his friends begin to suspect primary villain Voldemort is alive and that he's after the legendary Sorcerer's Stone. They assume that Professor Snape, an openly antagonistic character that Harry encounters is helping the dark Lord.

3. Climax

This is the main turning point of the story, when all the events and emotions built up during the exposition and rising action some come to a head. Naturally, these are the moments of greatest tension, conflict, and drama.

Most climaxes involve the protagonist making a major decision that seals both their fate and the outcome of the story. In *Harry Potter*, Harry and his friends fight their way through a complex series of barriers to protect the stone, only to discover that he seemingly incompetent Professor Quirrel was aiding Voldemort all along.

4. Falling Action

In this stage, character's actions resolve the story's central problem, leading to a resolution. In *Harry Potter*, Harry manages to keep the stone away from Voldemort and drives him away.

5. Denouement

The final plot element is the official completion of the goal, solution to the problem, and end to the conflict. The denouement reveals the characters' fates. The protagonist or the antagonist might win, or each could experience certain degrees of both triumph and defeat. Some stories wrap up by providing information on what happens to the central character(s) in the future. *Harry Potter* ends with Harry and his friends being rewarded for their valiant efforts and the school year coming to a close.

Plot's function is simple but essential. It provides structure, builds tension and excitement, and keeps the reader engaged. Without plot, a story would be nothing more than exposition or a series of interconnected thoughts. There would be no momentum, rendering the story lifeless.

2.1. Theory of Conflict

In making a film, the author will write the narration first and then the narration will become a movie script. A script is always about a protagonist with a problem. Conflict is an inseparable part of human life. There are no people live without any conflict around them. It can be said that conflict is the "color" of human life. Conflict is one of social process which happened in our life which involves some of people or group of people which challenge each other which has inviolacy impact. Conflict always happens in human life.

Conflict happens when there is a clash between at least two opposites side. The conflict of a character either those of a protagonist or of other rules of character are a part of the ingredients by the story is made up. The character's conflicts reflected or narrated in a fictional story are usually as a reflection of the conflict of real human being persons in the real word. In the story of a novel, the conflicts develop into incidents by which the story is created. If there is not conflict, there is no then any incident which develops the story. Then in order to make the story to be more interesting, the author shows a conflict so that the reader has questions about what will happen next in the story. The causes and effects of the conflict have made the reader become curious about the story.

Buehler (1998) described that it is likely that the family will avoid conflict at a time of signal trouble. Conflicts might be seen as overly soul-searching or considered in appropriate between family members. In general, conflicts can be recognized because of several characteristics, are as follows:

1. Conflict occurs in each person with different reactions to the same stimulation. It depends on factors of a personal nature.
2. Conflict occurs when motives have a balanced value or about the same so as to cause concern and tension.
3. Conflict can last a short time, maybe a few seconds, but it can also last long, days, months, even years.

The existence of conflict in literary work is caused by action. It happens in character's life in story, whether internal and external conflict. Conflict is divided into two categories as the following:

a. Conflict as clash of action, ideas, desires, or wills. (Conflict of person against person)

Character may be pitted against some other person or group of persons they may be in conflict with some external force physical nature, society.

b. Fate (Conflict of person against environment)

Character can maybe in conflict with some elements in their own natures (conflict of person against himself or herself). According to Perrine (1984:42) the conflict may be physical, mental, emotional, or moral.

The statement above explains that conflict is divided into two, they are internal conflict and external conflict. Internal conflict is a conflict with some elements in their own natures, such as person against himself or herself. While external conflict is a conflict which may be pitted against another person or group of persons.

In real world conflicts happen when what we want is different from what we can have. The conflict will go away only if we change either what we want or what we can have. This almost never happens all the way, so conflict almost never goes

all the way away. According to Bill Wither and Keami (2003:11-12) the conflicts happen between two people who is desire change either of conflict for all the way away of them.

According to Kenney (1966:19), the conflicts which a fiction concerns itself involve many kinds of conflict. The incidents of conflict which happen in the real world. In a real life, conflicts based on their sources or origins are common things to happen. Cityschools (2012) in literary book also explain that there are two kinds of conflict internal and external conflict.

1. Internal Conflicts

A conflict within a single man is a common thing to happen to every individual in a real life. This conflict happens in character's mind and feeling. The conflict within the single individual is reflected as well in a story. According to Kenney (1966:19), the conflict happening within the single man is called 'internal conflict'.

Internal conflict is a conflict that happened inside the character itself. The goals in this internal conflict are usually called psychological conflict. According to *encyclopedia.uia.org* personal or psychological conflict refers to a situation in which a person is motivated to engage in two or more mutually exclusive or incompatible activities. It occurs when the overt, verbal, symbolic, or emotional responses required to fulfill one motive are incompatible with those required to fulfill another.

An internal or psychological conflict arises as soon as a character experiences two opposite emotion or desires; usually virtue or vice, or good and evil inside him. This disagreement causes a character to suffer mental agony. Internal conflict develops a unique intension in a story line marked by lack of action. Internal conflict is a conflict that occurs in the heart and soul of the individual. Internal conflict is a conflict that humans experience with themselves which can be called inner conflict or psychological conflict.

The definition of the conflict of psychology disciplines is actually more related to the psychological conditions that are behind the individual, because basically all the actions we do relate to psychological conditions.

The examples of the internal conflict are: man versus himself and man versus man. Internal conflict is often referred to as man versus himself since the struggle is inside one's head.

2. External Conflict

The struggle between a person and an external force (another person, society, environment, nature, the universe, and God) is called external conflict. The main character may be disturbed by other person or a group of person and struggles to against them; this is called a conflict of man against man. For instance, there are two men who fight for getting a love from the same woman. He may also be faced against some external forces, physical nature, society, or fate; this is called a conflict of man against environment. Like a man who tries to save his life from earthquake or a girl who struggles to climb a mountain until its peak.

External conflict is the conflict between a character and his environment. A conflict that occurs between the character and the character here, where a character against his opponent, usually the conflict that took place between character with character here between the protagonist and antagonist. The conflict between characters with social, in this conflict occurs between the character with those who are around them, either friends or even his family. And the last follows character with nature, in this conflict occurs between human against nature, such as floods and so forth. There may be the conflict of characters against fate and the circumstances that exist between him and a goal of himself. Besides that, it happens because the different opinions of characters.

External conflict occurs when the protagonist struggles against the antagonist, a character that opposes the protagonist in the main body of the story. Other types of external conflict can also arise due to some other factors such as the forces of nature, and society in which the protagonist lives. External conflict manifests itself as man versus man, man versus nature, and man versus society.

a. Man versus Man

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

b. Man versus Nature

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

c. Man versus Society

This external conflict exists when characters stand up to support his beliefs and struggle against the social forces. Works where character's battle evil, oppressive cultures, are characteristic of man versus society.

2.2. Conflict Resolution

Conflict, arguments, and change are natural parts of our lives, as well as the lives of every agency, organization, and nation. Conflict resolution is a way for two or more parties to find a peaceful solution to a disagreement among them. According to Mayer (2000) explained that conflict resolution is an interactive, and dynamic process that requires understanding and intervention of science. To be done successfully, it demands of the conflict resolver a constant internal focus and an evolving awareness of the shifts occurring between the parties being helped.

Different people use different methods to resolve conflict, and most people have one or more natural. Conflict in this research will be analyzed with The Thomas Kilmann Conflict (https://quickstart-indonesia.com/thomas-kilmann-model/).

The Thomas Kilmann Model identifies five different approaches to resolving conflict. These approaches include:

1. Avoiding

Avoiding style occurs when one of the parties refuses dispute, change the topic of the cause of the dispute to another topic that is not the cause dispute, avoid discussion about dispute, behave in an unclear (non-committal) or do not want to build commitment. This style is very effective on situations where there is a danger of physical violence, no chance to reach the goal, or a very complicated situation that does not maybe a solution is made.

2. Accommodating versus Competing

Accommodating style occurs when one party sacrifices self/group interests and prioritizing the interests of others. This style effective in situations when a party realize not have much chance to achieve its interests, or when there is a belief that it is satisfactory self/group interests will result in damaging their relationship with another group.

Meanwhile competing style, namely a style of dispute characterized by aggressive actions own party, pressure the other party, and behaving uncooperatively. This style is effective when decisions need to be made quickly, the number of decision choices is very limited or even just one, a party doesn't feel lose even by pressing the other party, and the most important thing is that there is no concern about potential relationship breakdown and social order.

3. Compromising versus Collaborating

Compromising style occurs when each party acts together take the middle ground, for example by giving each other, and in the action is not clear who wins and who loses. This style is effective in situations where the parties refuse to cooperate temporarily at the same time at the same time a way out is needed, and when the final destination is not part of the important. In this style is usually not achieved true satisfaction.

Meanwhile collaborating style, characterized by active listening to each other the interests of the parties, the concern that focused, empathetic communication, and mutual satisfying. This style is effective in situations there is a balance of power and available time and energy enough to create handling integrated disputes.

2.3. Previous Related Studies

The writer presents some previous findings, that related to or relevant to this research, as follows:

The first research taken from http://repository.uinjambi.ac.id/10450/1/SKRIPSI%20HAPIZOH%20403170874.pdf. Hapizoh (2021) with the title "**External Conflict As Seen In The Film *Aquaman* By James Wan**". This research discussed the external conflict. The main objectives of this study are 1) to find out what external conflicts occur 2) to find out what causes external conflicts to occur 3) how to resolve external conflicts. The research uses the theory of External conflict by Kenney and a sociological approach. This research uses qualitative research and descriptive methods. The data sources in this study are pictures, dialogues, and the film script itself, namely the Aquaman film by James Wan. In the process of collecting data, researchers used documentation techniques according to Suharsimi. While in the process of data analysis, researchers used descriptive techniques according to Andi Prastowo. The findings of this research indicate that the external conflict that occurs is a difference of argument, between Aquaman and his half-brother, then quarrels between Aquaman and his half-brother, disagreements between Aquaman and his half-brother and this research found type external conflict: man versus man. This research also found the causes of external conflicts: coercion, mediation, researchers also found ways to resolve external conflicts: coercion, mediation

The second is journal research taken from https://ojs.unud.ac.id/index.php/UJoSSH/article/view/62113/35658. Ni Made Prana Diansari Artawan, Anak Agung Sagung Shanti Sari Dewi, Putu Weddha Savitri (2020) with the title "**The External Conflict Faced by The Main**

Character in *Five Feet Apart* **Movie".** This study focused on the external conflict faced by Stella Grant, the main character. The data of this study were taken from the Five Feet Apart movie and its script through documentation method and note-taking technique. The data analyzed through qualitative research according to the theory of literature proposed by Kenney (1996) and Bernhardt (1953). Based on analysis, it found that the main character faced man versus man and man versus nature external conflict. Man versus man conflict happens mostly in the movie.

The third is journal research taken from https://ulilalbabinstitute.com/index.php/JIM/article/view/434/394. Kadek Putri Pradnyaningsih, I Nengah Sudipa, Anak Agung Sagung Shanti Sari Dewi (2022) with the title **"The External Conflict Faced By Simon In** *Love, Simon* **Movi Script"**. This study is aimed at analyzing external conflicts faced by Simon as the main character. The data of this study were taken from Love, Simon movie script. In collecting the data of this study, the documentation method and note-taking technique were applied. The data were analyzed by applying descriptive qualitative method. Then in presenting the result of the data analysis, the informal method was applied. Theory conflict by Kenney (1996) were used to analyze the data. The result of this study shows that the external conflicts faced by Simon occurred between man vs. man and man vs. society. Simon had external conflicts with other characters included Martin, Abby, Nick, Nora, Leah and Blue. Furthermore, the external conflict between Simon and the society happened between Simon and students at school.

The fourth research taken from https://library.gunadarma.ac.id/repository/an-analysis-of-external-conflict-in-akeelah-and-the-bee-drama-script-by-cheryl-l-west-pi. Hanny Alievadena (2018) with the title **"The Analysis of External Conflict in Akeelah and The Bee Drama Script By Cheryl L. West"**. The problem of this research is the external conflicts faced by the main character in "Akeelah and The Bee" drama script. The main character is Akeelah. The writer used the theory of Keraf (1982: p.168) to analyze the data. In this research, the writer uses qualitative method to find out the conflicts that were faced by the main character in Akeelah and The Bee drama script from this research the writer found

ten data of external conflict. The conflicts are between Akeelah and Rachet Rhonda, Akeelah and Principal Welch, Akeelah and Georgia, Akeelah and Dr. Larabee, also Akeelah and Her Mother. The conflict can be categorized in someone's struggle against other people.

The fifth research taken from https://www.neliti.com/publications/205118/konflik-eksternal-pada-tokoh-suguro-dalam-novel-sukyandaru-karya-shusaku-endo. Andika Fitriyana (2014) with the title **"External Conflict On Suguro Characters In Novel Sukyandaru Karya Shusaku Endo''**. In this research, the problem to be raised is external conflict. This external conflict is experienced by Suguro, the main character in the novel Sukyandaru. This novel tells about Suguro who is a famous novelist humiliated by a drunken woman at a gift-giving party literature for a novel. The woman claimed to know him, and said that Suguro often visited the perverted area, from here conflict arises. The conflicts that mostly arise are external conflicts which is used as a source of research data. The problem discussed in this study is how conflict is external influences on the character Suguro in the novel Sukyandaru Shusaku Endo. This study aims to describe external conflict who influenced the character Suguro in the novel Sukyandaru by Shusaku Endo. To analyze the problem of external conflict, researchers use descriptive analysis method with character theory and characterization, story line as well external conflict. The results of this study are as follows: (1) External conflict happened to Suguro, among others, conflicts with Ishiguro Hina, conflicts with Kobari and Mrs. Naruse. (2) Suguro's conflict with Ishiguro Hina impact his credibility as an author is at stake because Suguro began to be doubted by his friends. Suguro's conflict with Kobari made Suguro feel threatened and worried about scandals and scandals his ugliness would be scattered while Suguro's conflict with Madame Naruse causing Suguro to become a person who couldn't know himself.

The differences of author's research with previous research are that this research focuses on discussing external conflicts in the film Jurassic World Fallen Kingdom by Derek Connolly. This research is literary criticism, which discuss

about cause of conflict, kinds of conflict and ways to solve conflict experienced by the main characters.