CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature is an artistic creation that depicts social life in a way that is enjoyable, understandable, and beneficial to society. The literary works that the authors create are expressions of their imaginative nation. A Clash is the dramatic event that involves the conflict of forces and denotes action and relationship. According to Wellek & Warren (1994:122), one of the literary creations that needs the conflict as a fundamental component is the movie.

As a product of creative activity in the form of a work of art, the movie falls within the literary work category. The Movie form and the drama form have a similarity and both play a crucial role in expressing the feelings and imagination of the author. A Movie has the fundamental element of thought of a literary work, such as plot and characters. A movie tells a story of a collection of moving images, with storyline, typically presented on television or on theater. Another very productive sort of cultural product is a film. (2011:70) Rohani Adi.

War and plot are inextricably linked, according to Freytag (1816), is a five-part narrative framework, much like the acts of a play. A situation's exposition, rising action (Via conflict), climax (or turning point), declining action, and resolution make up this structure.

There are a couple of reasons why this study chooses to discuss conflict. First, the existence of conflict is really important and needed in every literary work, such as novels, movies and dramas. The second reason is that conflict is the

meaningful part of a literary work. If the conflict does not exist in any story, the story will not be interesting to read, and also the storyline will become flat when the reader wants to see something amazing. After that, the reader might be bored when reading a story without conflict.

The purpose of this study is to reveal how the conflict occurs in the movie with a technique based on literature theory, as stated by Kenney (1966). The conflict analysis is to see how they construct a dramatic plot in the story in the movie by using the theory of dramatic plot as stated by Aristotle (1999). The important aspect mostly occurring in the movie is the dialogue (conversation) between the characters. This thesis discusses conflict in *Maleficent*, because the conflict in that movie gives more lessons for our lives.

The conflict is chosen as the topic of this research because the conflict is an important aspect of the story. The discussion in this study, concentrated on the struggle in the Robert Stromberg–directed film Maleficent (2014). In this film, Maleficent, a young woman, who falls in love with a human peasant boy named Stefan, who is also in love with Maleficent. When they were sixteen, they shared their first kiss. Stefan's desire to rule as king. The two grow apart as they get older, with the grown Maleficent being forced to go as Maleficent becomes a defender of the Moors. Despite being wounded during the conflict, he vows that Maleficent's murderer will take his place as leader. When Stefan meets Maleficent in the Moors, he gives her medicine and takes her wings.

1.2 Problems of Study

The formulation of the problems in this study as follows:

1. What are the conflicts occurring in *"Maleficent"* movie?

2. How do the conflicts construct the dramatic plot in *"Maleficent"* movie?

1.3 Study Objectives

This study has two objectives, they are:

1. To analyze what are the conflicts occurring in the movie entitled *"Maleficent"*.

2. To analyze how the conflicts construct the dramatic plot in *"Maleficent"* movie, by Robert Stromberg.

1.4 Limitation of the Study

The Discussion is focused on presenting the conflicts and the dramatic plot in Robert Stromberg's movie *Maleficent*, used theory of literature proposed by Kenny (1966) that was used to analyze conflict that occurs in *Maleficent* movie, and theory of dramatic proposed by Aristotle (1999) that was be used to analyze dramatic plot which is constructed by the conflict in *Maleficent* movie.

1.5 Significance of the Study

The analysis of Maleficent is being carried out for two reasons: theoretical significance and practical significance.

1.5.1 Theoretical Significance

The outcome of this study is expected to contribute in some small way to the growth of literary studies. Additionally, it could serve as a reference for future

literary study scholars who are interested in studying internal and external conflicts as well as how to analyze the dramatic storyline in a movie.

1.5.2 Practical Significance

This study is expected to contribute to literary studies, especially for the students of the Faculty of Foreign Language of Maha Saraswati Denpasar University. The other significance is that this research may be used as the reference for the next researchers.

CHAPTER II

REVIEW OF RELATED LITERATURE, THE CONCEPT AND THEORY

2.1 Review of Related Literature

This analysis describes conflict, especially the conflict that occurs in this movie. Some related studies of conflicts have been selected to assist in determining and writing in analyzing the problems in this study.

 First thesis entitled ``An Analysis of Social Conflict" in "The Red Pyramid" Novel by Arifuddin is the first thesis being examined (2014). This research analyzed the kinds of social conflict and identified its causes happening in the novel. This study makes use of the hypothesis put forward by Santon (1965) and Kenney (1996). The result of this research shows the kinds of conflict found in the novel. There are three kinds of conflict concerned in this research such as physical conflict, social conflict and internal psychological conflict.

The difference between Ariffudin's research and this research is that his analysis focused on the kinds of social conflict it causes in the novel, but in this research the analysis is focused on the conflict that occurs in the movie and how the conflict constructs the dramatic plot of "*Maleficent*" movie. The similarity between Ariffudin's research and this research is that it uses the same theories by Kenney (1996). The second similarity concurs the problem of research study, also discussing the conflict.

The second thesis by Victor Frankenstein entitled internal conflict in "Mary Shelley's Frankenstein" Movie" directed by Kenneth Branagh written by Fakhrudin (2015). There are two theories applied in the thesis, the theory

proposed by Bateman (2001) and Engler (2014). This thesis concentrated on conflict's the impact of the character's main personality. The result shows the kinds of conflict that occurs to the main character in the movie. The conflicts are those of man versus himself. The analysis in this research is centered on the conflict that occurs in the movie and how the conflict shapes the dramatic plot of the "*Maleficent*" movie, in contrast to Ariffudin's research, which concentrated on the types of social conflict and the effects they had on the novel. Because it utilizes the same Kenney theories, this research and Ariffudin's research are similar (1996). The second similarity involves the issue of research study and conflict discussion.

The third article, by Roda'i, is titled "The Analysis of Conflict in Orhan Pamuk's Novel"Snow" (2012). There are two theories used in the thesis, the theory proposed by Kennedy (1983) and Barnet (1998). This thesis is centered on the conflict that occurs in the novel and how the main character solves the issue, but this study is to analyze the conflict that happens in the movie and how the plot dramatic is shaped by the sensasional in the *Maleficent* movie. The data sources and the theoretical analysis used in this study are different from the research conducted by Roda'I's. The similarity between Roda'I's and this research is just in the problem of study to identify the conflict that occurs in the story. This thesis is focused on the conflict that occurs in the novel and how the main character solves the issue, while this research is focused on the conflict that occurs in the movie and how the conflict forms the dramatic plot in the *Maleficent* movie.

2.2 Concepts

The following are some of the literary theories, concepts, and literary work types covered in this chapter:

2.2.1 Movie

A movie is a form of visual communication that tells a story using sound and moving images. Utilizing a motion picture camera to capture real-world scenes, traditional animation techniques on drawings or miniature models, computer animation. Movies are created by combining some or all of these techniques with extra visual effects. Hornby (2005) defined a movie as a narrative of events captured by a camera as a collection of moving images and broadcast as a motion picture involving violence, protracted combat, physical feats, and frenetic pursuits.

2.2.2 Plot

A five-part narrative structure, like the five acts of a play, that splits a story into distinct portions. Introduction, rising acts, falling actions, and resolution make up these sections .According to Kenney (1966), the plot plays the most significant role in conveying the meaning of a fictional work. In the plot, there is a sequence of events that occurs in the story, namely plot structures. Kenny (1966) in his guide on analyzing novels, that Plot structure is a temporal sequence in moving from beginning through the middle until the end. It might simply be the pattern of beginning, middle, and end.

2.2.3 Conflict

A struggle is a functioning conflict between individuals with contradictory feelings or standards. As per Kenney (1966:19), struggle is the battle between the hero and restricting powers. A few arguments may be available in any given story. There are two sorts of contention, like struggle under the surface and outside struggle. A struggle under the surface is a contention that comes from within the person in a scholarly work, and an outer clash is a battle between a scholarly or emotional person and an external power, for example, nature or another person, which drives the sensational activity of the plot.

2.3 Theories

In order to support this research, some theories are used to support the analysis of this study. The first one is the theory of types of conflict proposed by Kenney (1966) in his book Literature: Structure, Sound and Sense" to analyze the types of conflict in the Maleficent movie and to resolve the conflict. The second is the dramatic plot hypothesis put forward by Aristotle (1999) in his book "Poetics," which will be utilized to examine how the conflict creates the dramatic narrative of the *Maleficent* movie.

2.3.1 Conflict

Conflict occurs when an opposing force and the protagonist engage in combat. In the opinion of Kenny (1966:19), in which various types of conflict occurred, such as internal and external conflict, which will be further elaborated below.

2.3.1.1 Internal Conflict

Struggle under the surface happens within the person. This is the contention that happens in the heart or soul of an individual or the person in the story. Inner turmoil will happen when an individual has their own predicament and he doesn't. know what to do. The hero, who is normally a significant person, goes through interior unrest.

According to Kenney(1966:19),a story might manage a contention inside a solitary individual or private matter, which is depicted as a struggle happening inside an individual and influencing their relationship with others. This happens when somebody some way or another encounters clashing longings, contending ways of fulfilling a given need or need, disappointment from getting blocks in the approach to fulfilling a need and jobs that are not equivalent.

2.3.1.2 External Conflict

An outer clash is a struggle that comes or occurs between characters with something beyond themselves, perhaps from the climate. The contention that is incorporated as an "outside struggle" is social clash. Social struggle is a contention which is connected with social circumstances in the public eye and includes characters or people against others. It could very well be a conflict man vs man, man vs nature, man and society (Kenney, 1966;19).

a) Man Against Man

As per Kenney (1966:19), the contention of man against man happens when the person battles against another person. These battles might be founded on moral, strict, or social contrasts and might be personal, verbal, or actual.

The contention in the narratives includes the characters battling against one another. An illustration of the contention of man against man. There are two young men contending and battling to get or prevail upon a lady.

b) **Man Against Nature**

As per Kenney (1966:19), the contention of man against nature is an outer battle situating the legend against a creature or powers of nature, for example, a tempest or cyclone. The contention, when it occurs between man and nature, permits most writers to look at nature as an unfriendly or disastrous power. Man supposedly copes with a harsh climate. A model is a family hiding in the cellar during a twister.

c) **Man Against Society**

According to Kenney (1966,19), conflict between man against society is the leading character struggling against ideas, practice, or customs of other people. In many cases, potential conflicts become the structure of the organization itself. As an organization or group gets bigger and more complex, it inevitably develops functions and roles simply built through the possible conflicts. An example is a group of students fighting the school over the dress code.

2.3.2 Plot

A five-part narrative structure, like the five acts of a play, that splits a story into distinct portions. Introduction, rising acts, falling actions, and resolution make up these sections .According to Kenney (1966), the plot plays the most significant role in conveying the meaning of a fictional work. In the plot, there is a

sequence of events that occurs in the story, namely plot structures. Kenny (1966) states in his guide on analyzing novels, that Plot structure is a temporal sequence in moving from beginning through the middle until the end. It might simply be the pattern of beginning, middle, and end as further explained below:

2.3.2.1 Beginning

The Exposition is also called the plot action in the beginning. According to Kenney (1966: 15), the exposition usually refers to the process by which the writer imparts to the reader information necessary to the understanding of the story. And the main objective of any story's opening is often to deliver exposition. Generally, it is placed precisely in the historical setting, which is presented to the reader in general terms before the introduction of any specific action or an introductory passage. In addition, it also gives the reader an idea of the context where there is a source of instability, which may at outset be overt. All the events in the story that involve the characters in explained below:

1. Character

According to Kenny (1966: 24), a fictional character must be life-like, but the standard of lifelikeness does not help us to understand very much about the ways in which characters are presented in fiction. Kenney (1966:27) states that the characters are categorized as the central figure, menor characters, and the supporting characters according to the functions of each character in the story. The central figure is the most crucial character in the story. Characters can be categorized into the following groups according to their functions:

a) Main Character,

The story's primary character plays a crucial part because they decide how the plot will develop and are always the focal point of the narrative.

b) The secondary Character

A minor character is someone who has a major impact on and influences the primary character. The supporting character aids the main character in developing the plot.

c) Supporting Character

A supporting character is a person in a novel who is not the main plot but who appears or is mentioned frequently enough to be considered more significant than a minor character.

2. Potential Conflict

At the beginning of the story, the author will give the reader the picture of a situation which allows the conflict. According to Kenney (1966:16), in the beginning of the story there is the necessary exposition. It paints a picture of a situation in which there is a source of instability, which may initially be hidden or overt.

3. Setting

According to Kenney (1966:38), setting is that which occurs at some point and somewhere. The setting in a work of fiction describes the time and place where an event takes place. The time and location where the story takes place are referred to as the "setting". Setting in a work of fiction is more than

just a reflection of the fact that events must occur somewhere. According to Kenney (1966; 38.39), there are two types of setting, such as the following:

a) Neutral setting

Kenney (1966: 36), a neutral environment is frequently used as the backdrop for a work of fiction, which is merely a reflection of the reality that events must take place in a Spiritual setting.

b) Physical setting,

Which cannot be changed due to its greater value, embodies or implies the spiritual setting.

2.3.2.2 Middle

The middle plot is divided into three parts. They are conflict, complication and climax. They would be explained as follows:

1. Conflict

Conflict starting situational exercises pack themselves into what we know as "battle plans" (Kenney, 1966: 17). Specifically, battles that are not according to wishes, needs, perspectives, etc. These conflicts arise due to a variety of factors such as evaluation differences, inappropriate positions, incongruous targets, and limited resources. There are two sorts of disputes: inside and outside.

a. Internal Conflict

Internal conflict suggests the individual's struggles on a deeper level. An individual could fight with serious topics like the sensation of fear toward closeness.

b. External Conflict

between characters and outside forces This sort of dispute can be between one individual and another or group.

2. Complication

Something that makes the conflict harder to understand, explain, or deal with. Complication is the term for the transition from the original conflict statement to the climax (Kenney, 1966; 18). The conflict would remain inert without adequate complication. The importance of complication in fiction cannot be overestimated, the conflict would remain inert and the possibilities would never be realized without complication, and the examination will reveal that the largest part of the story is devoted to complication.

3. Climax

Climax is the pinnacle of a literary work and the pivotal moment in the action or plot. The intensity, both mentally and physically, is at its peak at that time. The climax happens after the rising action and before the falling action.

2.3.2.3 Ending

An ending is the final outcome or the resolution of the story. Kenney (1966: 11), defines the beginning take as ''From the opening to the first conflict statement, from the middle conflict via complications to the climax, and from the climax to the resolution.

2.3.3 Dramatic Plot

Aristotle states in his book entitled "poetics" (1999: 11), that a dramatic plot is a sequence of the story that is composed of clearly defined problems for

characters to solve. There are five parts of the dramatic plot such as' introduction/exposition, rising action (complication), the climax, falling action, and resolution. These patterns would be explained below:

2.3.3.1 Exposition

Gives background information to the reader about the location, character and major conflict. In a novel or story, the exposition typically starts at the beginning, the situation before the action starts. Background information about character.

2.3.3.2 Rising Action

Rising actions is the term used to describe a sequence of events (typically the protagonist's problems or struggles) that raise the stakes, advance the plot, and set up the story's climax. The main basis of a story is the plot. The basic part of a story when characters are created, the complexity and variety of the plot are enhanced, motives are introduced, and events take place. of the plot, where rounded characters are developed, is increased and played out in different ways, motives are introduced, and things happen.

2.3.3.3 Climax

The pivotal moment in the action or plot that creates the most tension in a piece of literature. It is the most tense time, both psychologically and physically. The climax of the story happens following the rising action and before the falling action.

2.3.3.4 Falling Action

This part follows After the climax, and the section concludes with resolution. This contrasts with the escalating action that builds to the narrative's conclusion. The section of the plot that comes after the climax, and the part of the story that decreases tension before the resolution. This contrasts with the increasing action that builds to the peak of the narrative, the section of the plot that comes after the climax, and the part of the story that decreases tension before the resolution.

2.3.3.5 Resolution

Resolution is the plot's tensions and problems, the actions that take place right after the climax—this is a sort of "cleaning up." The problem of the story is handled or dealt with in the resolution, which is a plot point.