

CHAPTER I

INTRODUCTION

1.1 Background of the study

Literature is a form of art, usually expressed through writing, that describes various aspects of life. Literary works are born of the author's awareness and imagination and take concrete form through language. According to Warren & Wallek (1956), literature is a social institution whose medium is language and a product of society that reflects human experiences, emotions, values, and social realities through structured language. Furthermore, according to Eagleton (2005), literature is not a fixed category; instead, it continually evolves in response to its social and historical context. It views literature as a form of writing that plays a vital role in society, as it is closely tied to the structure of power and reflects the dominant values and ideologies of a particular era.

Literary works are generally categorised into three main types: poetry, prose, and drama. Poetry is a literary work that expresses a poet's feelings, thoughts, and imagination through language that is concise, beautiful, and meaningful. Prose is a form of writing that uses natural language to present fictional stories or facts without being bound by rhythm or rhyme. According to Abrams (1971:43), Drama is a literary form created for theatrical performance in which actors portray specific characters, perform predetermined actions, and deliver dialogues written by the author. Through these forms, literary works not only serve as a means of artistic expression but also as a medium to depict human struggles, making conflict a central component in

narratives.

Conflict is a fundamental element in storytelling and human experience, defined as a clash between opposing parties or forces. Conflict can be internal, occurring within the individual, or external, involving struggles against other characters, society, or nature (Kennedy & Gioia, 2007). The Great Dictionary of the Indonesian Language (KBBI) defines conflict as a quarrel, dispute, or disagreement. In literary works, conflict is central because it drives the plot, develops characters, and conveys thematic messages. Egri (1972) views conflict as a powerful force that maintains continuous narrative momentum. Likewise, Wellek and Warren (1956) emphasize that conflict reflects the complexities of human life, including moral dilemmas, emotional tensions, and external struggles. Therefore, through conflict, literature not only fulfils its structural role but also provides insight into human experience, ethical challenges, and social realities.

Conflict in a movie serves not only as a narrative element but also profoundly impacts the audience. It generates dramatic tension, compels characters to make crucial decisions, and drives the storyline in dynamic directions. More than just an obstacle, conflict acts as a catalyst that tests characters, reveals their weaknesses and strengths, and provides opportunities for personal growth. According to Kenney (1966), conflict is the core of a plot, and without it, a story would lack momentum and engagement. Egri (1972) further emphasises that conflict functions like a chain reaction, where one event triggers another, continuously propelling the narrative forward. This interplay of internal and

external conflicts enriches character development and keeps the audience invested in the unfolding drama.

In relation to its role in reflecting human experience, the relevance of conflict is increasingly evident across many aspects of modern life. Contemporary society is frequently marked by competition for limited resources, differences in perspectives, and complex decision-making processes in social, professional, and even global contexts. Situations such as workplace pressure, ethical dilemmas in leadership, and the need to balance individual interests with collective responsibility show that conflict is not only a narrative element but also a reflection of real human experiences. These recent phenomena highlight how conflict remains closely connected to everyday realities, making the analysis of conflict in literary and cinematic works important for understanding how individuals respond to tension, uncertainty, and moral challenges in contemporary life.

Therefore, by focusing on both the internal and external challenges the characters face, this study aims to provide an in-depth understanding of the factors that propel the narrative and influence character development throughout the film. To achieve this, it identifies and classifies the types of conflicts experienced by the main characters in *Stowaway*, examines how these conflicts are resolved, and analyzes their sources. The film *Stowaway* was selected as the data source because it is highly engaging and presents complex issues, making it a suitable subject for scholarly analysis that supports this study.

1.2 Problem of the study

Drawing on the background provided, this study examined the film's content, including an analysis of the conflicts faced by the main characters. The problem of this study is formulated as follows:

1. What are the types of conflict faced by the main characters in the movie *Stowaway* (2021)?
2. How do the main characters manage to settle the conflicts and identify the sources of the conflicts in the movie *Stowaway* (2021)?

1.3 Objectives of the study

The objectives of this study correspond to the problems and are outlined as follows:

1. To describe the types of conflict faced by the characters in the movie *Stowaway* (2021).
2. To analyze how the main characters manage to settle the conflicts and identify the sources of the conflicts in the movie *Stowaway* (2021)

1.4 Limitations of the study

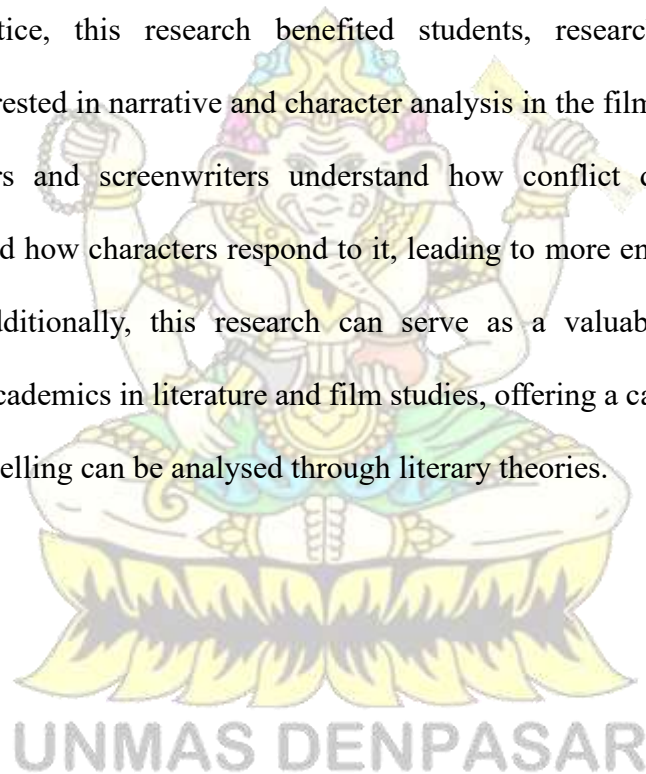
This study analyzed the conflicts experienced by the main characters in *Stowaway*, focusing on the types of conflict and their resolution. The analysis was based solely on visual, audio, and dialogue data from the film, without using additional sources such as interviews or scripts.

1.5 Significance of the study

Researchers estimate that this study has made significant theoretical and practical contributions to the field of literary and film studies, particularly in the analysis of conflict and of how main characters overcome substantial challenges in cinematic storytelling. This research is also expected to enrich readers' understanding of conflict and its components.

1.5.1 Practical Significance

In practice, this research benefited students, researchers, and film enthusiasts interested in narrative and character analysis in the film industry. It can help filmmakers and screenwriters understand how conflict drives character development and how characters respond to it, leading to more engaging, realistic storytelling. Additionally, this research can serve as a valuable resource for educators and academics in literature and film studies, offering a case study of how cinematic storytelling can be analysed through literary theories.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This section provides a solid foundation for this research by reviewing previous studies, identifying key debates, and addressing gaps in the existing literature. The theoretical framework of this study focuses on narrative structure, conflict theory, approaches to conflict, and film analysis to explore how *Stowaway* (2021) depicts internal and external conflicts affecting the protagonist and how these conflicts shape the protagonist's transformation.

2.1 Review of Related Literature

This section reviews literature relevant to the research topic, including previous studies, books, theses, and articles. It emphasises the importance of examining conflict, conflict management strategies, and character development in film narratives. Additionally, the study explores narrative structure and conflict theory to identify research gaps and connect the findings with prior research. The results underscore the critical role of conflict and its various types, particularly in the transformation of Zoe Levenson, David Kim, and Commander Bernadette in *Stowaway* (2021).

The first study, conducted in the thesis by Zarawaki (2022), "The Impact of Conflicts on Character Development in Cruella (2021)". Examines how internal and external conflicts shape the transformation of the main character, Estella, into Cruella. Utilising the theories of Petrie and Boggs, along with a descriptive, qualitative approach, this research identifies 58 instances of characterisation and 21 cases of conflict. The findings indicate that the disputes with the Baroness and social

expectations exert the most significant influence on the main character's development.

Both studies share a common approach, using films as their data sources and applying a descriptive qualitative method to analyze conflict and character. Both studies demonstrate that disputes, whether internal or external, play a significant role in shaping character dynamics. However, there are notable differences between the two studies. This study focuses on the analysis of three characters. In contrast, the first researcher focuses on analyzing a single character in the film *Cruella*, set in the fashion world, and explores themes of social conflict and identity. Meanwhile, this study examines the film *Stowaway* (2021), a science fiction narrative set in outer space. Furthermore, the theories employed differ: this research uses the theories of Kenney, Deetz, and Stevenson, whereas Zarawaki relies on Petrie and Boggs' theories. Another difference lies in the resolution of the characters' conflicts: in *Stowaway*, the characters face severe conflicts marked by intense pressure, whereas in *Cruella*, Estella chooses to transform into Cruella as a form of empowerment and resistance against external pressure.

The second study was taken from an article by Juniarta et al. (2022) titled "An Analysis Of The Main Character's Conflict In The Movie Act's of Vengeance," which examined the main character's conflicts using a qualitative descriptive approach. This study identified internal conflicts, such as feelings of anxiety and guilt, as well as external conflicts involving interactions with other individuals and the legal system. The article also highlighted the conflict management strategies

employed by the characters, including attempts at peace and compromise. Conflict is described as a crucial element that creates tension in the film's narrative.

The two studies share similarities in their analysis of the conflicts experienced by the characters. Although they use similar approaches and refer to relevant theories, the main differences lie in the objects and contexts of analysis. Juniarta et al.'s study focuses on conflicts within everyday human life, centring on a single character. In contrast, this study examines the impact of extreme challenges in outer space on multiple characters. Both studies complement each other by providing a broader perspective on the role of conflict in film, particularly in relation to character development.

The third study was taken from an article by Swijana & Permana (2024), "Analysis of the External Conflict of the Main Character in the 'Don't Look Up' Movie." This study analyzes conflicts and conflict management strategies in the film "Don't Look Up" using a descriptive qualitative method. Data were collected through repeated observations of the film, documentation of conflicts and their resolutions, selection of rich information, and classification by conflict type. Analysis was conducted using Kenney's theory (1966) to identify internal and external conflicts, and Deetz and Stevenson's theory (1986) to examine conflict management strategies. The results indicate that the film is dominated by external conflicts, specifically man vs. man and man vs. nature, with three recorded instances of external conflict. The most frequently used conflict management strategy is avoidance, as reflected in the efforts of the main characters, Randall and Kate, to avoid facing challenges when announcing the discovery of the Dibiasky comet to

the world. This study shares similarities and differences with previous research. Both studies utilize Kenney's and Deetz & Stevenson's theories to identify types of conflicts and examine conflict management strategies and issues, and both employ film as a data source. The differences lie in the research titles and the specific issues analyzed. This study provides insights into how conflicts arise and are managed within the narrative. It may serve as a foundation for future studies on conflict and its resolution strategies.

The fourth study was drawn from an article by Putra et al. (2022) titled "External Conflict Management in Dolittle Movie." This study examines the external conflicts faced by the main character, Dr. Dolittle, and aims to identify and classify the types of external conflicts he encounters. Using a qualitative method, the researchers collected data through close observation of the film, focusing on the interactions and challenges Dr. Dolittle faced. The analysis revealed two primary types of external conflict: man against man and man against nature. Dr. Dolittle experienced 3 instances of each type, resulting in a total of 6 identified conflicts. The study found that these conflicts were predominantly triggered by limited resources, highlighting the challenges the character faced in his environment. Additionally, the study explored the conflict management strategies Dr. Dolittle employed, including avoidance, pacification, and competition. Ultimately, avoidance emerged as the most frequently used strategy. The findings underscore the complexities of conflict within the film's narrative and the character's relationships with both people and nature.

This previous study is similar to the present research because both use a qualitative approach to analyze conflict in movies and examine how it influences characters' actions and the storyline. Both studies also identify types of conflict and conflict management strategies. However, the differences lie in the scope of analysis. Putra et al. (2022) focus only on external conflicts and analyze a single main character, Dr. Dolittle. In contrast, the present study examines both internal and external conflicts and features three main characters in *Stowaway*, enabling a broader, more comprehensive analysis of how conflict arises, develops, and is managed from different perspectives.

The last study, a thesis by Widananto (2022), "The Impact of Patriarchal Cultures on Female Characters in Madeline Miller's *Circe*: A Feminist Perspective," analyzes how patriarchal culture influences women's lives in the novel *Circe*. Employing Sylvia Walby's patriarchy theory and Mansour Fakih's gender theory, this research identifies both public and private patriarchy and their impacts on female characters, highlighting marginalization, subordination, stereotyping, and violence. The study also examines women's strategies of resistance against patriarchal oppression, emphasizing the importance of understanding the influence of such culture.

Both this study and the previous one share a similar literary focus, analyzing the internal and external conflicts experienced by characters. Although both use qualitative methods and literary theory, the former centres on patriarchal culture within a novel through textual analysis. In contrast, the latter integrates conflict analysis in a film by utilizing visual, audio, and dialogue data. Additionally, this

study analyzes three main conflicts among the characters. Despite differences in methodology and media, these three studies collectively make a significant contribution to the understanding of character development and thematic depth in literature and film.

This study distinguishes itself from the previous studies through its focus, scope, and analytical perspective. While earlier studies similarly examine conflict in films or literary works using qualitative approaches, most focus on a single main character or emphasize specific aspects, such as external conflict or sociocultural issues. For instance, Zarawaki (2022) and Juniarta et al. (2022) analyze character conflicts within social and psychological contexts, whereas Swijana and Permana (2024) and Putra et al. (2022) primarily focus on external conflicts and conflict management strategies. Meanwhile, Widananto (2022) explores cultural influence through a feminist lens in a literary text. In contrast, the present study analyzes both internal and external conflicts among three main characters in “Stowaway” (2021) and examines their sources and management strategies in an extreme-survival setting. Therefore, this research offers a broader and more comprehensive perspective on how conflict operates and shapes character development in cinematic science fiction narratives.

2.2 Concepts

In this section, three concepts related to literary works are explored: characters, films, and conflicts. The explanations of these concepts are outlined as follows:

2.2.1 Conflict

Conflict is a struggle or battle between opposing forces. Conflict is an essential element in narrative works because it drives plot and character development. According to Wellek and Warren (1956), conflict is a struggle between two forces that can occur internally (within a character) or externally (between a character and their environment or another character). In the movie *Stowaway*, conflict not only serves as a trigger for action but also reveals moral values, ethical decisions, and emotional tension within each character.

2.2.2 Characters

Character refers to any individual, whether human, animal, or other entities, represented in literary or film works that actively participate in the progression of the narrative and contribute to its development. According to Gracia et al. (2022), characters play a crucial role in literary works, as they explicitly manifest behaviours and actions that drive the narrative forward, thereby rendering the story more dynamic and meaningful.

2.2.3 Movie

One form of literature that has rapidly developed in the digital era is film and drama. Both of these are narrative media that contain elements of story, character, and conflict. Through film, viewers can gain insights into various aspects of human life, including the dynamics of conflict and character development. Film, as a narrative form that utilises moving images and sound, is an effective medium for conveying stories. Although cinema and literature share a similar narrative

structure, they employ different media. Film, as a visual and auditory medium, serves as an effective means of conveying ideas and understanding human life and societal development. (Bazin, 2018) Cinema is not an abstraction, an essence, but rather a collection of everything that, through film, achieves artistic quality.

2.3 Theories

The theoretical framework is a set of interrelated concepts that provides the foundation for in-depth research into the elements that constitute a literary work. This study used Kenney's (1966) literary theory to identify the types of conflict present in the film "Stowaway" as well as Deetz & Stevenson's (1986) theory on how the main characters resolve these conflicts. This theoretical framework guided the analysis and played an important role in the exploratory research. The elements of the theoretical framework in this study are as follows.

2.3.1 Understanding of conflicts

The word "conflict" derives from the Latin word "contra," meaning "against" or "to oppose," implying an act of resistance. Conflict is a contest between opposing forces that drives events and shapes character development in drama and most forms of narrative fiction. Conflict can be beneficial and necessary because, when managed appropriately, it can foster the emergence of new ideas and creative thinking. In literary works, conflict serves as a driving force, creating tension and making the narrative dynamic and engaging. According to Kirsznner & Mandell (1994), one element that enriches a story is conflict, a struggle between opposing forces that arises as the story unfolds.

2.3.2 Types of conflict

Conflict refers to a struggle, clash, or opposition between multiple forces, ideas, or characters that drives a story's plot. Based on Lajos Egri's theory, conflict can be categorised into two primary types: internal conflict, which occurs within the character (such as moral dilemma, fear, or doubt), and external conflict, which occurs between the character and the environment or other characters. As explained by Kenney (1966), conflict is the opposition between the protagonist and the antagonist, two forces in direct contrast. A narrative may contain more than one form of conflict, which generally falls into two categories: external and internal.

2.3.2.1 Internal Conflict

Internal conflict is the inner turmoil a character experiences, such as confusion, guilt, or ethical dilemmas, as seen in the film *Stowaway*, which features complex internal conflicts. According to Kenney (1966), internal conflict occurs within an individual and affects their interactions with others. This conflict arises when a person experiences desires, struggles to fulfil specific needs or wants, becomes frustrated by obstacles that prevent their fulfilment, or encounter's role imbalances.

2.3.2.2 External Conflict

Conflicts often arise from differences in opinions, knowledge, or information, which typically lead to simple disagreements. Such conflicts are generally manageable, provided they remain limited to differing viewpoints. External conflict occurs when a character faces challenges or opposition from

outside forces. This type of conflict may manifest as physical battles, arguments, or disagreements, or as any situation in which two sides oppose each other. It is revealed through characters' actions. As Kenney (1966-19) explains, external conflict can be classified into several categories: person versus person, person versus nature, and person versus society.

1. Man against man

Conflicts among individuals emerge when characters confront or oppose one another. Such confrontations often stem from differences in moral values, religious beliefs, or social perspectives. These conflicts may manifest as emotional, verbal, or physical opposition, representing the “man versus man” type of conflict, in which the story’s tension develops from the characters’ opposition to one another (Kenney, 1966).

2. Man against nature

The conflict between man and nature is an external struggle that pits the protagonist against an animal or a natural force. When this type of conflict arises, it enables writers to explore the complex relationship between humans and nature, often portraying nature as hostile or destructive. The human character is depicted as striving to cope with a challenging or oppressive environment (Kenney, 1966).

3. Man against society

Conflict between a person and society arises when the main character struggles against others' ideas, practices, or customs. Often, these potential conflicts shape the organisation’s structure. As an organisation or group grows larger and

more complex, it naturally develops functions and roles that emerge through these possible conflicts.

2.3.3 Source of Conflict

According to Deetz & Stevenson (1986:207-208), there are four different issues as to the source of conflict, such as those explained below:

2.3.3.1. Different option

Conflicts often arise from differences in opinions, knowledge, or information, which typically lead to simple disagreements. Such conflicts are generally manageable, provided they remain limited to differing viewpoints.

2.3.3.2. Incompatible roles

Conflicts arising from mismatched or overlapping roles tend to be harder to handle. These conflicts arise when individuals in an interaction are unable to assume their expected roles because the complementary roles required of others are not being fulfilled. (Deetz et al., 1986).

2.3.3.3. Incompatible goals

Incompatible goals lead to conflict when two people want to do different things. Where one person's goal accomplishment is based on the other person doing something first, and where goal accomplishment is based on mutual effort.

2.3.3.4. Limited resources

Conflict over limited resources resembles conflicts arising from incompatible goals, as one person's use or possession of the resources prevents others from obtaining them (Deetz & Stevenson, 1986)

2.3.4 Conflict Management Strategies

Effective conflict management strategies are crucial for resolving conflicts. There are several effective strategies for conflict management, each with strengths in specific situations. According to Deetz and Stevenson (1986), in their book *Managing Interpersonal Communication: Conflict Management Strategies*, these strategies are categorised into five types: avoidance, pacification, competition, compromise, and active integration.

1. Avoidance Strategy

The avoidance approach involves avoiding situations that may lead to conflict, yielding to the opposing party during disagreements, or postponing conflict resolution to a different time and location. This method is typically employed when the matter at hand is insignificant or when other priorities demand immediate attention. Additionally, it proves helpful when confrontation could result in significant harm or when additional information is required before proceeding.

2. Pacification Strategy

The pacification approach works by preventing open discussion of contentious issues through undermining tactics rather than by directly avoiding conflict. Pacification techniques address the underlying problem while actually sabotaging meaningful conflict dialogue. This strategy weakens both individual and relational problem-solving capabilities by impairing decision-making processes and can increase the complexity of issues, making them more challenging to resolve later. However, pacification may be beneficial when time is needed to reflect and strategically plan for conflict resolution.

3. Competition Strategy

The competition approach occurs when each party involved in a dispute determines its intention to achieve victory and obtain its desired outcomes. Conflicts arising from differing viewpoints or varying information can be most effectively resolved through structured argumentation. In such disputes, relationships benefit from constructive dialogue and meaningful solutions, but suffer damage when individuals lose focus on the core issues and become solely focused on winning. As long as maintaining positive relationships remains more important than winning specific battles, competition can be an effective strategy for conflicts over opposing opinions and for relatively straightforward cases involving limited resources or conflicting objectives.

4. Compromise Strategy

The compromise method aims to ensure that all parties achieve partial satisfaction, though perhaps not to the extent they would prefer. Through mutual concessions or agreements, this strategy can provide a constructive path to conflict resolution, offering some degree of satisfaction to all participants. Compromise typically diminishes energy levels and promotes passive responses. This strategy is commonly utilised to reach interim solutions, prevent destructive power conflicts, or when time constraints are present. One limitation is that parties may lose sight of crucial values and long-term goals. This approach can also divert attention from the substantive merits of issues and foster a cynical atmosphere.

5. Creative Integration Strategy

Creative integration represents the most sophisticated and resource-intensive strategy, offering the greatest potential to fulfil each participant's objectives and strengthen long-term relationships. Conflict integration seeks to transform the conflict framework by illustrating that the current perception of the conflict is not the only viable perspective. Creative integration involves a three-stage process: first, determining each participant's objectives; second, merging all participants' goals into shared aspirations; third, developing activities and procedures to achieve multiple objectives, or, optimally, all objectives. These solutions may differ significantly from those initially proposed by the participants.

Those are explanations of various dimensions of conflict management. Through the theoretical foundation presented above, readers should develop the ability to manage conflicts effectively and accurately describe the different types of disputes faced by the characters in the film "Stowaway."

