

CHAPTER I

INTRODUCTION

This chapter explains the background of study, the research problem, the objectives, and the limitation of this study. The background section presents a brief overview of the literature, the movie, the character, psychology, a summary of the movie, and the reasons for undertaking this research.

1.1 Background of the Study

Literary work is the result of human creation presented in either written or oral form that possess aesthetic value, imagination, and specific meaning. It can be either fiction or non-fiction and serve as a medium for expression, entertainment, education, and the reflection of culture and social life. Literature has long captivated audiences through compelling storylines and character depictions, allowing readers or viewers to connect emotionally with the narrative. According to Wellek and Warren (1956), literature is considered a beautiful form of writing because of its aesthetic values. These aesthetic values emerge from the harmonious combination of expressive forms and the language used. This unique combination allows literary works to convey profound messages and life values that can create meaningful and impactful experiences for readers or viewers. Meanwhile, Klarer (2004) defines literature as "a creative art form that uses language as its primary medium to communicate human experience". Klarer (2004) further defines it as a creative medium to communicate human experience. Literature allows readers or viewers to interpret social, cultural, and psychological aspects of life through different perspectives.

In the modern era, literature has expanded beyond traditional texts to include audio-visual works like movies. A movie is an audiovisual work of art that combines elements of moving images and sound to tell stories, convey messages, and express various aspects of life. Hornby (2006) defines a movie as a sequence of storytelling expressed through visual imagery and audio effects. As a literary form, movies are constructed from two primary elements: intrinsic and extrinsic. Extrinsic elements include the author's background and the historical, cultural, and social contexts surrounding the movie. On the other hand, intrinsic elements involve components such as theme, character, characterization, setting, plot, point of view, style, and tone. Among these, character analysis holds particular significance in this study as characters reflect human traits, behaviors, and personalities. Movies often depict characters whose psychological elements closely correspond to real-world human experiences, making the analysis of character development relevant and interesting in understanding the narrative and its impact.

Characters are at the heart of literature and movies, as they act as the main drivers of the story and facilitate the audience's emotional connection to the narrative. Abrams (1981), as cited in Nurgiyantoro (1995), defines a character in a narrative or drama as an individual whose nature and moral qualities can be understood by the reader or viewer. In film, characters play an important role in conveying the theme and message of the story. Each character is carefully created with a distinct personality and psychological profile to ensure alignment with the narrative's purpose. The main character holds a central position in the story.

Nurgiyantoro (2018) emphasizes that the main character not only significantly influences the narrative but also dominates most of the storyline. This character is often the focal point, embodies the core conflict, and drives the development of the story. In order to accomplish this, authors and filmmakers are required to construct characters with both creativity and precision, ensuring that their personalities, behaviors, and choices align with the core themes of the narrative and connect meaningfully with the audience on various levels. A deeper understanding of characters in movie can be achieved by analyzing their psychological aspects, particularly through a psychoanalytic framework, which examines the interaction between the id, ego, and superego. In analyzing characters in movies, psychoanalysis offers a new perspective by revealing the underlying motivations and conflicts that drive character behavior. For example, the id represents basic desires and instincts, the ego acts as a mediator between desires and reality, while the superego reflects moral principles and social expectations. Understanding these elements can help reveal the psychological depth of the character and its role in developing the storyline. The application of psychology is not only limited to character analysis, but also includes broader studies in the fields of literature and movie. Suhariyadi (2014) explains that psychology is a useful framework for studying psychological aspects in literary works and movies. Through a psychological approach in movie analysis, researchers and critics can understand how characters reflect human behavior and emotional experiences in more depth. This approach enhances understanding of the story and provides insight into humans and can connect art to life. Therefore, analyzing characters and their

psychological aspects becomes an important part of literary and movie studies, enriching academic studies and increasing audience involvement in the story.

One of the most interesting movies with imaginative and unique characters is *Alice in Wonderland* (2010), directed by Tim Burton. This film can be categorized as a dark fantasy and adventure, serving as a live-action adaptation that combines elements from Lewis Carroll's classic novels *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. It belongs to the fantasy genre as it presents a story set in an imaginary world called Wonderland. The story follows Alice Kingsleigh, portrayed by Mia Wasikowska, a 19-year-old girl who returns to the magical world of Underland also referred to as Wonderland after experiencing strange dreams about the place since childhood. Wonderland can be interpreted as a reflection of Alice's subconscious, where she confronts her fears, desires, and personal struggles that lead her to grow as an individual. On the day of her arranged engagement to Hamish, Alice chooses to follow a White Rabbit instead. Feeling overwhelmed by family expectations and societal norms, she decides to follow her curiosity rather than conform to a life that does not resonate with her true self. In Wonderland, she encounters various iconic characters such as the Mad Hatter portrayed by Johnny Depp, the Queen of Hearts portrayed by Helena Bonham Carter, and the White Queen portrayed by Anne Hathaway. Eventually, she is tasked with defeating the Jabberwocky to restore balance in Wonderland. After succeeding, Alice is offered a vial of the Jabberwocky's blood to make a wish, which she uses to return to the real world and pursue her dream of expanding her father's shipping business. The movie presents various internal and external

conflicts faced by Alice, making her character intriguing for psychological analysis. Her journey reflects not only external challenges but also inner struggles that relate to identity, purpose, and self-confidence. This study analyzes the personality development of Alice through the psychoanalytic theory focusing on the concepts of the id, ego, and superego. The behaviors of Alice throughout the movie, such as her impulsive act of eating the Upelkuchen cake it can reflect the dominance of the id, while other decisions illustrate the negotiation between the ego and superego. Wonderland itself is viewed as a representation of her internal world where these psychological aspects interact.

Based on the background of the study above to enrich the analysis, this research also applies conflict mode instrument by Thomas and Kilmann (1970) to explore how Alice manages the internal and external conflicts she faced. While previous studies have focused on moral values and character conflict few have examined Alice's psychological structure in depth. Therefore, this research offers a fresh perspective by combining psychoanalytic theory and conflict resolution strategies to deepen the understanding of the character psychology in movie.

1.2 Problems of the Study

This research has two issues, according to the background study mentioned above. These are the formulations of the problems:

1. How are the id, ego, and superego represented in the main character in the movie *Alice in Wonderland* (2010)?

2. How do the aspects of id, ego, and superego influence Alice's decision-making during conflict situation in the movie Alice in Wonderland (2010)?

1.3 Objectives of the Study

Based on the research problems that have been formulated, the objectives of this study are as follows:

1. To identify and analyze the representation of the id, ego, and superego in the main character Alice in the movie Alice in Wonderland (2010).
2. To examine how the psychological aspects of the id, ego, and superego influence Alice's decision making in a conflict situation in the movie Alice in Wonderland (2010).

1.4 Limitations of the Study

Based on the problems formulated above, this study is limited to analyzing the psychological aspects of Alice as the main character in the movie Alice in Wonderland (2010), using psychoanalytic theory of the id, ego, and superego by Freud (1923). It also examines how these aspects influence the main character conflict management strategies using the theory of conflict mode instrument by Thomas and Kilmann (1970).

1.5 Significance of the Study

The purpose of conducting this research is to gain benefits from it. Through this process, the writer anticipates that the study will result several advantages, which include:

1.5.1 Theoretical Significances

This research is expected to contribute to the study of literature and film, especially in understanding character development through psychoanalytic theory by Sigmund Freud (1923), namely id, ego, and superego. This research is expected to expand the study of the application of Freud's psychoanalytic theory in the analysis of movie characters. The results of this study are also expected to be a reference for academic studies that connect psychological aspects with character development in films. This study combines psychoanalytic theory and conflict resolution models. Therefore, this study is expected to provide a new perspective in analyzing how characters resolve conflicts as part of their development process.

1.5.2 Practical Significances

Practically, this study can be a reference for English Literature students or other researchers interested in analyzing movie characters through a psychological approach. The results of this study can help in understanding how psychological aspects influence character behavior in the story. In addition, this study can also be a reference for those who want to study how characters deal with conflict in movies, as well as open up opportunities for further research in character studies in the fields of literature and movie with a psychological approach.

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CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter is divided into three subchapters. The first subchapter is the review of related literature, which examines two theses and three articles to highlight distinctions between this study and previous research on psychoanalysis, particularly the concepts of id, ego, and superego. The second subchapter outlines concepts relevant to this research. The third subchapter explains the theories employed in the study.

2.1 Review of Related Literature

Many researchers have previously conducted studies on psychological analysis. In this study, researchers found five studies that were relevant and related to the psychological aspect, as follow:

The first review is a thesis entitled *The Structure of the Main Character's Soul Represented in Ernest Hemingway's In Another Country* written by Sahputro (2020). This study aims to analyze how the id, ego, and superego of the main character are depicted in the short story *In Another Country* through a literary criticism approach based on psychoanalytic theory. The results of the study show that the ego and id of the main character are constantly negotiating, where the ego is often able to control the id in various situations. At the end of the story, the main character expresses his sadness to the Mayor even though he has just been treated rudely, which shows the moral principle of the superego. The similarity of this study with Sahputro's (2020) study is that both use psychoanalytic theory by Sigmund Freud (1923) to analyze the psychology of the main character in a literary work.

However, there are some fundamental differences between the two. Sahputro's study focuses on the short story *In Another Country* by Ernest Hemingway, while this study uses *Alice in Wonderland* as a data source. In addition, this study not only analyzes the main character with psychoanalytic theory by Freud but also combines it with a conflict resolution model to understand how the character faces and resolves conflict. Meanwhile, Sahputro's study focuses more on the dynamics of the id, ego, and superego in one short story, while this study looks at character development in the context of the film with a broader scope of analysis.

The second review is a thesis entitled *Psychoanalysis of The Main Character in Fight Club Movie* written by Abdulloh (2023). This study examines the depiction of psychoanalysis in the main character in the *Fight Club* movie. This study focuses on the analysis of the main character's personality using Sigmund Freud's psychoanalytic theory and identifying the internal and external conflicts he faces. The data analysis method used is a descriptive qualitative method, namely by describing, recording, and interpreting the meanings related to psychoanalysis in the film. Data sourced from the film script and psychoanalytic theory are the basis for the analysis. The results of the study showed 22 data of the main character's personality categorized into id, ego, and superego according to Freud: 12 data of id, 3 data of ego, and 7 data of superego, with id as the most dominant aspect. In addition, this study identified 10 conflicts experienced by the characters, with 7 data of external conflicts found to be the most dominant. The similarity between this study and Abdulloh's (2023) study is that both use psychoanalytic theory by Freud (1923) to analyze the psychological aspects of the main character. However, there

are some differences. Abdulloh's study focuses on Fight Club movie and analyzes the personality of the main character based on the dialogue in the film, as well as identifying the internal and external conflicts he faces. The study uses a qualitative descriptive method to group data into three aspects of Freud's theory and finds that the id is the most dominant aspect of the main character's personality. Meanwhile, this study uses Alice in Wonderland as a data source and not only analyzes the personality of the main character based on Freud's theory, but also relates it to the conflict resolution model to understand how the character faces and resolves conflicts in the movie.

The third review is an article entitled Analysis of Id, Ego, and Superego of The Main Character in The Movie Script Cruella by Endrawati (2022). This study aims to analyze how the concepts of id, ego, and superego are seen in the main character of the film Cruella, written by Tony McNamara and Dana Fox. This study uses a descriptive qualitative method with a Freudian psychoanalytic approach. Data were collected from the film, its script, books, journals, articles, and online sources. The researcher watched the film repeatedly and noted important parts that were relevant to the theory. The results of the study show that Estella the main character shows her id through her wild thoughts and desire for revenge. Her ego is seen when she turns these desires into more realistic actions. Meanwhile, her superego appears in her guilt and awareness of her true identity. In conclusion, Estella, who has an alter ego named Cruella, is more influenced by her id, with the ego directing her, while her superego is the weakest aspect of her personality. The similarity between this study and Endrawati's study is that both use psychoanalytic

theory (id, ego, and superego) to analyze the psychological aspects of the main characters in the film. The difference between these two studies is the data source used. Endrawati's uses the Cruella movie as the object of research, while this study uses the movie Alice in Wonderland. In addition, Endrawati's research focuses more on how the id, ego, and superego shape Estella's personality in the film Cruella, while this study will analyze the development of the main character in Alice in Wonderland based on the conflicts she faces.

The fourth study is an article, entitled An Analysis of Psychological Aspect of The Main Character in Cruella Movie written by Aryanti et al. (2022). This study aims to analyze the behavior and psychological character of the main character in the Cruella film. In Aryanti's research, the theory used is Bernhardt's theory (1953) to understand the psychological aspects of human motivation. Data were obtained from dialogues and situations in the film related to psychological aspects. This study uses an observational approach with data recording techniques to identify and analyze relevant information. The analysis technique used is qualitative, and the results are presented descriptively. The results of the study found 24 data related to the experiences of the main character in the psychological aspects of human motivation. The similarity in these two studies is that they both analyze the psychological aspects of the main character in a film, but the difference is that Aryanti's research uses Bernhardt's theory (1953) on the psychological aspects of human motivation, while this study uses Sigmund Freud's theory (1923) on the id, ego, and superego. Aryanti uses the Cruella movie as the object of study, while this study uses the Alice in Wonderland movie. Then in Aryanti's research, the focus is

more on the aspect of human motivation in character behavior, while this research focuses on how the id, ego, and superego shape the development of the main character.

The fifth is an article by Loway (2023), entitled *An Analysis of Id, Ego, and Superego by Sigmund Freud Through Kat Stratford's Character in 10 Things I Hate About You Movie*, the aims to examine Kat Stratford's personality through Freud's theory of Id, Ego, and Superego and identify the most dominant aspect of her personality. Utilizing a qualitative approach, the research analyzes scenes and dialogues from the film *10 Things I Hate About You* to explore these psychological components in Kat Stratford's character. The findings reveal 16 data of Id, 10 of Ego, and 3 of Superego, with Id being the most dominant personality in Kat's character. This study aligns with Loway's in using the same theoretical framework and focusing on identifying the dominant personality traits in movie characters. However, the data sources differ: Loway's article used *10 Things I Hate About You*, while this study focuses on *Alice in Wonderland*.

2.2 The Concepts

The concepts presented in this chapter are related to: character and characterization, main character, movie and psychological approach.

2.2.1 Character and Characterization

Characters in a story play an important role in moving the storyline and conveying the message the author wants to convey. In the world of literature, characters are not just individuals who live the story, but also a reflection of human nature, behavior, and personality. Wellek and Warren (1949) stated that characters

in fictional works are representations of human nature, but these characters are the result of the author's creation and not real characters. Therefore, although characters in fictional stories can feel alive and real these characters are still the result of the author's imagination and engineering. The development of characters in a story cannot be separated from the storyline that is built. Characters can be understood through the actions they take, the dialogue they speak, and the relationships they form with other characters in the story. By understanding these elements, readers can assess how the character develops along with the conflicts and events that occur in the story. According to Kenney (1996), characterization is the ability to bring people to life in one's imagination for the reader. Characterization refers to the method used by the author to reveal the nature and personality of characters in a story. Thus, the characters in the story play an important role in building the meaning and dynamics of the story, as well as being a means to express the psychological values that are to be analyzed in this study.

2.2.2 Main Character

According to Wellek and Warren (1949), the main character is a crucial element in narrative structure, serving as the plot focus for the story themes and conflicts. The main character is an essential figure in the story or play, significantly influencing its development. This character is present in most scenes and serves as either the focal point or an essential element of the plot. The story relies on the main characters to unfold, making them indispensable. Known as the protagonist, this character often faces opposition from an antagonist, which generates the story's main conflict. Typically, the protagonist is portrayed in a way that garners

sympathy from the audience. Since this study focuses on Alice as the main character her psychological development through the plot is essential to explore the psychoanalysis theory.

2.2.3 Movie

According to Hornby (2006), a movie is a series of moving pictures accompanied by sound that tells a story. It can also be defined as a recorded sequence of film or video images displayed on a screen at a speed that creates the illusion of motion and continuity, often serving as a form of art or entertainment with a soundtrack included. It is important to emphasize that both movies and literary works share the characteristic of featuring characters.

2.2.4 Psychological Approach

The psychological approach in literature and movie is used to analyze the personality, behavior, motivation, and internal conflict of the characters. According to Abrams (1999), this approach utilizes psychological theories to gain deeper insight into the mental structure of characters. Guerin et al. (2005) emphasize that this approach allows readers or viewers to interpret character behavior through their emotional and psychological states. Furthermore, Hall (1954) notes that this approach can reveal underlying patterns of behavior and character development that are not always shown in depth. By applying psychological analysis, researchers can better understand the symbolic meaning behind a character's actions and the complexity of their psychological journey.

2.3 Theories

Theories serve as a guide for conducting research in a systematic and organized manner. They help researchers collect, select, and interpret data. This study applies two main theories. The first is *Psychoanalytic Theory* by Sigmund Freud (1923), which is used to analyze the first research problem. The second theory is from Kenney (1996) in his book *How to Analyze Fiction*. Additionally, this study is supported by the *Conflict Mode Instrument* theory by Thomas and Kilmann (1970). These theories serve as tools to answer the research questions. In this study, the writer applies psychological theories, specifically the concepts of id, ego, and superego. These theories form the foundation for understanding and analyzing the study's findings.

2.3.1 Psychology

Psychology comes from the Greek words *psyche*, meaning "soul" or "mind," and *logos*, meaning "study" or "discourse." It is the study of human thoughts, emotions, and behavior, including aspects of the unconscious mind such as desires and memories beyond conscious awareness. According to Sigmund Freud (1923), psychology helps explore how unconscious forces, particularly early childhood experiences, shape a person's behavior and mental health. One of the key psychological theories is psychoanalysis, developed by Freud and cited in (Hall, 1954) This theory suggests that every individual has a unique personality composed of multiple traits rather than a single defining characteristic. Human behavior is often influenced by unconscious thoughts, feelings, and impulses, with some actions occurring without full awareness, while others are shaped by conscious

thought. Understanding psychoanalysis helps us recognize how individuals behave, especially when dealing with internal conflicts or psychological struggles. Since every person faces different life experiences, these aspects of human nature often inspire authors to create literary works such as short stories, dramas, novels, and movies, where characters reflect real psychological complexities.

2.3.2 Psychological Aspect

Sigmund Freud is best known for his theories on human personality, which he developed through dream analysis and the study of science and literature. As the founder of psychoanalytic theory, he explained that personality is shaped by internal conflicts. His work aimed to uncover how the human mind operates beyond conscious awareness. According to Freud (1923) as cited in McLeod (2024), the unconscious mind plays a crucial role in shaping behavior, as many of our actions are influenced by thoughts and emotion we are not fully aware of. The unconscious stores memories, desires, and feelings that may be too painful or difficult for the conscious mind to process. Freud, as cited in Schultz & Schultz (2005), described personality as consisting of three interacting parts the id, which seeks immediate pleasure and gratification. The ego, which balances desires with reality to make rational decisions. The superego, which enforces moral values and societal norms. These three elements constantly interact, shaping the way people think, feel, and behave. Psychoanalytic theory will help explain why individuals sometimes act in ways they don't fully understand. His ideas continue to influence psychology and literature, as many stories explore the inner struggles and motivations of characters based on these psychological concepts.

2.3.2.1 The Id

According to Sigmund Freud, the id is the most basic structure of human personality and is present from birth. It serves as the source of instinctual drives and primitive desires such as hunger, thirst, pleasure, and aggression. Alwisol (2018) explains that the id operates purely on impulse, seeking immediate gratification without considering consequences, social norms, or moral values. It functions entirely within the unconscious mind meaning that individuals are often unaware that their behaviors are being influenced by it. Freud proposed that the id is governed by the pleasure principle which means it constantly strives to seek pleasure and avoid pain or discomfort. When its desires are not immediately fulfilled, individuals may experience psychological tension in the form of anxiety, restlessness, frustration, or even aggression. For instance, when a person feels hungry the id demands food right away regardless of the surrounding circumstances. Similarly, when someone is angry the id may provoke an impulsive reaction without considering the consequences. A clear example of the id can be observed in infants. They cry loudly when they are hungry without concern for whether their parents are occupied or not. Their only focus is to satisfy their immediate needs. The id functions through what Freud called primary process thinking, a primitive and illogical way of thinking in which desires are fulfilled through fantasies or imagination when the actual object of desire is not yet available. Since the id is solely driven by instinctual urges, it often comes into conflict with reality or moral standards. These internal conflicts create psychological pressure within the individual. Therefore, Freud emphasized the

importance of the ego and superego, which develop later to mediate and regulate the demands of the id, ensuring that behavior aligns with reality, reason, and societal expectations.

2.3.2.2 The Ego

The ego is one of the three key elements of personality, alongside the id and the superego. Its main role is to balance the impulsive desires of the id, the moral standards of the superego, and the demands of reality (Freud 1962:15). Unlike the id and superego, which largely operate in the unconscious, the ego functions mostly in the conscious and preconscious mind. It is the part of personality people are most aware of when they think about themselves, and it is often what they try to present to others. The superego, on the other hand, acts as an internal moral compass. It represents a person's sense of right and wrong, guiding them to make ethical choices and often acting as a source of self-criticism. Like the ego, the superego also works to control the id's impulses, but it does so through guilt and moral reasoning rather than logic. The ego operates based on the reality principle, meaning it considers real world consequences before taking action. It delays gratification until it is safe and appropriate. While some might assume the ego seeks immediate pleasure Endrawati (2022) clarifies that unlike the id, which demands instant satisfaction, the ego relies on rational thinking and problem-solving. It assesses situations, anticipates potential obstacles, and makes decisions that balance short-term desires with long-term outcomes. Additionally, the ego uses defense mechanisms to protect itself from anxiety and inner conflict caused by the clash between the id and superego. These mechanisms include strategies like repression,

denial, and rationalization, which help maintain emotional stability. For example, if someone feels hungry a basic need driven by the id the ego might decide to wait and have a proper meal at a restaurant instead of impulsively grabbing fast food. It may consider factors such as health, dietary restrictions, or social norms before making a decision. In this way, the ego ensures that human behavior is practical, reasonable, and socially acceptable.

2.3.2.3 The Superego

The superego is a part of the personality that acts as a moral judge and conscience. The superego is formed from values learned since childhood, either from parents, the environment, or prevailing social norms. According to McLeod (2024), the superego consists of two main aspects: conscience, which teaches a person about right and wrong and gives a sense of guilt when doing something that goes against his moral values, and ego-ideal, which is a high moral standard that encourages a person to be better, disciplined, and do good according to the values that are considered ideal. The dominance of the superego in a person's personality can have an impact on the way they think and act. If the superego is too strong, a person can become too rigid, full of guilt, and have difficulty enjoying life because they always feel that there is something wrong with them. In the other hand, if the superego is too weak, a person tends to ignore moral norms, act selfishly, and not consider the ethical impact of their actions. According to Hall (1954), the development of the superego is greatly influenced by the relationship with parents. Children tend to adopt their parents' moral standards for fear of being punished or for wanting to get praise. As we grow older, these values are further reinforced by

education, religion, and societal norms, thus forming a person's moral standards in adult life. Some examples of behavior that reflect the role of the superego in everyday life are refusing to cheat on an exam even though there is an opportunity because it feels like a dishonest act, returning a wallet found on the street even though it could have taken the money inside, and prioritizing the interests of others, such as a doctor who continues to work helping patients even though he is tired. In other words, the superego is a moral controller within a person that ensures that the actions taken are in line with ethical standards and values adopted by society.

2.3.3 Conflict

According to Kenney (1996), conflict is an important element in a story, because it is the main driver of the plot through the opposition between opposing forces. This dynamic clash can appear in various forms and plays a major role in shaping character and developing the narrative. The main character or protagonist usually has a specific goal to achieve, while the antagonist is present as an obstacle to that goal, thus creating a conflict that drives the story. Kenney (1966:17) also states that conflict generally begins to appear at the transition between the beginning and the middle of the story. This tension then develops into a series of confrontations, which finally culminate in the climax of the story.

2.3.4 Type of Conflict

Kenney (1966:5) divides conflict in a story into two main types, namely internal conflict and external conflict. Both types of conflict have an important role in supporting the storyline and shaping character development. An explanation of each type of conflict will be described in the following sub-sections.

2.3.4.1 Internal Conflict

Internal conflict serves to add depth and clarity to a character by showing emotions, moral dilemmas, and the human side that they have. Kenney (1966) explains that internal conflict comes from the character's inner struggle, such as feelings of restlessness, difficult choices, or psychological pressure. This conflict arises when the character experiences conflict between different desires, beliefs, or needs within themselves. As a result, the character feels tension that drives change and development within themselves. This internal conflict helps shape the character to appear more alive, human, and meaningful in the movies.

2.3.4.2 External Conflict

External conflict often plays a major role in a story because it places the character in a situation that demands real action. This conflict arises when the character must face challenges that come from outside himself. These challenges can be physical obstacles, conflicts with other characters, or pressure from the social environment. All of these things hinder the steps in achieving goals. If internal conflict occurs in the character's thoughts and feelings, then external conflict drives the story because the character is required to act, make decisions, and directly face the obstacles in front of him. This external conflict can generally be divided into three types, namely man against man, man against nature, and man against society.

1. Man Against Man

Kenney (1966:19) explains that man against man conflict is a type of external conflict that arises when two characters are in opposition due to differing

perspectives on life. These differences may stem from social background, moral values, or personal beliefs that are not aligned. As a result, the characters perceive situations differently and struggle to reach mutual understanding. This type of conflict occurs when the goals, attitudes, or actions of one character clash with those of another, leading to disagreements, arguments, or even direct confrontations. Each character remains firm in their own beliefs, and this clash becomes a driving force in the story, pushing them to confront each other and be confused by each other positions.

2. Man Against Nature

According to Kenney (1996), man against nature conflict refers to a struggle between a character and natural forces in their environment. In this type of conflict, nature becomes the main source of obstacles or threats faced by the character. These challenges may include natural disasters, encounters with wild animals, or extreme environmental conditions. This conflict often arises when a character interacts with or explores the natural world and must overcome harsh situations to survive or accomplish their goals. It highlights the vulnerability of human beings and emphasizes the strength and unpredictability of nature.

3. Man Against Society

According to Kenney (1996), man against society conflict occurs when a character stands in opposition to the rules, values, or traditions upheld by their social environment. This type of conflict often arises when the character feels out of place within the established norms or chooses to reject the expectations imposed by society. In many cases, such conflict can challenge or even disrupt the existing

social structure or organization. As the conflict grows more complex, society or institutions often assign specific roles and responsibilities to manage the tension and maintain order.

2.3.5 Conflict Management Strategies

According to Thomas & Kilmann (1970), the way a person deals with conflict is influenced by two things which are how firmly he or she fights for his or her own interests, and how much he or she cares about the needs of others. From here, they divide conflict resolution styles into five. First, competing, which is when someone wants to win alone without thinking about the other party. Second, collaborating, when two parties work together to find a solution that satisfies all. Third, avoiding, which is avoiding conflict and choosing to remain silent. Fourth, compromising, when both parties give in a little to reach a middle ground. Finally, accommodating, which is when someone sacrifices his or her desires for the sake of others. This style shows that everyone has a different way of dealing with conflict, depending on their priorities and the situation.

2.3.5.1 Competing

The competing style is characterized by a strong desire to resolve conflicts in order to achieve personal goals, without much consideration for the needs of others. People who use this style tend to be assertive and even aggressive, and try to dominate the situation. They will defend a position that they believe is right, fight for their rights, or simply try to win. According to Thomas and Kilmann (1970), this style can indeed cause tension, jealousy, or dissatisfaction, especially in situations that are actually simple. However, this style is still useful in emergencies

that require quick decisions, or when having to deal with people who act selfishly and harm others.

1.3.5.2 Collaborating

This style emphasizes cooperation and finding solutions that are satisfactory to all parties involved. People who use this style strive to reach agreements that meet the needs of all parties and strengthen the relationship between them. Collaborating is an effort to work together with others to find solutions that fully meet all of their needs and wants. This means digging into the problem to determine their primary needs and wants. According to Thomas and Kilmann (1970) this method is useful in situations where one needs to bring together different points of view to get the best solution. This is especially true in cases where conflict has occurred in the group before or when the situation is too important to simply compromise.

1.3.5.3 Avoiding

This style tends to avoid resolving conflicts. Individuals who use this style tend to ignore or postpone resolving conflicts. Avoiding a problem, can be in the form of postponing the problem until a better time, or simply avoiding a threatening situation can be done. According to Thomas and Kilmann (1970) when peace is not easy to achieve, the argument is trivial, or when someone else has a better way to solve the problem, this method may be appropriate. However, in many cases, it is weak and ineffective.

1.3.5.4 Compromising

Compromising style shows a willingness to compromise in order to find a solution that is acceptable to all parties. Leaders who use this style usually seek a middle ground, where each party gets some of what they want, even if they have to give up some of it. This style confronts the problem directly, but not as deeply as the collaborative approach. According to Thomas and Kilmann (2007), the compromising style is appropriate when the goal is not very important, but you still want to work on it without having to cause major impacts as might occur if you use a harder or more assertive approach.

1.3.5.5 Accommodating

The accommodating style emphasizes the desire to meet the needs of others, even at the expense of one's own interests. People who use this style are willing to compromise in order to maintain a relationship, even if it means making sacrifices. According to Thomas & Kilmann (2007), this style reflects an attitude of putting others first, such as giving voluntarily, following the wishes of others even when they conflict with one's own wishes, or accepting the point of view of others in order to avoid conflict. There is an element of personal sacrifice in this style, which often arises from good intentions or a desire to maintain harmony.

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