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THE MAIN CHARACTER'S CONFLICTS IN THE "DO REVENGE" (2022) THE MOVIE

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Abstract

This study aims to analyze the conflicts experienced by the main character in the film "Do Revenge" using Kenney's conflict theory. The research method employed is descriptive qualitative, which allows the researcher to examine and describe the emerging conflicts in depth. Data were collected through in-depth observation of the film and analyzed based on the predetermined theoretical framework. The research findings reveal a total of 56 conflicts experienced by the main character, categorized into two main types: internal conflicts and external conflicts. The total internal conflicts identified are 32 internal conflicts, reflecting the inner struggles and personal dilemmas of the main character. These internal conflicts involve emotions, feelings, and inner battles faced by the main character when confronting various challenging situations and decisions. Meanwhile, 24 conflicts fall into the category of external conflicts, which include clashes between the main character and other characters or the surrounding environment. These external conflicts involve interactions and confrontations with antagonists as well as external challenges that hinder the main character's goals.

Keywords: "Do Revenge" (2022) The Movie, Main character's Conflicts

Background of Research

Conflict is necessary in the plot to build the story. Conflict will connect the story from the beginning to the end of the story. Apart from that, choosing the right conflict will also attract the audience's sympathy, build emotions and atmosphere. Interactions between human and sensational characters will create complex conflicts. The more complex the conflict displayed, the greater the tension created, the more interested the audience will be and want to know how the story will continue. The interest of fiction itself can be determined from the conflict that occurs in the main character. As in the object of research this time, namely the film "Do Revenge", Drea, who is the main character, faces a complex conflict.

The conflicts that occurred with Drea were very interesting to analyze. How one conflicts can influence other conflicts and how conflicts can build the story are also very interesting to discuss in this research. Therefore, this research was created entitled "The Main Characters Conflicts in the 'Do Revenge' (2022) The Movie.

The conflict in the story comes from real life. This aims to ensure that the audience can feel and be emotionally involved in the story. This can ultimately grab the audience's attention so that the audience wants to know the continuation of the story being told, so that conflict affects the suspense level of a work.

Conflict doesn't have to be about negative things, but through conflict, the audience can learn important messages and values that can be applied in everyday life. Conflict will occur if there is no agreement or regular arrangement between one desire and another.

Conflict arises because there are underlying conditions (antecedent conditions). According to Nurgiyantoro (1998:32) there are three factors that can be considered as causes or sources of conflict, namely communication, structure, personal variables.

The larger a group and the more specialized its activities, the greater the possibility of conflict. Groups within an organization have different goals, differences in goals between these groups

can be the main source of conflict. In addition, conflicts originating from structure can occur due to power struggles between departments with conflicting interests or assessment systems, competition for limited resources or the interdependence of two or more groups of work activities to achieve goals.

Personal variables in this context are personal factors, including the individual value system possessed by each person and personality characteristics that are responsible for the occurrence of deviations and differences. This is because it does not match the employee's personal social goals or values with the behavior carried out in their position, and differences in perceived values. According to Kenney (1966) states that there are two types of conflict, namely internal conflict and external conflict.

The conflicts with which fiction concerns itself are of many kinds. A story may deal with a conflict within a single man (e.g., desire vs. duty), a conflict between men, a conflict between man and society, between man and nature, and so on. (Kenney 1966: 19)

Meanwhile, external conflict is conflict that occurs between a character and external forces. This type of conflict can take various forms, such as conflicts with other characters, struggles against nature, confrontations with supernatural or astral creatures, and other environmental challenges. These external conflicts are essential in driving the plot forward and revealing different facets of the characters' personalities, strengths, and weaknesses as they navigate and overcome these challenges.

Internal conflict is a conflict that occurs within a character, as described by Kenney (1966:19). This type of conflict involves a character's struggle with their own emotions, desires, and thoughts, often leading to intense selfreflection and turmoil. Examples of internal conflict include heartbreak, disappointment, anger, confusion, sadness, fear, regret,

trauma, hatred, annoyance, anxiety, jealousy, and similar emotional or psychological challenges. Such conflicts can arise from past experiences, moral dilemmas, or difficult choices that a character must make. Internal conflict, also known as psychological conflict, is deeply connected to a character's personality and can significantly influence their future behavior. This inner turmoil can drive a character's actions and decisions, shaping their journey and development throughout a story. It can also add depth and complexity to a character, making them more relatable and human to the audience. Internal conflict often serves as a crucial element in storytelling, providing a vehicle for character growth and transformation. As characters wrestle with their inner demons, they may experience moments of revelation and selfdiscovery, ultimately leading to a resolution that brings them closer to understanding themselves and their place in the world. These moments of internal struggle and subsequent growth can result in a character becoming more empathetic, resilient, and self-aware. Additionally, internal conflict can intersect with external conflicts, further enriching the narrative and highlighting the multidimensional nature of the character's experiences.

By exploring internal conflict, writers can create more nuanced and compelling stories that resonate deeply with readers. This type of conflict not only propels the plot forward but also invites the audience to reflect on their own internal struggles, fostering a deeper connection between the reader and the character.

This inner turmoil is a universal human experience, and it is only through personal reflection and decision-making that a character can resolve their internal conflicts. The process of overcoming these internal struggles often leads to personal growth and transformation, making internal conflict a crucial element in character development.

Internal conflict and external conflict cannot be separated because they are

interrelated. External conflict can cause internal conflict. Vice versa, internal conflict can trigger external conflict. It is even possible that both conflicts occurred at the same time. This will cause the conflict to become more complex and sensational.

Research Method

This section contains a brief explanation of the theoretical framework and approach used in the research. The theories used by the researcher in this research is the Conflict theory by Mario Kenney.

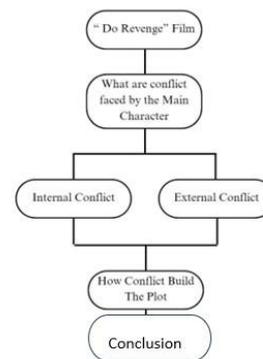
This research is a qualitative descriptive study. This research was carried out by collecting data that had been obtained from watching "Do Revenge" film, reading transcripts, and recording data. The data obtained is in the form of notes or fragments of dialogue sentences, and screenshots in the film and other supporting data. This research explains the conflict between the main characters in the "Do Revenge" film.

This research employs a structural approach. Structuralism is fundamentally a way of thinking about the world that emphasizes the identification and description of structures (Endraswara, 2013:49). In this perspective, literary works are seen as having interconnected structures that form a cohesive whole. These structures are often complex and must be analyzed in relation to one another to fully understand the work. Structural research treats literary works as self-contained entities, focusing solely on their internal elements while disregarding external factors. Consequently, the emphasis is on identifying the building blocks of literature, such as conflict and plot.

In this study, conflict theory is drawn from Kenney (1966) and Nurgiyantoro (1998). According to Kenney, conflict is an essential element of plot, driving the narrative forward and shaping character development. Nurgiyantoro further elaborates on the types and functions of conflict in literature, providing a

comprehensive framework for analyzing how conflicts emerge and resolve within a story.

After the data has been successfully collected, it will be analyzed through several stages. Firstly, the data will be categorized based on the type of conflict present. As illustrated in the example data below, conflicts will be identified and classified into their respective types. For instance, the data above reveals two types of conflicts: internal and external. Internal conflict refers to a struggle occurring within a character, such as emotional turmoil, personal dilemmas, or psychological struggles. External conflict, on the other hand, involves a character facing challenges from external forces, such as other characters, society, nature, or supernatural entities.



Picture 1
Framework of Thinking

First, the researcher will watch and read the script from the film "Do Revenge". *Second*, the researcher will collect data on conflicts faced by the main characters and classify them according to the type of conflict based on Mario Kenney's theory. *Third*, researcher will make analyzes and conclusions.

Analysis and Result

This chapter presents the results of the analysis of the conflicts experienced by the main character in the film "Do Revenge" (2022). Using a descriptive qualitative research method, this chapter

aims to explore and understand the various types of conflicts that shape the main character's journey in the film.

The conflict data collected consists of 56 entries, divided into two main categories: 32 instances of internal conflict and 24 instances of external conflict. Internal conflicts refer to issues originating from within the main character, while external conflicts involve problems arising from external factors that affect the character.

After identifying and analyzing these conflicts, the chapter will examine how these conflicts contribute to the development of the plot. This analysis will employ plot theory to outline how conflicts build the narrative structure at each stage of the film: exposition, rising action, climax, falling action, and resolution. Consequently, this chapter will provide an in-depth understanding of the role conflicts play in shaping the story dynamics and the main character's journey, as well as how these elements interact to create a complex and engaging narrative.

Through this analysis, it is hoped that readers will gain a better understanding of how conflicts impact the plot and character development in "Do Revenge," to create a compelling and intricate narrative experience.

Based on data collection, there are 56 conflict data were obtained which were divided into two, 32 internal conflict data and 24 external conflict data.

INTERNAL CONFLICT

These are samples of the main character's of internal conflicts

Internal Conflict #1 Drea said that she would not let anyone destroy her. Drea said it as a narrator.

Drea: "If you haven't already gleaned, my friends were born into this life, but I was more DIY. And before you judge me for caring about status, everyone cares about status. I just knew how to turn the dream into reality. In this

moment, I finally felt like I belonged. I spent 17 years meticulously curating the perfect life. And now that I had it, no one was going to take it away from me."

In this data, Drea engages in a reflective moment, contemplating the journey that has brought her to her current position of prominence. She meticulously describes how her relentless dedication and tireless effort have propelled her to a status marked by widespread recognition, numerous accolades, and a well-established reputation. Despite the outward appearance of success, Drea's reflection reveals a deeper, more guarded aspect of her personality. She resolutely asserts that she will not allow anyone to diminish, undermine, or destroy what she has painstakingly built.

This statement is not merely a declaration of self-preservation but also a revelation of Drea's fierce determination and vengeful nature. It highlights the intense inner conflict she experiences—a battle within herself to maintain control and protect her achievements from any external threats. This conflict is categorized as internal, as it revolves solely around Drea's personal struggles, her resilience, and her response to perceived challenges.

The internal conflict sheds light on critical aspects of Drea's character. It underscores her unwavering resolve to safeguard her hard-earned success, while also exposing her inclination towards vengeance when faced with the possibility of losing what she values most. This internal turmoil enriches our understanding of Drea as a character, illustrating the complexity of her motivations and the depth of her emotional landscape as she navigates the pressures and threats to her carefully constructed life.

This data provides a detailed depiction of a crucial interaction between Drea and her boyfriend, Max. The scene unfolds with Drea and Max sharing an intimate moment in the car following a party, a setting that underscores their romantic connection. During this private

conversation, Max proposes a provocative idea: he suggests that Drea create a sex tape for them to take on their summer vacation (see Picture 1, number 1). This proposal takes Drea by surprise, prompting her to seek clarification to ensure that Max's request is sincere and not a mere jest (see Picture 1 number 2).



Picture 2
Internal Conflicts #1

Drea's initial reaction is one of shock and hesitation. Her uncertainty is evident in her facial expressions and her need to confirm the seriousness of Max's request. This hesitation signals her internal conflict, as she wrestles with her own feelings and ethical boundaries. Recognizing Drea's reluctance, Max employs persuasive and seductive tactics to sway her decision, trying to diminish her reservations and coax her into agreeing to the sex tape (see Picture number 3). Despite her inner conflict and discomfort, Drea ultimately succumbs to Max's persuasion, agreeing to his request (see Picture 2 number 4).

This data highlights the internal conflict experienced by Drea as she navigates her emotional response to Max's proposal. Her internal struggle is marked by feelings of doubt, unease, and inner conflict. This situation is classified as an internal conflict because it revolves around Drea's personal emotional struggle and her internal clash between her affection for Max and her own moral boundaries.

The conflict is pivotal in illustrating Drea's character depth. It reveals her profound emotional investment in the relationship with Max, demonstrating her willingness to comply with his demands even when they challenge her own principles and comfort. This internal struggle not only showcases Drea's emotional complexity but also sets the stage for further developments in the narrative, as her decision and its consequences play a significant role in the unfolding story.

Max, Drea's boyfriend, asks Drea to make a sex tape. Drea looks doubtful, but Max seduces Drea and finally she agrees to make a sex tape.

Max : "Yes. You were so hot. You know, maybe you could send me something to keep me company this summer."

Drea : "What do you mean?"

Max : "Well, just like a little something."

Drea : "Yeah?"

Max : "A little video."

Drea : "A little video? "

Max :*"Yeah."*
 Drea :*"You really want me to?"*
 Max :*Yeah. I love you.*
 Drea :*I love you too.*

Internal Conflict #2

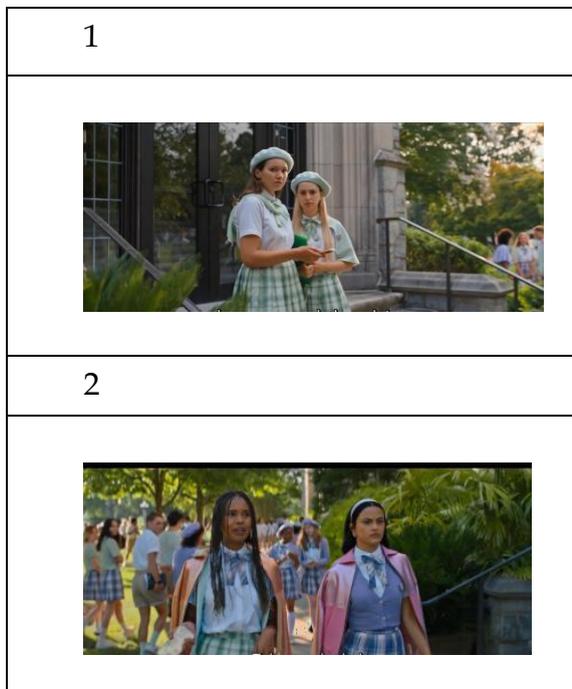
As Drea walks through her school with her best friend Tara, she unexpectedly becomes the focal point of attention. Students gaze at her with disdain, and some even mock her openly. Drea, however, is perplexed and uncertain about the cause of this attention. She experiences discomfort and unease due to the hostile reaction from her peers, feeling out of place and confused by the situation.

Tara :I don't believe that Montana's actually celiac. I won't choose some random restaurant for my birthday dinner just because another restaurant has a better gluten-free menu. Makes no sense. Like, she's so selfish sometimes.

Drea :I'm sorry. Am I being paranoid, or is everyone staring at me right now?And, like, not in a good way.

Schoolgirl 1 : She has to be like...

Schoolgirl 2: Loved your video, Drea.



Picture 2
Internal Conflict#2

This data reveals that all the students at school are directing hostile and negative looks toward Drea (see Picture 2, Number 1). This reaction from her peers causes Drea to experience a profound sense of discomfort and unease (see Picture 2, Number 2).

The situation exemplifies an internal conflict, as it centers on Drea's personal emotional response to the negative attention she receives. The internal struggle is characterized by her feelings of alienation and distress, stemming from the unsettling and hostile atmosphere created by those around her. This conflict is classified as internal because it involves Drea's own emotional turmoil and her struggle to cope with the discomfort she feels in response to her peers' behavior. The conflict highlights Drea's internal challenges as she navigates her feelings of isolation and unease in her social environment.

Internal Conflict #3

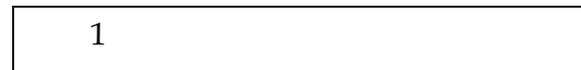
This data reveals that after discovering that her sex video had been distributed, Drea experienced intense anger. She promptly confronted Max about the situation.

Drea :Max.

Max :I'm already on the phone talking to my dad's lawyer. Um, I gotta go. Thank you, Derek. Hey.

Drea :How could you do this to me?

Max :What? I didn't do this. I got hacked. Baby, come on. I would never do this. I love you.





2



Picture 3
Internal Conflict #3

This data highlights the intense conflict between Drea and Max. Drea is visibly enraged with Max due to the leak of the sex tape, which has caused significant personal and emotional distress for her (see Picture 3, Number 1). Despite her accusations, Max refutes any responsibility for the incident, asserting that his cellphone was hacked and that he is not at fault (see Picture 3, Number 2).

3



The core of this conflict is internal, focusing on Drea's deep-seated feelings of anger and betrayal towards Max. Her emotional turmoil and frustration are central to this internal struggle, as she grapples with the breach of her privacy and the perceived betrayal by someone she trusted.

This internal conflict is crucial to the film's narrative, serving as a key driver for

the story. Drea's anger and sense of betrayal not only influence her actions but also set off a chain of events that lead to further conflicts and character developments. The resolution of this internal struggle is integral to the progression of the plot and the evolution of Drea's character, impacting her relationships and future decisions throughout the film.

External Conflict Sample External Conflict

Sage, who is a senior to Drea, appeared to harbor a strong dislike towards her. When Sage spoke disparagingly about Drea to her friend, Drea was inadvertently positioned behind Sage and overheard the entire conversation. Upon realizing what had been said, Drea promptly reacted to Sage's behavior.

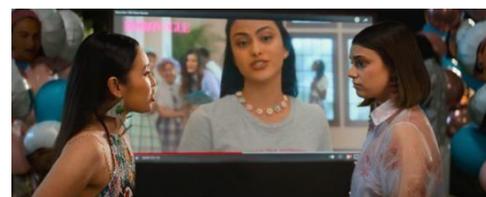
Ariana : I'd give my left and right tit to be Drea Torres. Of course she's the Rosehill student hat made it onto the Teen Vogue Next Gen list. And she's only a junior.

Sage :God, Arianna, you sound like you wanna wear her skin.

Ariana :She has amazing skin.

Sage :She think we don't know Tara paid for this party? I bet she only got on that list because she goes to Rosehill on scholarship.

Drea :Sage. You're not trying to diminish the hard work of a fellow woman of color, are you? Cupcake?



2



Picture 4
External Conflict

The data illustrates the conflict between Drea and her senior, Sage. Sage displays a significant animosity towards Drea. At Drea's birthday party, Sage makes derogatory remarks about her, claiming that the event was funded by Tara and that everyone is aware of this (see Picture 4, number 1).

However, Drea overhears this conversation, despite Sage's apparent lack of awareness (see Picture 4 number 2). In response, Drea immediately confronts Sage and addresses her comments directly (see Picture 4 number 3).

This conflict is categorized as an external, social type of conflict, as it

involves a direct interaction between two characters: Drea and Sage. The conflict serves to highlight aspects of Drea's character, particularly her composed and graceful manner in dealing with those who attempt to undermine her.

CONCLUSION

This research aims to analyze the conflict experienced by the main character in the film "Do Revenge" using Kenney's conflict theory and Freytag's plot theory. From the research results, 56 conflicts were found which were divided into two types, 32 internal conflicts and 24 external conflicts.

The internal conflict found in this film shows the emotional and psychological struggles experienced by the main character, such as feelings of guilt, confusion, and moral dilemmas. This internal conflict plays an important role in the development of the characters, showing their humanity and psychological complexity.

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