TheGIST

AN ANALYSIS OF THE CONFLICTS OF THE MAIN CHARACTER'S AND THE PLOT STRUCTURE IN THE "DO REVENGE" (2022) THE MOVIE

Meity Nurazizah Ahmad, Adam Darmawan, R. Myrna Nur Sakinah

English Department, Faculty of Literature, Al-Ghifari University, Jl. Cisaranten Kulon, Arcamanik No.140, Bandung 40293, Indonesia

Abstract

This study aims to understand how conflicts build the plot in the film "Do Revenge." Using Freytag's plot theory, this research identifies the stages of plot development driven by the conflicts experienced by the main character. The findings demonstrate that both internal and external conflicts play a significant role in shaping the narrative structure and character development. These conflicts not only add tension and drama to the story but also help guide the plot towards its climax and resolution. Thus, this study provides a deeper insight into how conflicts are utilized as essential narrative elements in building the plot and developing characters in the film "Do Revenge." It also highlights how the film's writers and directors use conflicts to reinforce the message they aim to convey to the audience.

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

1. Background of Research

Plot is the logical interaction of various thematic elements of a text which gives rise to changes in the original situation as presented at the beginning of the narrative (Klarer 1998: 14). This series of events results from cause and effect. To produce a plot, conflict is needed. Conflict serves as the driving force that propels the narrative forward, creating tension and engaging the audience. Without conflict, the story would lack momentum and direction, making it difficult for readers to remain invested in the characters and their journeys. Additionally, the resolution of conflict often leads to character development and the revelation of key themes, making it an essential component in the crafting of a compelling and coherent plot.

Conflict is necessary in the plot to build the story. Conflict will connect thestory 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 conflict can influence other conflicts and how conflict can build a plot are also very interesting to discuss in this research. Therefore, this research was created entitled "Conflict Analysis of the Main Characters in the 'Do Revenge' Film.

According to Freytag (1900:27) plot is a series of events arranged

according to dramatic art. According to Klarer (1998) plot is the logical interaction of various thematic elements of a text which gives rise to changes in the original situation as presented at the beginning of the narrative. Plot is the most important intrinsic element of fiction. Plot has a role as a organizer of the storyline. Many people say plot is the same as plot or storyline. But according to some experts, plot is not just a story line. More than that, there are other factors in the plot which can ultimately be called a plot, namely causality or cause and effect.According to Stanton in the book Nurgiyantoro (1998), a plot is a story that contains a sequence of events, but each event is only connected causally, one event is caused or causes another event to occur. Apart from Stanton, Kenney (1966: 13) also said that plot is the events shown in a story that are not simple, because the author arranges the events based on cause and effect relationships. So it can be concluded that the plot contains two elements, namely elements of time sequence and causality.

The appearance of events arranged sequentially cannot yet be said to be a plot. The sequence of events must be as creative as possible so that it is beautiful and interesting for the audience to enjoy. The writer must choose what events and conflicts to present so that it becomes an interesting plot to tell. According to Forster in the book Nurgiyantoro (1988:114) plot has two characteristics. The firstis the mysterious nature, which means the plot contains conflict that can attract theaudience. But of course the author will not reveal this conflict all at once and quickly. The author will hide and reveal it slowly according to the plot that has been created. This encourages the audience to want to know the rest of the story.In this way, what is called a plot has a mysterious nature. Due to the mysterious nature of the plot, it requires an intellect to understand the plot. Without intellectuals, it is impossible for people to understand the plot well. Understanding the plot must have critical power, sensitivity of thoughts and feelings. So the second plot characteristic emerges, namely the intellectual nature.

PLOT STAGES

As previously explained, plots have elements of time sequence orsequence of events. The plot must be unified, which means that from one event to another it must be interconnected and one unit. Freytag (1900)divided the plot into five parts and reinforced it with theories from Kenney (1966) and Klarer (1998). The five parts are *exposition, rising action, climax, falling action,* and finally *resolution*. Here is a plot diagram from Freytag.

Picture 2. 1 Plot Stages
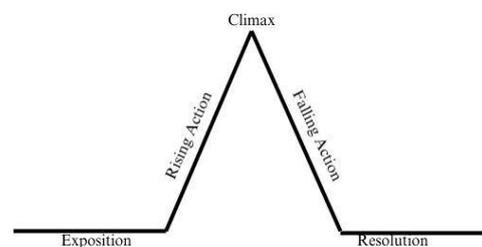
EXPOSITION

The initial stage, often referred to as exposition, serves as the introductory phase of the story. Here, the author establishes the setting, which includes details about the time, place, and atmosphere in which the

narrative unfolds. These elements are crucial as they provide the initial context for readers or viewers, helping them to immerse themselves in the story world and understand its unique characteristics. For example, a historical novel might begin with vivid descriptions of a bustling city in the 19th century, setting the stage for the events to come.

Additionally, the exposition introduces the main characters and provides insights into their backgrounds. This includes descriptions of their personalities, past traumas, family dynamics, and the broader environment that shapes their lives. By delving into these details, the author not only fleshes out the characters but also lays the foundation for understanding their motivations, relationships, and potential conflicts. For instance, a protagonist's troubled childhood or complex familial relationships could foreshadow later plot developments and emotional arcs.

Moreover, the exposition plays a crucial role in engaging the audience's emotions and building anticipation for what lies ahead in the narrative. By carefully crafting this initial stage, authors can establish a strong connection between readers or viewers and the story's unfolding events. This connection is pivotal in setting the tone for the story and capturing the audience's interest from the outset.

In essence, the exposition serves as a vital storytelling tool that prepares the audience for the journey ahead, offering essential information while laying the groundwork for the plot's progression and character development. Its strategic use ensures that readers or viewers are not only informed but also emotionally invested in the unfolding narrative, setting the stage for a compelling and immersive storytelling experience.

RISING ACTION

The rising action is a pivotal stage in the narrative where conflicts begin to intensify among the characters, marking the transition from the exposition to the middle stages of the story. According to Freytag (1900: 125), the rising action is characterized by a series of events that introduce and escalate conflicts. These conflicts are crucial as they propel the story forward, driving characters into confrontations and dilemmas that challenge their goals and motivations.

During this phase, conflicts often arise from various sources such as interpersonal tensions, external obstacles, or internal struggles. Each conflict encountered by the characters tends to trigger subsequent challenges or reactions, creating a chain reaction that builds momentum towards the narrative's climax. For example, in a political thriller, the rising action might depict escalating tensions between rival factions, each maneuvering to gain the upper hand and achieve their objectives.

As conflicts escalate within the rising action, characters are forced to make decisions and take actions that shape the course of the plot. These decisions are influenced by their desires, fears, and moral dilemmas, heightening suspense and maintaining audience engagement. Ultimately, the rising action serves to build anticipation and develop the complexity of the story, setting the stage for the climactic turning point where the central conflict reaches its peak.

In summary, the rising action in Freytag's plot structure acts as a bridge between the exposition and the climax, characterized by escalating conflicts and events that propel the narrative towards its pivotal moments. It is a dynamic phase where tensions rise, stakes increase, and characters are pushed to confront the challenges that define their journeys within the story.

CLIMAX

This stage is known as the stage of contention. It is often considered the longest and most critical part of the narrative because the conflicts that emerged during the rising action are further escalated, becoming increasingly intense and complex until they reach a climax point. As described by Freytag (1900: 128), the climax is the moment when the culmination of events from the rising action is revealed, serving as a turning point in the story. It focuses on the main problem and the main character's confrontation with various conflicts or challenges.

During this stage, the narrative's tension peaks as characters face the most significant obstacles and decisions. The climax is where the stakes are highest, and the outcomes of characters' actions are most consequential. It is a decisive moment that often brings to light critical themes and underlying messages of the story. For example, in a mystery novel, the climax might occur when the detective finally unravels the truth behind a complex web of deception, leading to a dramatic confrontation with the antagonist.

Apart from being the longest, this stage is also considered the most important part of the story. The climax

not only provides resolution to the central conflicts but also serves as the most exciting and emotionally charged segment of the narrative. It is designed to captivate the audience, eliciting strong emotional responses such as tension, excitement, fear, or anticipation. This emotional engagement is achieved through a combination of action- packed sequences, intense dialogue, and high-stakes decisions that push characters to their limits.

The climax often defines the ultimate direction of the narrative, determining whether the story will resolve positively or tragically. It is a crucial moment where characters' true natures are revealed, and their fates are decided. In literary and cinematic works alike, the climax is the point where all plot threads converge, creating a powerful and memorable experience for the audience.

In summary, the stage of contention, culminating in the climax, is the longest and most significant part of the narrative. It escalates conflicts to their peak, providing a turning point that determines the story's resolution and leaves a lasting impact on the audience. Through heightened tension and emotional intensity, the climax captures the essence of the narrative, making it the most thrilling and pivotal moment in the entire story.

FALLING ACTION

Falling action is a transition phase that bridges the climax and the resolution of the narrative. Freytag (1900: 135) explains that falling action occurs after the climax and before the resolution, serving as a stage where the consequences of the climax unfold. This part of the story is crucial for

reducing the heightened tension and steering the plot towards its conclusion.

During the falling action, the narrative begins to address and resolve the conflicts that were escalated during the rising action and climax. Characters start to gain insights and understanding about how to resolve their issues, and the outcomes of the climax become clearer. This stage often involves characters dealing with the aftermath of their actions, making sense of the events that transpired, and moving towards a resolution.

The falling action is characterized by a decrease in dramatic tension as the story starts to wind down. It provides the audience with a sense of closure by showing how the characters' journeys are concluding. For instance, in a mystery novel, the falling action might involve the detective explaining how they solved the case, tying up loose ends, and restoring order after the climactic revelation of the culprit.

Importantly, no new conflicts are introduced during the falling action. Instead, the focus is on resolving existing issues and preparing the narrative for its final resolution. This stage allows for character reflection, growth, and often reconciliation. It provides a space for the narrative to breathe after the intense climax, giving the audience time to process the events and their implications.

In summary, the falling action is a vital narrative stage that follows the climax and precedes the resolution. It reduces tension, resolves conflicts, and guides the story towards its conclusion. By addressing the aftermath of the climax and providing clarity on the characters' paths forward, the falling action ensures a smooth transition to the resolution, offering the audience a satisfying and coherent end to the narrative.

RESOLUTION

The final part of the narrative is problem-solving, where characters resolve all their conflicts and the story reaches its conclusion. Problem-solving is divided into two types: closed and open resolutions.

A closed resolution offers a clear and definitive ending. The fate of the characters is known, and all plot threads are tied up, leaving no loose ends. The story is completely finished, providing a sense of closure and satisfaction to the audience. For example, in a detective novel, a closed resolution might reveal the culprit's capture and the restoration of peace, with all questions answered.

An open resolution, on the other hand, leaves room for the story to continue. This type of ending, often called a cliffhanger, is deliberately created to leave some aspects of the story unresolved, allowing for potential sequels or inviting the audience to imagine the future of the characters and plot. Open resolutions are common in series or franchises where the story is meant to continue in subsequent installments. For instance, a fantasy novel might end with the protagonist facing a new, emerging threat, setting the stage for the next book.

The resolution is the final part of the story that shows the conclusion of the narrative. This stage is crucial as it provides the ending and resolves the main conflict. The resolution also determines the tone of the ending, which can be categorized into two types: happy ending and sad ending.

In a happy ending, the characters

achieve their goals, conflicts are resolved positively, and the story concludes on an optimistic note. This type of ending leaves the audience feeling satisfied and uplifted. For example, in a romantic comedy, a happy ending might depict the protagonists overcoming obstacles to be together, resulting in a joyous union.

In a sad ending, the story concludes with the characters not achieving their goals or facing significant loss or tragedy. The conflicts may be resolved, but the outcomes are negative or bittersweet. This type of ending evokes a sense of melancholy or reflection. For instance, in a tragedy, the protagonist's flaws might lead to their downfall, leaving the audience with a poignant sense of inevitability and loss.

2. Framework of Thinking
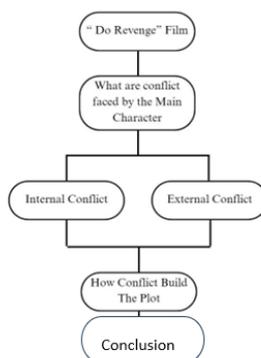
Picture 1
Framework of Thinking

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*, the researcher will analyze how conflict builds the story in each part of the plot in the "Do Revenge" film based on Freytag's plot theory. *Fourth*, the researcher will make analyzes and conclusions.

3. Analysis and Result
ANALYSIS OF MAIN CHARACTER'S CONFLICT BUILD AND THE PLOT

After analyzing the data based on the type of conflict, the subsequent analysis will be conducted according to the plot structure, including exposition, rising action, climax, falling action, and resolution. A total of 56 conflicts were identified and distributed across these plot structures. Specifically, 5 conflicts were found in the exposition section, 35 conflicts in the rising action section, 10 conflicts in the climax section, 6 conflicts in the falling action section, and no conflicts in the resolution section. The analysis of the exposition section will be reiterated, as it is an integral part of the plot and cannot be omitted, despite having been discussed in Chapter 3.

THE CONFLICT FOUND ON EXPOSITION

In the exposition section, a total of 5 conflict data points were identified, which are categorized into internal and external conflicts. Specifically, there are 2 internal conflicts and 3 external conflicts. The internal conflicts in this section are represented by conflict data points 1 and 2, while the external conflicts are denoted by data points 1 through 3.

The internal conflicts within the exposition primarily serve to reveal the psychological and emotional dimensions of the main character, providing insight into their personal struggles and motivations. These internal conflicts contribute to a deeper understanding of the protagonist's

40

character and establish the foundation for their development throughout the narrative.

On the other hand, the external conflicts are utilized to introduce and illustrate the broader external challenges and obstacles faced by the protagonist. These conflicts help to establish the context of the story by introducing key elements such as the setting, temporal context, and overall atmosphere of the film. The external conflicts effectively set the stage for the ensuing narrative developments and provide a backdrop against which the character's internal and external struggles unfold. The exposition section's conflicts are integral to supporting the primary function of this narrative phase, which is to lay the groundwork for the story. By showcasing these conflicts, the exposition not only defines the protagonist's nature but also enhances the audience's comprehension of the story's setting and mood.

The sequence of conflicts presented in the exposition section is depicted in the graph below, which visually represents the distribution and relationship of these conflicts within the narrative framework.
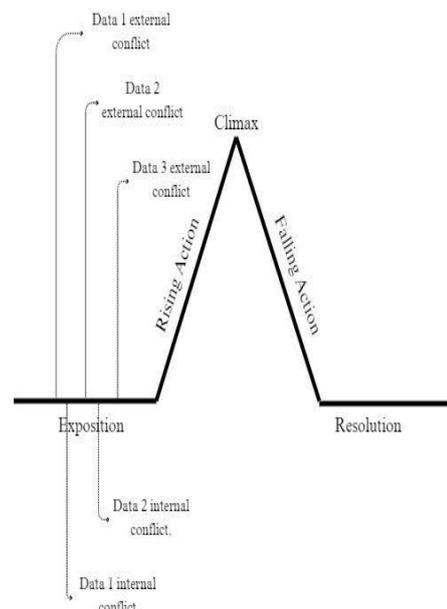
Picture 4. 29 Exposition

The exposition begins with Drea's external conflict with Sage (Data 1 External Conflict), triggered by Sage's comment that everyone was aware Drea's birthday party was financed by Tara. Drea's reaction to Sage's remark occurs in the presence of her friend, illustrating her immediate response to perceived disrespect.

This is followed by an internal conflict within Drea (Data 1 Internal Conflict), where she feels irritated by Allegra's comment that the dress she is wearing was purchased from a church thrift shop. This internal struggle highlights Drea's sensitivity to others' judgments about her socio-economic status.

Next, an external conflict regarding social status is introduced (Data 2 External Conflict). Drea openly expresses her concern with social status, revealing her preoccupation with maintaining her social standing amidst an elite environment. This external conflict underscores the societal pressures and expectations that Drea faces.

Subsequently, Drea's internal conflict related to her vengeful nature is

presented (Data 2 Internal Conflict). Drea articulates her determination to protect everything she has earned and not allow anyone to take it away from her. This internal conflict emphasizes her fierce resolve and the personal values driving her actions.

The sequence concludes with an external conflict between Drea and Allegra (Data 3 External Conflict). In this instance, Drea confronts Allegra's derogatory remarks and publicly humiliates her in front of all the guests, demonstrating her readiness to retaliate against those who undermine her.

This series of conflicts collectively illustrates Drea's vengeful disposition and her readiness to exact revenge on those who attempt to diminish her. Additionally, it is evident that Drea navigates a social environment that heavily values social status, contrasting sharply with her own underprivileged background.

THE CONFLICT FOUND ON RISING ACTION

In the rising action section, a total of 34 conflict data points were identified, including 23 internal conflicts and 12 external conflicts. The internal conflicts are represented by data points 3 through 25, while the external conflicts are denoted by data points 4 through 15. This segment of the narrative is marked by a notable increase in tension and complexity as Drea faces a series of escalating conflicts. The number and intensity of these conflicts grow, reflecting the mounting pressures and challenges the protagonist encounters.

This escalation is crucial for building suspense and advancing the story. Throughout the rising action, Drea's sense of vengeance becomes more pronounced, with the conflicts she faces intensifying her desire for retribution.This period of rising action effectively showcases the growing stakes and emotional turmoil within Drea, highlighting her development as she grapples with both internal and external challenges. The cumulative effect of these conflicts significantly propels the narrative toward its climax.

Picture 4. 30 Rising Action

The rising action begins with
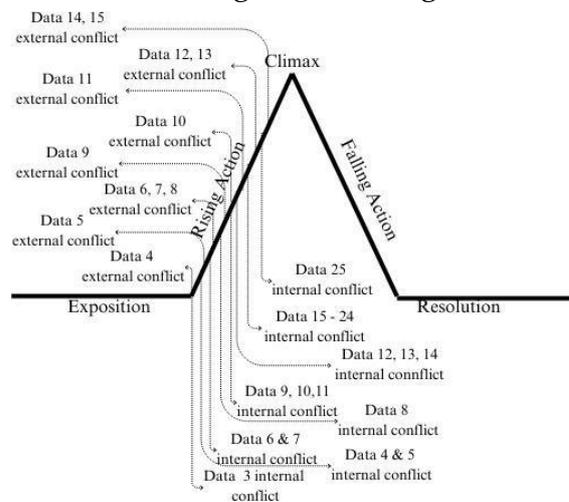
Drea's internal conflict, where she feels uncertain about making a sex tape at the request of her boyfriend, Max (Data 3 Internal Conflict). This is followed by an external conflict when Drea notices unpleasant stares from other students at school, leaving her confused and uncomfortable (Data 4 External Conflict, Data 4 Internal Conflict). Upon discovering that her sex tape has been leaked, Drea becomes enraged with Max (Data 5 Internal Conflict). When she confronts him, Max denies responsibility, claiming his phone was hacked, which only fuels Drea's anger, leading her to punch Max in the face (Data 5 External Conflict).

As a result of her actions, Drea is punished by the principal, further intensifying her anger (Data 6 Internal Conflict). After school, she isolates herself in her room, overwhelmed by a

mix of sadness, frustration, and anger (Data 7 Internal Conflict). Drea's role as a tennis coach at a summer camp adds to her distress when her sex tape is leaked there as well. In a moment of frustration, she throws a tennis ball at a group of girls watching the video, hitting the phone playing it (Data 6 External Conflict). Eleanor, a new acquaintance, informs Drea that Erica leaked the tape, prompting Drea to falsely report Erica for drug use, leading to Erica's detention and expulsion (Data 7 External Conflict).

As summer vacation ends, Drea returns home, only to face another external conflict when her car breaks down (Data 8 External Conflict), causing further annoyance (Data 8 Internal Conflict). Luckily, Eleanor offers her a ride, and during their journey, Drea opens up about her family's financial struggles (Data 9 External Conflict). When school resumes, Drea feels awkward around her friends (Data 9 Internal Conflict), but she maintains her composure until an assembly led by Max humiliates her again by bringing up the sex tape incident and establishing a club supposedly in her honor. This public humiliation pushes Drea to leave the hall in anger (Data 10 Internal Conflict).

In a rarely used bathroom, Eleanor finds Drea, and their conversation sparks the idea of taking revenge together. Drea, determined to strike back, begins devising a plan with Eleanor to bring down Max and Carissa, another antagonist. Drea joins Carissa's agricultural club under the guise of community service, intending to gather information for her plan. However, her attempts to approach Carissa are met with coldness, leaving Drea frustrated (Data 10 External Conflict, Data 12 Internal Conflict).

Drea's suspicions grow when she learns about Carissa's secret greenhouse, leading her to speculate about its contents (Data 13 Internal Conflict). Eventually, Drea manages to unlock the greenhouse and discovers that Carissa is cultivating drugs. She uses this information to sabotage Carissa by spiking the food at a party, getting the students drunk, and framing Carissa, resulting in her expulsion (Data 11 External Conflict). Afterward, Drea and Eleanor grow closer, though Drea feels insecure about her modest home when Eleanor praises it (Data 15 Internal Conflict).

Drea's quest for revenge reaches a turning point when she discovers Max's infidelity through Eleanor, who hacks his phone (Data 14 Internal Conflict). This revelation deepens Drea's heartbreak and anger (Data 16 Internal Conflict). However, her emotional turmoil intensifies when an article in the school magazine rehashes the sex tape scandal, prompting Drea to leave school in frustration (Data 18 Internal Conflict). A chance encounter with Russ, who is also having a rough day, leads to an impromptu outing that ends with them deciding to start a relationship.

On Valentine's Day, Eleanor executes their plan by leaking Max's cheating chats, causing chaos at school. However, Max manages to turn the situation to his advantage, further angering Drea as her plan backfires (Data 19 Internal Conflict). The situation worsens when Drea is called to the principal's office, where she learns that she has been rejected from Yale due to her declining grades and the sex tape scandal (Data 21

Internal Conflict). Feeling betrayed by her friends and realizing that Max isn't her only enemy, Drea resolves to exact revenge at the upcoming admission party (Data 23 Internal Conflict).

As tensions rise, Drea and Eleanor's relationship begins to fracture. Drea becomes frustrated when Eleanor ignores her messages, choosing to party with Max and his friends instead (Data 24 Internal Conflict). When Drea confronts Eleanor at her birthday party, their argument escalates into a major fallout, with Eleanor doubting Drea's plan to expose Max (Data 12 External Conflict). This betrayal deeply hurts Drea, and she leaves the party feeling abandoned.

That evening, Drea's car breaks down again, adding to her mounting frustrations (Data 13 External Conflict, Data 25 Internal Conflict). The following day, driven by curiosity and suspicion, Drea visits Carissa at a rehabilitation center. There, she encounters Erica, who harbors a deep-seated grudge against her, leading to a tense exchange of sarcasm and insults (Data 14 External Conflict).

In a pivotal conversation with Carissa, Drea learns shocking truths about Eleanor's past. Carissa reveals that Eleanor, formerly known as Nora Cutler, was their childhood friend from summer camp and had undergone a transformation, including a nose job. Drea also discovers that Eleanor's true motivation is revenge against her, not Carissa, as it was Drea who started the rumors that ruined Eleanor's life (Data 15 External Conflict). This revelation leaves Drea reeling, realizing that she has been a pawn in Eleanor's elaborate scheme all along.

THE CONFLICT FOUND ON CLIMAX

In the climax section, a total of 10 conflicts are identified, evenly split between internal and external conflicts. The internal conflicts are recorded from data 26 to data 30, while the external conflicts are documented from data 16 to data 20. The conflicts that arise during the climax play a crucial role in intensifying the narrative tension, pushing it to its breaking point. At this juncture in the plot, the conflicts reach their peak, encapsulating Drea's internal and external struggles.

These climax conflicts drive the narrative forward, highlighting the intense pressure Drea faces as the main character. Internally, Drea grapples with overwhelming emotions, a sense of destruction, and a deep desire to give up. Externally, she confronts antagonistic forces that exacerbate her already fragile state. The cumulative effect of these conflicts amplifies the story's tension, leading to a critical moment where Drea is forced to confront the full weight of her challenges. At the climax, the conflicts converge, presenting Drea with seemingly insurmountable obstacles, both within herself and in her external environment, thus fulfilling the function of the climax in the plot.
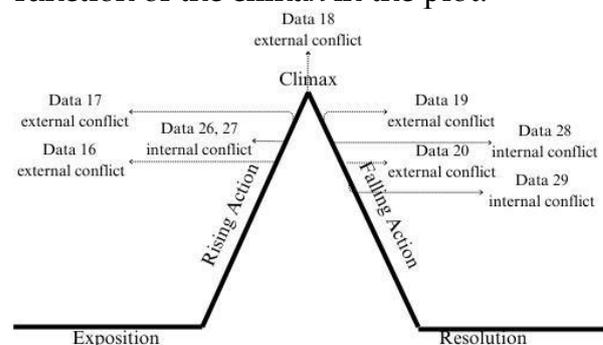
Picture 4. 31 Climax

The conflict at the climax begins with a significant confrontation between Eleanor and Drea. After returning from the rehabilitation center, Drea is taken aback by Eleanor's sudden appearance at her house. The tensionbetween them quickly escalates into a heated argument (Data 16 External Conflict). During the quarrel, Eleanor reveals her true intentions: she is seeking revenge against Drea. Initially, Eleanor had planned to cancel her revenge after feeling a genuine connection with Drea during the ring party. However, Drea's unexpected arrival at Eleanor's birthday party reignites Eleanor's desire for revenge, and she resumes her plan with renewed determination.

Eleanor's new scheme involves Drea attending the admission party andconvincing Max and his friends to do something extremely foolish. Eleanor then plans to leak the video using Drea's computer, making it appear as though Drea is the one responsible for the leak. Eleanor's goal is to see Drea and her friends fall. However, Drea refuses to go along with this plan. In response, Eleanor threatens to trap Drea's mother into using drugs if Drea does not comply. This threat leaves Drea feeling both angry and powerless (Data 26 Internal Conflict). Before leaving, Eleanor reveals that she told Russabout Drea setting up Carissa, which causes Drea to panic (Data 27 Internal Conflict).

In a state of panic, Drea rushes to contact Russ while driving to meet him. However, their conversation quickly turns into an argument (Data 17 External Conflict). Distracted and upset, Drea loses focus on the road and ends up in a car accident, rendering her unconscious (Data 18 External Conflict).

Drea wakes up in the hospital to find Russ by her side, waiting and looking after her. However, their relationship has been deeply affected by Eleanor's manipulation, leading to another argument. In the end, Russ decidesto break up with Drea (Data 19 External Conflict). This breakup leaves Drea heartbroken and deeply saddened (Data 28 Internal Conflict).

Following the breakup, Eleanor visits Drea in the hospital, but instead of offering support, Eleanor further discourages her (Data 20 External Conflict). After Eleanor leaves, Drea is left alone in the hospital, feeling isolated and defeated. However, she suddenly receives a series of messages from her friends—Tara, Meghan, Montana, Eliot, and Max—who express their concern for her well-being. Drea is confused, as she had believed these friends were trying to bring her down. Instead, they are the ones who show the most care and concern for her (Data 29 Internal Conflict).

The next day, Drea returns to school but chooses to hide in the restroom, overwhelmed by her emotions. Tara finds her there and joins her, asking about Drea's condition. Tara confesses that she has made many poor decisions this year and regrets complicating simple problems. Drea responds by admitting that she feels completely broken and is on the verge of giving up(Data 30 Internal Conflict). However, Tara refuses to let Drea surrender to despair and encourages her to keep fighting. Tara invites Drea to the reception party, offering a glimmer of hope and solidarity in the midst of Drea's darkest moments.

THE CONFLICT FOUND ON
FALLING ACTION

In the falling action section, six conflicts emerge, consisting of two internal conflicts and four external conflicts. These conflicts play a crucial role in guiding the story toward its resolution, signaling that the intense challenges Drea has faced are beginning to be addressed. As the story transitions from the climax, the tension gradually decreases, allowing the narrative to move toward closure.

The internal conflicts in this section reflect Drea's ongoing emotional struggles as she processes the aftermath of the intense climax. These moments of introspection and self-doubt show her grappling with the consequences of her actions and the weight of the decisions she has made.

The internal conflicts illustrate Drea's journey toward acceptance and personal growth, as she starts to find peace within herself.

On the other hand, the external conflicts involve interactions with other characters, where unresolved issues come to the forefront. These conflicts help to tie up loose ends, showing how the external pressures Drea faced are being managed or resolved. As these conflicts are addressed, the tension in the plot diminishes, leading the story toward its resolution.

Overall, the conflicts in the falling action serve to ease the story out of its most intense moments, allowing the characters and the narrative to settle into a state of resolution. They ensure that the plot's tension gradually unwinds, paving the way for a satisfying conclusion..
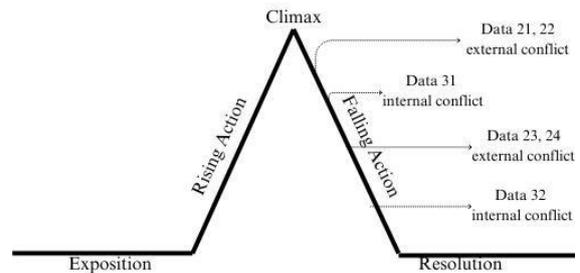
Picture 4. 32 Falling Action

In the falling action section, the conflicts continue to unfold, beginning with a significant confrontation between Drea and Eleanor. The tension peaks when they unexpectedly arrive together at the admission party, meeting at the entrance. Eleanor reminds Drea to follow through with her revenge plan, but Drea, now emboldened, stands up to Eleanor, declaring that she has the power to bring Eleanor down again just as she had in the past. This marks an external conflict where Drea's newfound courage clashes with Eleanor's manipulative intentions (Data 21 External Conflict).

As the party progresses, Drea and Eleanor, along with their friends Tara, Meghan, Montana, Eliot, and Max, take a break from dancing and partying to relax in a private room. The atmosphere seems light-hearted as they chat and joke, but the tension between Drea and Eleanor resurfaces whenDrea deliberately embarrasses Eleanor by revealing her true identity to the group. Drea exposes Eleanor as Nora, their childhood friend who changed her name and underwent nose surgery to alter her appearance. This public humiliation deeply embarrasses Eleanor, leading her to leave the room in distress (Data 22 External Conflict).

After realizing the impact of her actions, Drea feels a deep sense of guilt for humiliating Eleanor (Data 31

Internal Conflict). Overcome with remorse, she chases after Eleanor to apologize. The two finally open up to each other, expressing the pain they've both caused. Eleanor admits that she felt terrible for hurting Drea, and Drea reciprocates, acknowledging her own wrongdoing (Data 23 External Conflict). Just as it seems they might reconcile, Max arrives, escalating the situation. He reveals that he has known about Drea and Eleanor's plan all along and admits that he was the one who leaked Drea's sex tape. Max also cruelly confesses that he only dated Drea for fun, further deepening the wound (Data 24 External Conflict). The confrontation leaves Drea devastated, as the truth about Max's betrayal is finally laid bare.

These conflicts in the falling action highlight the resolution of the intense emotions and schemes that have driven the plot, gradually easing the tension and paving the way for the story's conclusion.

THE CONFLICT FOUND ON RESOLUTION

In the resolution section of the film, although no new conflicts arise, all the existing conflicts that Drea has faced throughout the story are resolved. This part serves as the conclusion, where the narrative ties up all loose ends and provides closure to the characters' journeys.

The resolution effectively functions as the end of the story, where the outcomes of Drea's conflicts are fully addressed. The film concludes with a closed ending, meaning that the story is completely finished, leaving no unresolved plot points. The final fate of each character is explained directly, ensuring that the audience understands

where the characters stand by the end of the film. This type of ending provides a sense of completeness and satisfaction, as all the conflicts and character arcs are neatly wrapped up..
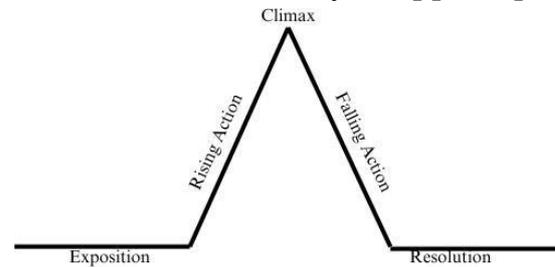
Picture 4. 33 Resolution

In the resolution section, the film reaches its conclusion with the resolution of the conflict between Drea, Max, and Eleanor. After Max leaves Drea and Eleanor, Drea is initially devastated and begins to cry. However, Eleanor unexpectedly starts laughing, which confuses Drea. Eleanor then reveals that she had secretly recorded Max's confessions with a hidden camera in her brooch. This footage includes Max admitting to leaking Drea's sex tape, along with other incriminating confessions.

Drea's sorrow quickly turns to joy as she realizes that they now have the evidence needed to expose Max. Drea and Eleanor reconcile, forgiving each other for the harm they've caused. They decide to use the footage to takedown Max publicly. During the party, Drea and Eleanor play the video for everyone to see, which results in Max's downfall. He is left devastated as his peers turn against him.

The story concludes with Drea and Eleanor making amends, solidifying their friendship. Drea confesses to the headmaster that she was responsible for drugging the students at the ring party, but Carissa remains expelled for her role in planting the drugs. Drea also seeks out

Russ, apologizes for her actions, and they rekindle their relationship. Meanwhile, Max is sent to a toxic masculinity support group, marking the end of his reignat the school.

The resolution effectively ties up all the major plot threads, ensuring that each character's story is brought to a satisfying conclusion.

Conclusion

The exposition stage introduces the background of the story and characters, with 5 conflicts that help form the initial context and prepare the audience to understand the problems that will arise. Rising Action as the longest and most dynamic stage, 34 conflicts are found here. This stage shows an escalation of conflict that drives the plot forward, with the characters facing increasingly complex challenges. At the peak point of the story or often called the climax, 10 conflicts occur, underlining the moment of highest tension where the main character faces his biggest conflict. In the falling action stage, 6 conflicts emerge as the story begins to move towards resolution, reducing tension and preparing the audience for the end of the story. In the resolution stage no conflict is found at this stage, indicating that the story reaches a definitive ending with the resolution of all the main conflicts.

This research shows that conflict plays a crucial role in shaping and driving the narrative of the "Do Revenge" film. By applying Kenney's conflict theory and Freytag's plot theory, this analysis reveals how internal and external conflicts and plot stages interact to create a cohesive and interesting story. The conflict that occurs during the rising action is the most significant, indicating that challenge and escalation are the main drivers in thedevelopment of the plot and development of the main characters.

Referensi

Aditama, A., Werdiningsih, D., & Badrih, M. 2022. *Analisis Konflik Tokoh Utama Dalam Novel Ours Karya Adrindia Ryandisza.* NOSI. 10(2). 1-10.

Agustina, R. 2016. *Analisis Konflik Tokoh Utama Dalam Novel Air Mata Tuhan Karya Aguk Irawan M.N.* PARAMASASTRA: Jurnal Ilmiah Bahasa, Sastra, dan Pembelajarannya. 3(1). 113-130.

Akbar, R., Chanafiyah, Y., & Sarwono, S. 2022. *Analisis Konflik Batin Pada Tokoh Utama Dalam Novel Layla Majnun Karya Syekh Nizami Kajian Psikologi Sastra.* Jurnal Ilmiah KORPUS. 6(2). 200-215.

Anggareny, Y. 2016. *Konflik Batin Pada Tokoh Utama Dalam Film Serdadu Kumbang Karya Jeremias Nyangoen: Tinjauan Psikologi Sastra Dan Implementasinya Sebagai Bahan Ajar Sastra Di SMA.* Skripsi. Fakultas Keguruan dan Ilmu Pendidikan. Surakarta. Universitas Muhammadiyah Surakarta.

Endraswara, S. 2013. *Metodologi Penelitian Sastra.* Yogyakarta. CAPS (Center for Academic Publishing Service).

Fauzi, J. 2021. *Konflik Batin Tokoh Dalam Film Bidadari Mencari Sayap Karya Aria Kusumadewa : Tinjauan Psikologi Sastra Dan Implementasinya Sebagai Bahan Ajar Sastra Di SMA.* Skripsi. Fakultas Keguruan dan Ilmu Pendidikan. Surakarta. Universitas Muhammadiyah Surakarta.

Freytag, G. 1900. *Tecnique of The Drama: An Exposition of Dramatic Composition and Art.* Chicago. S.C. Griggs & Company.

Istrasari, S. 2009. *Konflik Batin Tokoh Utama Dalam Novel Permainan Bulan Desember Karya Mira W: Tinjauan Psikologi Sastra.* Skripsi. Fakultas Keguruan dan Ilmu Pendidikan. Surakarta. Universitas Muhammadiyah Surakarta.

Kenney, W.P. 1966. *How To Analyze Fiction.* New York. Monarch Press. Klarer, M. 1998. *An Introducion to Literrary Studies.* New York. Routledge.

Melati, T., Warisma, P., & Ismayani, M. 2019. *Analisis Konflik Tokoh Dalam Novel Rindu Karya Tere Liye Berdasarkan Pendekatan Psikologi Sastra.* PAROLE: Jurnal Pandidikan Bahasa Indonesi dan Sastra Indonesia. 2(2). 229-238.

Niarrofah, P.A., & Madsoleh. 2024. *Analisis Konflik Tokoh Utama Dalam Novel Pukul Setengah Lima Karya Rintik Sedu.* Argopuro: Jurnal Multidisiplin Ilmu Bahasa. 2(2). 1-8.

Nurfaidzah, F. 2022. *Analisis Konflik Dalam Novel A Tale Dark And Grimm Oleh Adam Gidwitz.* Skripsi. Fakultas Ilmu Budaya. Manado. Universitas Sam Ratulangi.

Nurgiyantoro, B. 1998. *Teori Pengkajian Fiksi.* Yogyakarta. Gajah Mada University Press.

Ristiana, K., Adeani, I. 2017. *Konflik Batin Tokoh Utamadalam Novel Surga Yang Tak Dirindukan 2 Karya Asma Nadia.* Jurnal Literasi. 1(2). 49-56.

Sabila, G., Fathurohman, I., &Ristiyani. 2022. *The Study Of Structuralism On The Social Conflict In "Konspirasi Alam Semesta" Novel By Fiersa Besari.* GERAM: Gerakan Aktif Menulis. 10(1). 1-9.

Safitri, M. 2021. *Analisis Peran Karakter Utama Dalam Membangun Plot Pada Film Because I Love You (2017).* Skripsi. Fakultas Seni Media Rekam. Yogyakarta. Institut Seni Indonesia Yogyakarta.

Simbolon, N. 2023. *Analisis Temperamen Dalam Film Kukirakau Rumah Kajian Psikologi Sastra.* Pediaqu: Jurnal Pendidikan Sosial dan Humaniora. 2(2). 11446- 11454.

Suastini, N., Utama, W. 2022. *Analisis Konflik Dalam Film Fast & Furious: Hobbs & Shaw.* Seminar Nasioanl Linguistik dan Sastra. 406- 412.

Sulastri, S. 2019. *Konflik Internal Tokoh Utama Dalam Novel Hanum Dan Rangga Karya Hanum Salsabiela Rais Dan Rangga Almahendra.* PRASI: Jurnal Bahasa, Seni, dan Pengajarannya. 14(2). 87-97.

Wahidiyanti, S. 2022. *Analisis Terbentuknya Idiot Plot Melalui Karakterisasi Tokoh Dan Konflik Pada Film "Don't Breathe ".* Skripsi. Fakultas Seni Media Rekam. Yogyakarta. Institut Seni Indonesia Yogyakarta.

Wellek, R., Warren, A. 1977. *Teori Kesusastraan.* Budianta, M. 2016. PT Gramedia Pustaka Utama. Jakarta, Indonesia.

Zanah, S., Mulyati, S., & Khotimah, K. 2022. *Analisis Konflik Sosial Pada Novel Madicken Dan Lisabet Karya Astrid Lindgren Dan Implikasinya Terhadap Pembelajaran Sastra Indonesia Di SMA.* Jurnal Bahasa, Sastra Indonesia, dan Pengajarannya. 5 (1).

Zuhirawati. 2018. *Konflik Batin Tokoh Dalam Film Bidadari Mencari Sayap Karya Aria Kusumadewa : Tinjauan Psikologi Sastra Dan Implementasinya Sebagai Bahan Ajar Sastra Di SMA.* Skripsi. Fakultas Adab dan Humaniora. Jakarta. Universitas Islam Negeri Syarief Hidayatullah.