

AN UNDERGRADUATE THESIS

**AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT IN
COCO MOVIE**

Written by:

Rahma Nurul Huda
St. Number : 1701070043



**TARBIYAH AND TEACHERS TRAINING FACULTY
ENGLISH EDUCATION STUDY PROGRAM
STATE ISLAMIC INSTITUTE OF METRO
1444 H / 2023 M**

**AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT IN
COCO MOVIE**

Presented as a partial fulfillment of the Requirements
for the Degree of Sarjana Pendidikan (S.Pd)
in English Education Study Program

Written by:

Rahma Nurul Huda
St. Number: 1701070043

Tarbiyah and Teacher Training Faculty
English Education Study Program

Sponsor: Syahreni Siregar, M.Hum

**STATE ISLAMIC INSTITUTE OF METRO
1444 H / 2023 M**



KEMENTERIAN AGAMA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN

Jalan Ki Hajar Dewantara Komplek 15A Iringmeaye Metro Timur Kota Metro Lampung 34111
Telp: (0720) 41507 Faksimili: (0725) 47296 Website: www.metro.univ.ac.id Email: iainmetro@metro.univ.ac.id

APPROVAL PAGE

Assalaamu'alaikum Wr. Wb

Title : AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT
IN COCO MOVIE
Name : Rahma Nurul Huda
Students Number : 1701070043
Department : English Education
Faculty : Tarbiyah and Teacher Training

APPROVED BY:

To be discussed in the thesis (munaqosyah) in Tarbiyah and Teacher Training Faculty of State
Islamic Institute of Metro

Wassalaamu'alaikum Wr Wb

Metro, February 15, 2023
Sponsor

Syahreni Siregar, M.Hum.
NIP. 19760814 200912 2 004



**KEMENTERIAN AGAMA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki Hajar Dewantara Kampus 15A Inggimulyo Metro Timur Kota Metro Lampung 34111
M E T R O Telp. (0726) 41507 Faksimili (0725) 47298 Website www.metroiniv.ac.id E-mail iainmetro@metroiniv.ac.id

NOTIFICATION LETTER

Number

Appendix

Matter : **In order to hold the Munaqosyah
of Rahma Nurul Huda**

To The Honorable the
Dean of Faculty of Tarbiyah and Teacher
Training
State Islamic Institute of Metro

Assalamu'alaikum, Wr. Wb

We have given guidance and enough improvement to research thesis script which is written by

Name : Rahma Nurul Huda

Students Number : 1701070043

Judul Skripsi : AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT
IN COCO MOVIE I

It has been agreed so it can be continued to the Faculty of Tarbiyah and Teacher Training in order to be discussed on the munaqosyah. Thank you very much

Wassalmu'alaikum Wr.Wb

The Head of English Education Department

Andjanti, M.Pd
NIP. 1987111022015031004

Metro, February 15, 2023
Sponsor

Syahreni Siregar, M.Hum.
NIP. 197608142009122004



**KEMENTERIAN AGAMA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Ki Hajar Dewantara Kampus 15A Iringmulyo Metro Timur Kota Metro Lampung 34111
M E T R O Telp. (0726) 41507 Faksimili (0726) 47296 Website: www.metro.univ.ac.id E-mail: iainmetro@metro.univ.ac.id

NOTA DINAS

Nomor :
Lampiran :
Perihal : **Mohon dimunaqsyahkan Skripsi
Rahma Nurul Huda**

Kepada yth,
Dekan Fakultas Tarbiyah dan Ilmu Keguruan
Institut Agama Islam Negeri (IAIN) Metro


Assalamualaikum Wr. Wb.

Setelah membaca dan mengadakan bimbingan serta perbaikan seperlunya maka skripsi yang disusun oleh


Nama : Rahma Nurul Huda
NPM : 1701070043
Judul Skripsi : AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT
IN COCO MOVIE

Sudah kami dapat setuju dan dapat diajukan untuk dimunaqsyah, demikian harapan kami atas perhatiannya kami ucapkan terima kasih

Ketua Program Studi Tadris Bahasa Inggris


Andianto, M.Pd.
NIP. 19871102 201503 1 004

Metro, 15 Februari 2023
Dosen Pembimbing


Syahreni Siregar, M.Hum.
NIP. 19760814 200912 2 004



**KEMENTERIAN AGAMA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15A Iringmulyo Metro Timur Kota Metro Lampung 34111
Telp. (0726) 41507; Faksimili (0725) 47296; Website: www.metrouniv.ac.id E-mail: iainmetro@metrouniv.ac.id

RATIFICATION PAGE

No: B-1444/11-20.1/D/PP-00-g/03/2023

An Undergraduate thesis entitled : AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT IN COCO MOVIE. Written by: RAHMA NURUL HUDA, Student Number 1701070043, English Education Department had been examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on Friday, March 24th 2023 at 09.30 – 11.30 p.m.

BOARD OF EXAMINERS

Chairperson : Syahreni Siregar, M.Hum


Examiner I : Trisna Dinillah Harya, M.Pd

Examiner II : Aisyah Sunarwan, M.Pd

Secretary : Rika Dartiara, M.Pd



The Dean of Tarbiyah
and Teacher Training Faculty


Dr. Zubairi, M.Pd
NIP. 19620612 198903 1 006

ABSTRACT**AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT IN
“COCO” MOVIE****By****Rahma Nurul Huda**

This research was designed to analyze external conflict and the method through which it was contained in the coco movie. In this researchThe author attempted to clarify how the external and resolve the conflict developed.

The method that the researcher chooses to finish this research is qualitative descriptive research. Qualitative descriptive research is an interpretive strategy that aims to describe the problem and get a better understanding of the specific implications and practices of a social phenomenon via the subjective experiences of the participants, also to describe a population, situation or phenomenon accurately and systematically. To analyze and find out the type of external conflict, the researcher applies William Patrick Kanney theory.

The findings from the data analysis show that there are three types of external conflict in coco movie, namely: man versus man, man versus society and man versus nature. The majority of the tension in the film is between men with 80,30%. Then, efforts to solve the problems of the main character, namely sublimation, repression, denial and reaction.

Keywords: External Conflict, Movie

ABSTRAK

ANALISIS KONFLIK LUAR PEMERAN UTAMA PADA FILM COCO

Oleh

Rahma Nurul Huda

Penelitian ini bertujuan untuk menganalisis konflik eksternal dan proses bagaimana konflik tersebut terkandung dalam film coco. Dalam penelitian ini, penulis mencoba menjelaskan bagaimana eksternal dan menyelesaikan konflik berkembang.

Metode yang peneliti pilih untuk menyelesaikan penelitian ini adalah penelitian deskriptif kualitatif. Penelitian deskriptif kualitatif adalah strategi interpretatif yang bertujuan untuk menggambarkan masalah dan mendapatkan pemahaman yang lebih baik tentang implikasi dan praktik spesifik dari suatu fenomena sosial melalui pengalaman subyektif para partisipan, juga untuk menggambarkan suatu populasi, situasi atau fenomena secara akurat dan sistematis. Untuk menganalisis dan mengetahui jenis konflik eksternal, peneliti menggunakan teori William Patrick Kanney.

Temuan dari analisis data menunjukkan bahwa ada tiga jenis konflik eksternal dalam film coco, yaitu: manusia versus manusia, manusia versus masyarakat dan manusia versus alam. Konflik manusia versus manusia paling banyak terjadi di film dengan 80,30%. Kemudian, upaya penyelesaian masalah tokoh utama yaitu sublimasi, represi, penyangkalan dan reaksi.

Kata Kunci: Konflik Eksternal, Film

STATEMENT OF RESEARCH ORIGINALITY

The Undersigned

Name : Rahma Nurul Huda
St. Number : 1701070043
Department : English Education
Faculty : Tarbiyah and Teaching Training

States that this undergraduated thesis is originally the result of the research's, in exception of certain parts which are excerpted from the bibliographies mentioned.

Metro, 13 February 2023
The Writer



Rahma Nurul Huda
St. Number. 1701070043

ORISINALITAS PENELITIAN

Yang bertanda tangan dibawah ini;

Nama : Rahma Nurul Huda

NPM : 1701070043

Jurusan : Tadris Bahasa Inggris

Fakultas : Tarbiyah dan Ilmu Keguruan

Menyatakan bahwa skripsi ini secara keseluruhan adalah hasil penelitian penulis, kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, 13 February 2023

Penulis



Rahma Nurul Huda
NPM. 1701070043

MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا (٥) إِنَّ مَعَ الْعُسْرِ يُسْرًا (٦)

For indeed, with hardship will be ease, indeed, with hardship will be ease.

(QS. Al – Insyirah, 5 & 6)

DEDICATION PAGE

I present this thesis:

First, for myself who has struggled and survived until I could finish this college.

Second, to my beloved mother and father Mrs. Warna sari, S.Pd and Mr. Ismail who have provided prayers and an abundance of priceless love.

Thirdly, for my idol Lalisa Manoban, Jennie Kim, Roseanne Park, Kim Jisoo who always give me strength, and always motivate me.

Fourthly, for my friends Ananda, Melia, Nacha, Sekar, Shinta who always encourage, accompany and help me. Thank you for your help and cooperation from beginning until the end.

Lastly, thank you to my sponsor Mrs. Syahreni Siregar, M.Hum, who always guide and support me, and the Lectures English Education Study Program and also to my beloved almamater, State Islamic Institute of Metro.

ACKNOWLEDGEMENT

Alhamdulillah, thanks to Allah SWT for his blessings and mercies, so that the reseacher could be able to finish her writing of this undergraduate thesis. The reseacheralso wants to deliver sholawat to our prophet Muhammad SAW who has brought the humans' life from the darkness to the brightness.

The deepest gratitude would be presented to the Dean of Education and Teacher Training Faculty, Mr Dr. Zuhairi, M.Pd; the Head of English Education Study Program, Mr. Andianto, M.Pd and my sponsor Mrs. Syahreni Siregar, M.Hum, who has the biggest patience to guide me, and all the lecturers, staffs, and the members of *civitas academica* IAIN Metro.

Metro, 13 February 2023

The Writer



Rahma Nurul Huda

St. Number 1701070043

TABLE OF CONTENTS

COVER PAGE	i
TITLE PAGE	ii
APPROVAL PAGE	iii
NOTIFICATION LETTER	iv
RATIFICATION PAGE	vi
ABSTRACT	vii
STATEMENT OF RESEARCH ORIGINALITY	ix
MOTTO	xi
DEDICATION PAGE	xii
ACKNOWLEDGEMENT	xiii
TABLE OF CONTENT	xiv
LIST OF TABLE	xv
CHAPTER I INTRODUCTION	1
A. Background of study	1
B. Research Question	7

C. Objective and Benefit of the Research	7
D. Prior Research	8
CHAPTER II THEORETICAL REVIEW	10
A. Literature Work	10
B. The Concept of Conflict	12
1. Definition of Conflict	12
2. Type of Conflict	14
3. Cause of Conflict	16
4. Impact of conflict	17
C. Character	20
1. Definition of Character	20
2. The Main Character	22
D. Psychological Aspect	23
E. Movie	24
F. Conceptual Framework	30
CHAPTER III RESEARCH METHODOLOGY	32
A. The Type and Characteristics of research	32
B. Data Resources	33
C. Data Collecting Technique	33
D. Research Instrument	34
E. Data Analysis Technique	34
CHAPTER IV RESEARCH RESULT AND DISCUSSION	36
A. Research Findings	36
B. Discussion	55

CHAPTER V CONCLUTION & SUGGESTION	58
A. Conclution	58
B. Suggestion	59

BIBLIOGRAPHY

APPENDICES

CURICULUM VITAE

LIST OF TABLES

1. External Conflict in Coco Movie	55
2. The Precentage of External Conflict in Coco Movie	58
3. The Precentage of External Conflict in Coco Movie, According To William Patrick Kanney	58

CHAPTER I

INTRODUCTION

A. Background of Study

The term "literature" refers to writing that is considered a creative work. It also mentions a piece of writing that recounts a story, dramatizes a situation, communicates feelings, analyzes, and advocates. Like other forms of art, literature is largely a creative act on the part of the author choosing, arranging, and analyzing life events, according to Richard Taylor. A literary work is a kind of literary work that uses words as the raw material to produce an image, a concept, or a tale in a meaningful pattern. Words, as the pattern's backbone, aren't nearly as important if they aren't adequately organized into strong sentences with a syntactical structure that effectively represent the desired notion. This means it is that the effort regarded as a piece of art with a literary aesthetic distinct from that which we employ in colloquy.

The Creative writing and the examination of what are two types of literary production has been written. Writing is an act of creativity that elevates man's existence beyond the realm nonetheless, the job we refer to as "study" is the process (by which) another literate person interprets and evaluates the relevant work. A literary work may be a play, a novel, an essay, a biography, or journalism, among other things. In novels,

poetry, and theatre, the author sometimes deals with a fictional universe (movie).

The movie is one of the communication tools that gives the audience information via a tale that is appealing to the audience by using language that is readily comprehended. The movie's clever use of language is always aimed at getting the idea through to the viewer. Each film's actors' facial expressions aid ease comprehension of the tale is directed towards the viewers, not only in the form of conversation. A motion picture is a story or an event that is depicted in a theater or on television after being photographed as a series of moving images. It is a difficult to describe, sophisticated, unique art form, yet the element of cinema is immediate and ubiquitous. Motion movies are a form of expression and a medium for popular amusement, and they have a substantial societal influence in the latter capacity. They also come from a scientific and technological background.

A film is an example of a simple literary work. For some individuals, watching movies has become a daily activity. People watch movies for a variety of reasons, including relaxation, education, learning a foreign language, and understanding various cultures. Because the author sometimes uses languages that are known to the public, the movie and the audience may enjoy it. A movie is a unique piece of work. A

large number of individuals like watching movies in today's world. When someone watches a movie, they will undoubtedly feel at ease until they run out of time. A moral message, a lifestyle, education, value, politics, and conflict may all be found in a film. People who like watching movies range in age from young to senior. As a result, for beginners learning English, viewing movies is highly recommended.

For some individuals, watching movies has become a daily activity. People watch movies for a variety of reasons, including relaxation, education, learning comprehending other cultures and learning a foreign language. Additionally, it is a fair fee for entertainment. a movie is what: 1. For use in photography, thin, translucent, flexible coated sheets with an antihalo coating, according to Kridalaksana. 2. A mass media technology that can reach a vast audience and possesses the properties of hearing and seeing (audio-visual). The film may be classified into three categories: documentary, fiction, and experimental. Characters, conflicts, and purpose are always narrative aspects and essential elements in fiction films. There are a variety of techniques to studying literature, one of which is character analysis, which looks at Analyzing conflict in a movie. In the movie, there is also intriguing since, for starters, it is not one of the factors that contribute to the creation of characters, storylines, and settings—all of which are crucial to literary works are examples of literary works. Second, since conflict is the most common challenge in literary works, every literary

work must have one since without one, the work would be dull. Third, there is always strife in literary works since the storyline of a work cannot be recognized without it.

Conflict, according to Nurgiyantoro in Maryana Bulu Journal is something dramatic that alludes to a confrontation between two balanced and suggested strengths in which acts and countermeasures are used. Conflict occurs when anything that isn't enjoyable occurs. Characters either experience this or that, and if they were given the option, he (they) would not pick what occurred to them.

Conflict is an interaction process that arises as a consequence of a difference in opinion, point of view that affects the persons involved, both positively and negatively. According to Robbins in organization behavior. Conflict is a state brought about by the presence of opposing forces. The source of this power is human desire or incompatibility between two or more individuals or groups of individuals coming from the fact that they must share limited resources or labor activities, or because they have different status, ambitions, beliefs, or views. Life is full with conflict that can't be avoided. Humans are always confronted with and battling conflict throughout their lives. Conflicts may arise in teaching and learning activities, including personal conflicts and conflicts between friends, as well as conflicts between students and instructors. Intrapersonal, interpersonal, intragroup, intergroup, intraorganizational, and interorganizational conflict may all arise in schools. When conflicts

arise in teaching and learning activities, there are two sides to the effect that may be obtained: positive and negative impacts. Given that conflict is inescapable, a smart strategy for the teacher to adopt is to attempt to exploit the conflict in such a manner that the intended objectives In the process of teaching and learning, accuracy and successfully achieved.

Social conflicts, international conflicts, religious conflicts, racial conflicts, personal disputes, and political conflicts are all examples of conflict. This time, though, the researcher is primarily interested in examining literary disputes. The film has elements of education, moral message, value, lifestyle, politics, and conflict. Conflicts in the film might be applied to real-life situations or regular activities. In a fight, there is not just a bad side, but also a good side that may be utilized as a lesson.

According to Kanney in Maryana Bulu Journal, conflict has two type there are internal conflict and external conflict. Internal conflict, also known as "man vs. Itself" conflict or inner struggle, is a psychological battle that occurs inside a character as a result of their own emotions, anxieties, competing desires, or mental diseases while external conflict is when characters are faced with forced outside themselves, beyond their control, which oppose their meeds and wants. External conflict also have three type there are conflict between humans, society, and nature, but researcher only focus to analysis external conflict.

The researcher conducts to research on external conflict in movie. The researcher choose one of the animated childrens's movie from Disney, the tittle is COCO. The main character named Miguel, he has a dream as a singer, however his dream was opposed by his huge family. But Miguel did not give up, and kept trying until his dream came true. The conflict experienced by the main character are common with conflict that often experienced in real life. Therefore, the researcher want to analyze what conflicts are experienced by the main character.

As a result, the researcher wishes to study conflict in order to provide knowledge on how to avoid and resolve disputes that arise in our everyday lives, particularly in the field of education. In order to carry out teaching and learning activities that are free of conflict, which will result in a less optimum teaching and learning process if a dispute happens and the instructors and students are unable to prevent and manage it. On the other hand, this dialogue may help students and instructors develop or even generate innovative writing. Miguel, who has a dream as a singer, but his dream is strongly opposed by his family was the inspiration for one of the inspiring movies, which was things like this is often happen in real. "COCO" is the title of the film, which was directed by Adrian Molina and Lee Unkrich released on Disney in 2019.

Briefly, the researcher would want to analyze conflict in the coco movie, based on the figure above. As a result, the researcher creates a

study proposal named “An Analysis of Main Character External Conflict in COCO Movie”.

B. Research Questions

The researcher wishes to concentrate on the following issue in this study:

1. What types of the external conflict found in the main character of “COCO” movie ?
2. How does the main character resolve the external conflict he is experiencing in “COCO” movie?

C. Objectives and Benefits of the Research

1. Objective of the study

The objective of this research are as follow :

- a. To find out what types of the external conflict found in the main character of “COCO” movie
- b. To find out how the main characters in five feet apart movie resolve or deal with the external conflict they are experienced.

2. Benefit of the study

In general, This study seeks to give information and add insight when we are experienced by a conflict. Specifically, it is anticipated that this study's findings will have the following advantages:

- a. As additional reference for teaching materials to place oneself during teaching and learning activities. So, that there is minimal conflict between student and teachers.
- b. Increasing students English vocabulary through movie can improve English language skills in a fun way.
- c. Theoretically, the lectures can make better plans to solve problems in teaching and learning activities, especially when lecturers or students are having conflicts that are being experienced.

D. Prior Research

This study will be undertaken after taking into account previous research. Ida Bagus Gede Agung Antara performed the first study, which was titled *The Analysis of Conflict in the Movie Script Avatar*.¹ In his research, he writes all the conflict that he found in movie script. There are so many conflict inside the film script. After the researcher analyze and get the result, the Researcher found some types of conflict in Avatar movie script. In his research, he uses theory about types of conflict by Kenney William. Internal conflict, relationship conflict, and external conflict are all sorts of conflict, according to Kenney William's thesis.

The second study, by Margiraharjo et al., is titled *Conflict Analysis Of Main Character In The Novel "The Fault In Our Stars" By John*

¹ Ida Bagus Gede Agung Antara. *The Analysis of Conflict in The Movie Script Avatar*. (English Department Faculty of Letters Udayana University: 2013).

Green.² His research focuses on the primary character's internal and external conflict experiences, as well as the psychological impact of the conflict. The results of his investigation demonstrate that The main character is a challenging individual, which led her to become engaged in numerous conflicts with the other characters, according to Kenney and Bernhardt's theory of literature. Through the narrative, he also learns that conflict management may be effective in resolving everyday conflicts. The next study and the previous research are comparable in that they both cover disputes that occur on a platform, in both movies and literature.

² Angelika Arif Margiraharjo, I Gusti Ngurah Parthama, Sang Ayu Isnu Maharani. 2016. *Conflict Analysis of Main Character in The Novel The Fault in Our Stars by Jhon Green*. Jurnal Humanis, Fakultas Ilmu Budaya Ubud. Vol 17. 1 Oktober 2016: 20-26

CHAPTER II

THEORITICAL REVIEW

A. Literature Work

1. Definition of Literature Work

The term "literature" refers to writing that is considered a creative work. It also mentions a piece of writing that recounts a story, dramatizes a situation, communicates feelings, advocates and analyzes. According to Richard Taylor, literature is an art form that is primarily a selection, arranging, and interpretation of life events by the writer's imagination.³ A literary work is a kind of literary work that uses words as the raw material to produce an image, a concept, or a tale in a meaningful pattern. Words, as the pattern's backbone, aren't nearly as important Unless they are properly managed into strong phrases with proper syntax that effectively represent the desired notion. This means it's a work is regarded as a creative piece having literary form distinct from that which we employ in colloquy.

Literature is a human expression produced from the writer's imagination. Wellek & Warren argue that literature is a mirror of human

³ Taylor, Richard. 1981. *Understanding the Elements of Literature*. London: The Mac Millan Press Ltd.s

existence since it depicts human emotions, ideas, and perceptions.⁴ Literature reflects society's actual life and is linked to social life, customs, mythology, as well as the author's own perceptions, ideas, and experiences. A literary work is a kind of literary work that creates things using words as its raw material an image, a concept, or a tale in a meaningful pattern. Words, as the pattern's backbone, aren't nearly as important unless they are properly managed into solid sentences that adhere to syntax that effectively represent the desired notion. This means it is that the effort regarded as a work of art having a literary style distinct from the language we use in conversation. Two are present forms study of literary works, including creative writing, has been wriWriting is an artistic endeavor that enhances a person's existence beyond the realm of survival, but the labor we name "study" is the manner (by which) another literate person perceives and analyzes the contested work. A play, a novel, an essay, a biography, or even journalism might be considered a literary work other things. In novels, poetry, and theatre, The author occasionally works in a fictitious real.

There are two basic aspects that may be studied in a literary composition. Extrinsic elements and intrinsic elements are two types of elements. Intrinsic elements (objective elements) are aspects of a literary work that contribute to its structure. The inherent aspects include plot, character, place, topic, point of view, style, and mood. Intrinsic elements,

⁴ Wallek and Warren. 1994. Theory of Literature. New York : Harcourt, Brace, and Company.

according to Sukada, are the whole ingredients that make up a literary piece. Literature is a description of human personal expression, particularly idea, passion, excitement, and notion. Good writing is developed by intrinsic ingredients. Dispute is one of the inherent features literary pieces that plays an important part in the plot since it adds excitement.

B. The Concept of Conflict

1. Definition of Conflict

Conflict, according to Nurgiyantoro in Maryana Bulu Journal, conflict is something dramatic that alludes to a confrontation between two balanced and suggested strengths in which acts and countermeasures are used.⁵ Conflict occurs when anything that isn't enjoyable occurs Characters either experience something, or if given the option, would experience something, he (they) would not pick what occurred to them.

Conflict is an interaction process that arises as a consequence of a disparity between two opinions, points of view that effects the persons involved, both positively and negatively, according to Robbins in organization behavior.⁶ Conflict is a state brought about by the presence of opposing forces. The source of this power is human desire or

⁵ Maryana Bulu, 2019. Conflict Analisis of the main characters in short stories by Edgar Allan Poe". *Jurnal Pioneer*. Vol, 10, June 2018: 1-12.

⁶ Robbins, Stephen P. *Teori Organisasi Struktur Desain dan Aplikasi*, Alih Bahasa: Udaya Yusuf, Jakarta: Arcan, 1996

incompatibility between two or more individuals or groups of individuals coming from the fact that they must share limited resources or labor activities, or because they have different status, ambitions, beliefs, or views. Life is full with conflict that can't be avoided. Humans are always confronted with and battling conflict throughout their lives. Conflicts may arise in teaching and learning activities, including personal conflicts and conflicts between friends, as well as conflicts between students and instructors. External Conflict is a conflict between men, a conflict between men and society, and a conflict between men and the government, according to Kenney.⁷ A conflict, on the other hand, is a battle between two or more forces that results in a state of tension that must be resolved.⁸ Conflict is crucial in literature because it supplies the building blocks for plot development. Nothing would happen if there was no conflict. Furthermore, the conflict in a work may be crucial to the author's perspective on life or the point he or she is attempting to express. Conflict is beneficial for constructing the flow of the plot and increasing the level of appeal of the literary work, according to research by Sari et al, Hanna, Nugroho & Viladinia, and others. a literary work's inclusion of conflict might entice readers to read the novel all the way to the finish. Conflict is at the center of every tale, and it is almost always tied to the

⁷ Kenney, W. (1966). *How to Analyze Fiction*. Monarch Press, New York.

⁸ I Kadek Surya Adi Saputra, 2018. Onflict Analysis in Stromberg's Movie (Malevicent). *Jurnal Humanis, Fakultas Ilmu Budaya Unud*. Vol, 22. 4 September 2018: 874-881

protagonist. Conflict may originate from a variety of factors, but it always begins when characters are unable to meet their needs.⁹

2. Type of Conflict

There are two types of Conflict:

a. Internal Conflict

Internal conflict, also known as "Man vs. Itself" conflict or inner struggle, is a psychological battle that occurs inside a character as a result of their own emotions, anxieties, competing desires, or mental diseases. Internal conflict, according to Maryana Bulu, is the struggle that arises in the heart of one or more characters in the theory. Internal conflict occurs when a person is faced with a problem and is unsure of what to do.¹⁰ For instance, a character could have a fear of heights, a drive for power, or the urge to meet someone's expectations.

b. External Conflict

External conflict is when characters are faced with forced outside themselves, beyond their control, which oppose their needs and wants. An external conflict, according to Kenney in Maryana bulu Journal, is a kind of battle, dispute disagreement, or just antagonism

⁹ Sari, A.F.M., Y. Morelent, D. Putri. (2018). The Conflict of Main Character and Character Education Values in the Novel Koala Kumal by Raditya Dika. Kumpulan Artikel Wisudawan/i Periode ke 70. Vol 8, No 2.

¹⁰ Maryana Bulu, 2019. Onflict Analisis of the main characters in short stories by Edgar Allan Poe. *Jurnal Pioneer*. Vol, 10, June 2018: 1-12.

for which two parties are involved.¹¹ Actions (fighting, arguing, and physical conflict), personality qualities (good and bad people), discourse, description, or sheer external conflict and force are all examples of outward struggle. Furthermore, there are three kinds of external conflict:

- 1) **Man vs Man:** When two characters with opposed ideas or needs clash, this form of conflict arises. Any one of these individuals is thoroughly developed via indirect and direct characterisation so that the reader grasps the crux of their conflicts (and occasionally is able to relate to both).
- 2) **Man vs Nature:** This form of conflict, unlike character vs. character, sets the protagonist against societal forces. These pressures might range from unstated conventions and societal mores to political institutions. While one or more unique figures may personify society, they usually serve as symbols or emblems of a wider system. Depending on the character's viewpoint, society's judgment might appear collective and overpowering, or completely random, in this form of struggle.
- 3) **Man vs. Society:** A natural force threatens or keeps characters apart in this sort of conflict. A strong animal, a storm, an infectious illness, or another natural phenomena

¹¹ Kenney, William. 1996). *How to Analyze Fiction*. Monarch Press. New York.

might all reflect that energy. Characters are forced to reflect on their life and choices as a result of nature's quiet opponent, frequently coming to the conclusion that they must accept their faults, shortcomings, or death.

3. Cause of Conflict

There are the reasons why conflicts can occur :

- a. **Argument.** Conflict can occur because of differences and each feels the most right. If this difference of opinion escalates and sticking to the surface, it can cause tension.
- b. **Misunderstanding.** Conflict can occur due to misunderstanding, For example, someone's actions may have good intentions, but they are considered harm by the other party. This misunderstanding will cause a sense of lack comfort, lack of sympathy, and hatred.
- c. **Feel aggrieved.** Conflict may arise when one party's actions are seen to be harmful to the other, or when each party feels offended. The aggrieved party feels annoyed, uncomfortable, lacks sympathy or hate. These feelings can lead to conflicts that result in losses both materially, morally, and socially.
- d. **Too sensitive.** Conflicts can occur because they are too sensitive, maybe one person's actions are reasonable, but because the other is too sensitive, it is considered detrimental,

and causes conflict, even though ethically this action is not a wrong act.

4. Impact of Conflict

Conflict can occur between individuals with individuals, individuals with groups, or groups with groups. Conflicts can occur between parties who have the same goal because one or both parties feel aggrieved. There are two sides of the impact that can be obtained, namely positive and negative impacts

a. Positive Impact

- 1) Develop the skill to reflect on oneself. Other parties may sense conflict and utilize it to their advantage, allowing them to undertake self-introspection since they are aware of the reasons of conflict.
- 2) Enhance your performance. Conflict may be a motivator for better performance. Individuals who are involved in conflict are more likely to demonstrate to others that they are capable of improving their performance and obtaining achievement.
- 3) Better approach. Conflict can lead to surprises because its presence is often unexpected, so that everyone tries to be more careful in interacting, and leads to better relationships.
- 4) Develop better alternatives. Conflicts can cause things that are detrimental to certain parties if they occur between

superiors and subordinates, for example not giving a position or giving excessive punishment. This condition is often a challenge to develop better solutions.

b. Negative Impact

- 1) Subjective and emotional. In general, the views of parties who are in conflict with each other are not objective and emotional.
- 2) Apriori. If the conflict has escalated, it is not only subjectivity and emotionality that appears but can cause apriori, so that the other party's opinion is always considered wrong and he always feels right.
- 3) Drop each other. Ongoing conflict can lead to mutual hatred, which culminates and encourages individuals to take less commendable actions to bring down opponents, such as slandering, inhibiting and complaining.
- 4) Stress. Prolonged conflict, not only can reduce performance, but can cause stress. Stress occurs because prolonged conflict causes physical and psychological imbalances, as a form of reaction to pressure whose intensity is too high.
- 5) Frustrated. Conflict can spur the various parties involved to achieve more, but if the conflict is already at a sufficiently

severe level and among the parties involved there is a weak mentality it can cause frustration.

As a result, conflict cannot exist in isolation. Characters and psychological aspects of the tale are often confronted with conflict, thus conflict cannot deliver without the presence of characters and psychological aspects. Characters are often people, although they may also be any person or object whose existence is based on a fictitious work or performance. A conflict may be mirrored in the story's characters.¹² Aside from that, there are additional character studies.¹³ Audiences may also learn more about a character's personality by seeing how they respond to or resolve difficulties. Conflict is also necessary for the development of a character's personality. Psychological conflict is a sort of conflict that has a substantial influence on the development of a character's personality. Previous research has shown that a character's psychological strife may impact their plot progression.¹⁴ As a result, the conclusion that there is a Conflict and psychological health: A cause and effect relationship element of the character may be reached. Conflict is an intriguing subject for examination since it may occur everywhere, not

¹² Dewi, L. C., Sutapa, G., & Suhartono. (2019). An Analysis of The Main Character's Conflicts In Thirteen Reasons Why By Jay Asher. *Jurnal Pendidikan dan Pembelajaran*. Vol 8, No 7, pp 167-177.

¹³ Ermalina, P. Rahayu, Erippudin. (2015). Analysis of The Main Characters Of The Lord of The Ring- The Return of The King A Novel By J.R.R Tolkien. *Journal Mahasiswa Prodi Bahasa Inggris*. Vol 1, No 1, pp 1-7.

¹⁴ Rahmah, N., S.D. Kuncara, N.M. Valiantien. (2017). The Influence of Psychological Conflict Toward Elsa's Character Development in Frozen Film. *Jurnal Ilmu Budaya*. Vol 1, No 2, April, pp 59-72

only in the movie's plot but also in our everyday lives. Everyone in the world, whether internally or outside, has a conflict, as we all know.

C. Character

A character is a person who takes part in a tale. It's generally a person, although it might be any individual or thing whose existence is based on a fictitious work or performance. A character, according to Kenney, is the story's actor.¹⁵ If there are many individuals like him in real life, a character is also relevant. "Karakter atau tabiat adalah sifat batin manusia yang mempengaruhi segenap pikiran dan tingkah laku untuk membedakan manusia yang satu dengan manusia yang lain," according to Purwadarminta.¹⁶ Characters may be divided into two categories. There are two types of characters: major or main characters and lesser characters. In a tale or book, major characters play a significant part. We commonly refer to minor characters as "supporters" in dramas and novels. They play no significant function.

1. Definition of Character

Character definitions are provided by several specialists in this chapter.

¹⁵ Kenney, William. 1996). *How to Analyze Fiction*. Monarch Press. New York.

¹⁶ Poerwadarminta, W.J.S. (2002). *Kamus Umum Bahasa Indonesia*. Jakarta: Balai Pustaka

- a. The persona is "Characters," according to Robert, "are the people that appear in the Dramatic elements seen in narrative work perceived by the reader as possessing moral and dispositional qualities that are demonstrated in their communication and behavior." A character in a film may be thought of as a spoken portrayal of a human person. The writers created people worth caring about, pulling for, and even adoring via their action, speech, description, and commentary, while there were also characters to laugh at, loathe, and even hate.
- b. Di-Yanni investigates the literary researcher's presentation and revelation of the character. In literature, he generalizes and discusses ways for exposing character. To begin with, it is a narrative account that is free of judgment. Second, it's a narrative account incorporating judgment, either implicitly or explicitly; Third, it concerns outward manifestations of clothing and physical appearance; Fourth, it concerns the actions and words of the characters—what they do and how they express it; Lastly, it concerns the characters' awareness of their thoughts and feelings.
- c. "Character refers to the persons writers construct to inhabit their tales," Henderson said in his book. Characters should be consistent and realistic. To be realistic, characters must not all be like individuals we know, but they must be In the context of the story, plausible. continually demands of the characters do not stay

precisely the same, but that any changes in character be adequately influenced by what occurs to them in the tale.

- d. Fictional characters may also be categorized according to whether they have the ability to grow or change as a result of their experiences, Pickering and Hoeper said. Ones that are dynamic have this ability; static characters do not.

2. The Main Character

Typically, The author will introduce the reader to a number of characters in the film who will follow the reader in the movie has finished reading the complete novel. All of the characters that the film's author introduces to the reader, on the other hand, have a different purpose and play a different part than the characters that the author created in the tale. Certain characters may occasionally dominate the entire storyline at the expense of other characters. Characters that appear in the plot the most often generally own the most essential portion of the movie's narrative, as well as their attributes as the focal point and the story's theme. The primary characters are those who appear in the story. The main character plays an important part in the plot. It signifies that the main character takes up the majority of the storyline or events in a tale. The main character, Stella (Haley Yu Richardson), is the primary figure in the "Five Feet Apart" movie, and she is sometimes referred to as a

protagonist who engages in conflict with an adversary that might lead to conflict in the plot. There is just one main character in this chapter, Stella (Haley Yu Richardson), who is the movie "Five Feet Apart" 's character.

D. Psychological Aspect

Bernhardt claimed that a character's psychology might be seen via human motivations.¹⁷ Human emotions are divided into five categories:

1. Appetites: A person needs certain things in order to live, and these items are referred to as a desire. Cravings for food, drink, sex, rest, and sleep, as well as the desire for modification or diversity are all examples of different types of appetites.
2. Wants. People have desires, and each individual's desires are unique. People's desires are influenced by their past experiences and growth. For example, everyone needs food and drink, yet not everyone's preferred foods and beverages are the same.
3. Emotion. People would never be able to tell where the feeling came from. It indicates that when individuals get furious, afraid, or sad, any emotion might suggest an emotional response to the action. Sentiments and emotions are the softer types of activity. Individuals' actions are dictated by their emotions, feelings, and moods.
4. Attitudes and feelings Some activities might be delightful at one moment, while on another occasion, the same action may have a

¹⁷ Bernhardt, K.S. (1953). *Practical Psychology*. McGraw Hill Book Company, Toronto.

completely different color. The nice sensation or environment may drive the person to repeat his or her actions. Furthermore, the uncomfortable sensation may cause the individual to In the future, refrain from the action.

5. Motives of a social nature Someone has developed a distinctive attitude or inclination as a result of a societal reason. Humans have two natural tendencies: self-promotion and self-acceptance. Positivity is the human desire to achieve and gain favor from others, as well as to overcome obstacles or difficulties. Self-submission, on the other hand, is an inhuman disposition to submit, yield, and subordinate oneself to other powers).

E. Movie

In our day, movies have grown so common. People could enjoy themselves while they watch a movie. Among other things, watching movies may inspire, inform, and teach people new things. The viewer might start to experience, appreciate, or feel furious or glad, fearful, sad, and many other emotions by watching the movies. When someone takes the time to analyze the setting, storyline, language, and characters from the film, that will be intriguing. For some individuals, watching movies has become a daily activity. People watch movies for a number of reasons, such as relaxation, education, learning comprehending other cultures and learning a foreign language. Additionally, it is a fair fee for

entertainment. 1. A film is a thin, transparent, flexible sheet that has an anti-halo coating and is used in photography reasons," according to Kridalaksana 1984: 32. 2. A mass communication technology that can reach a vast audience and possesses the properties of hearing and seeing (audio-visual)." The film may be classified into three categories: documentary, fiction, and experimental.¹⁸ Characters, conflicts, and purpose are always narrative aspects and essential elements in fiction films. There are a variety of techniques to studying literature, one of which is character analysis, which looks at Analyzing conflict in a movie. In the movie, there is also intriguing since, for starters, it is not one of the factors that contribute to the creation of literary works, such as characters, plots, and locations, which are all essential to literary creations Second, since conflict is the most common challenge in literary works, every literary work must have one since without one, the work would be dull. Third, there is always strife in literary works since the storyline of a work cannot be recognized without it.

Through a series of images that show some continuous movement, a movie is a type of entertainment that facilitates visualization. It is also referred to as a process that turns a tale into a motion picture with a theatrical performance that is recorded in moving picture and audio with the addition of special effects to produce a stunning image.

¹⁸ Kridalaksana. 1984. *Kanus Linguistik*. Jakarta

Furthermore, a A movie is essentially a motion picture; it is a continuously stream of varying sounds and visuals that sparkle with their own dynamism and freshness. It is a seamless combination of motion, music, and picture that is driven by a restless need to be vibrantly alive and to escape the monotony of everyday life stillness and the static.¹⁹

Movies come in a variety of genres, which are listed below:

1. Action

Action movies often include high-octane, big-budget chases and stunts, as well as rescues, battles, clashes, escapes, and disastrous catastrophes (Fires, floods, explosions, and other natural calamities) non-stop action, breathtaking timing, tempo, and daring, sometimes 2-dimensional "good guy" heroes (or, more lately, girls) combating 'bad-guys' – all geared to provide sheer viewer escapism.

2. Adventure

Adventure films are generally fascinating storylines with fresh encounters or exotic locations, and they are frequently compared to or coupled with action films. Traditional swashbucklers, serialized movies and historical extravaganzas (similar to the epics cinema genre), voyages to find lost continents, "jungle" and "desert" epics, treasure hunts, disaster movies, or searches for the unknown are all examples of epics all examples of these genres.

¹⁹ Boggs, Joseph M. Petrie, Dennis W. 2000. The Art of Watching Films. California : Mayfield Publishing Company.

3. Comedies

Comedies are characterized by the exaggeration of the scene, the language, the action, and the characters lighthearted narratives that are constantly and purposefully designed to entertain and induce laughter (with one-liners, jokes, and so on). This section discusses slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and other types of comedy throughout cinematic history.

4. Crime

The evil Crime (gangster) films are about the exploits bank robbers, members of the underworld, or violent hoodlums who live outside the law, stealing and killing their way through life are examples of criminals or mobsters. Due to the underlying parallels between these cinematic genres, movies involving criminals and gangsters are sometimes labeled as "film noir" or "detective-mystery films." genres. A list of various films about serial killers may be found in this category.

5. Drama

Dramas presentations that are serious and plot-driven that depict realistic people, surroundings, and life events, as well as a tale with deep character development and interaction. They aren't usually concerned with either action, humor, or extraordinary effects. The most popular type of movie is a drama, with several subgenres.

6. Epics

War movies, medieval romps, costume plays, or "period" movies, are all illustrations of epics., which frequently span a lengthy a time frame and are set against a big panoramic background. Epics typically have characteristics in common with the genre of extravagant adventure films. Epics combine an opulent location and lavish clothes with a real or imaginary event, mythological, legendary, or heroic character, as well as huge size, spectacle, excellent production qualities, and sweeping musical accompaniment. Epics are often a grander, more dramatic kind of biographical movie. Some "sword and sandal" films (historical epics or movies set in the past) might be categorized as a subgenre.

7. Horror

Horror films are meant to scare and elicit our worst fears, typically culminating in a scary, stunning conclusion, but also engrossing and delighting us in a cathartic experience. From the old silent *Nosferatu* to the CGI creatures and insane humanity, horror flicks include a broad spectrum of styles. When a threat or monster is connected to a technological perversion, or when Earth is attacked by aliens, they are often coupled with science fiction. Films in fantasies and the supernatural categories are not frequently associated with horror films. Slashes, adolescent fear, serial

murderers, satanic, Dracula, Frankenstein, and other horror sub-genres abound.

8. Musical

Musical/dance films are films that include full-scale soundtracks or procedures for song and dance in a substantial manner (typically with a dance or musical performance interwoven into the film story), or films that have a mix of music, dance, song, or choreography. Musical comedies and concert films are two popular subgenres.

9. Science Fiction

Sci-fi movies are frequently quasi-scientific, visionary, and imaginative, featuring intriguing monsters (things or creatures from space) produced by mad scientists or by nuclear wreckage, heroes, aliens, faraway planets, impossible journeys, unusual locations, amazing locales, great dark and mysterious villains, futuristic technology, unknown and unknowable powers, and heroes. Those are occasionally a subset of fantasy films, or they resemble action/adventure films in certain ways. When technology or extraterrestrial life forms become hostile, like in the "Atomic Age" of science fiction films from the 1950s, science fiction typically highlights the potential for technology to harm human children and regularly crosses over with horror movies.

10. War

The real battle warfare (against countries or humanity) on land, sea, or in the air provides the principal storyline or backdrop for the action of the film, acknowledging the tragedy and grief of war. Action, adventure, drama, romance, humor (black) suspense, and even epics and westerns are often associated with war films, and they frequently have a denunciatory tone to conflict. They could consist of accounts from POWs, incidents during military service, and training.

11. Western

Westerns have been a From the colonial era of the wide American frontier, a significant defining genre of the American cinema industry. They are one of the oldest and most lasting genres, with tales, motifs, and characters that are instantly identifiable (Six-Guns, Horses, Dusty Trails, Cowboys, Indians, etc.) Westerners have redefined, reinvented, and extended throughout time, as well as ignored, rediscovered, and parodied.

F. Conceptual Framework

The relationship between the problem under study and the theory and the subject/object being studied is explained in the conceptual framework section. In this study, the conceptual framework presented is synchronized with the problem formulation described in the introduction.

The goal is that problems and theories can be relevant to the conclusions of the research that will be generated. The framework begins with a paradigm based on the theory of external conflict types to examine what conflicts are the key characters go through. In this study, the problem that the researcher refers to is the form of conflict between the main characters in the children's animated film "COCO", as well as conflict resolution efforts. Analyzed based on the theory of Kenney William in Maryana Bulu Journal.

CHAPTER III

RESEARCH METHOD

A. Type and Characteristics of Research

The researcher analyzes and collects the data from the movie. Movie that chosen to be analyze is COCO from Disney and something will be analyzed by this movie is external conflict. There is one male main character on this movie, he is Miguel. So the researcher should to analyze his external conflict. The method that the researcher chooses to finish this research is qualitative descriptive research.

Qualitative descriptive research is an interpretive strategy that aims to describe the problem and get a better understanding of the specific implications and practices of a social phenomenon via the subjective experiences of the participants, aslso aims to describe a population, situation or phenomenon accurately and systematically.²⁰ Qualitative descriptive research requires the researcher to analysis and collects the data. After the data was completed, the researcher has to paraphrase and explain the result of the data by his or her own language.

According to the statement above, qualitative research places a greater emphasis on data description. As a result, the researcher merely

²⁰ Cathryne Palmer and Amanda Bolderstone, *A Brief Introduction of Qualitative Research*, The Canadian Journal of Medical Radiation Technology, University of Toronto, 2006, p.16

has to gather data and then characterize it depending on the issue that will be investigated.

B. Data Resources

Data resource is the important thing in a research. In qualitative research, data is expressed in the form of words, sentence, and picture. The resource data in this research is note of observation, and the notes are from a movie. Movie that will be analyzed is COCO. The researcher try to looked for the external conflict by main character.

The researcher then writes a descriptive paragraph to describe the documentation's outcome. The result of the documentation referred as description text because the researcher only describes the data resource with a clear explanation. The researcher used descriptive text because it can be provide a comprehensive and clear explanation.

C. Data Collecting Technique

In this research, researchers Using observation and documentation to collect data. there are several ways that researchers must do, as follows:

1. The researcher made observations in the form of watching COCO the movie. Here the researcher really observes every external conflict in the movie.
2. The researcher marks the external conflict in the COCO movie by write in the notebook.

3. The researcher recorded every external conflict in the COCO movie.
4. The researcher began to identify the data.
5. In the COCO movie, the researcher categorised the data depending on the sort of external conflict.

D. Research Instrument

In this investigation, the Researcher is a significant instrument. The researcher must know how he or she wants to do the observation based on the research. With understand briefly about the topic that will be analyzed, the Researcher will be easier to conduct the research. The other instruments needed to do the research are COCO movie, Video application, laptop, hand phone, digital dictionary (Collins Cobuild), book, and pen.

E. Data Analysis Technique

The researcher employs the case study approach in the conduct of this investigation. The researcher wants to look at the external conflict in Adrian Molina and Lee Unkrich film "COCO". In other words, the authors apply a step-by-step procedure in obtaining research results. Then the author takes the following actions :

1. Determine the research focus and formulate research questions.
The author focuses on collecting data taken from the movie "COCO". The author does not arrange questions because the author does not use interviews to obtain data results.
2. Determine the case, gather and evaluate the data completing the data collection, the author has determined the case to be analyzed. and the case that will be studied here is what type of external conflict in "COCO" movie.
3. Procurement of Data Collection Instruments The author plans to determine the data collection instruments, formats and data documents. to classify the data content of researchers using tables. The purpose of data classification to make it simpler to comprehend. The data classification here is the type of external conflict contained in the Five Feet Apart which is the data content. and the type of external conflict are (1) character vs character (2) character vs nature, (3) character vs society.
4. Evaluating and Analyzing the Data The writer evaluates the data, prior to the data being analyzed and interpreted. These are to ensure that the data is complete.
5. Report Making The author makes a report for just data. Reports can be summary and formal.
6. For validation, the data will be made a percentage of the research findings.

CHAPTER IV

RESEARCH RESULT AND DISCUSSION

A. Research Findings

The examination of the subject was thoroughly examined in this chapter using the main character's narrative and dialogue as examples “COCO” movie with a lot of tensions. Finding conflicts was the key goal. There were three different types of outside confrontation. The second goal is to understand their point to find out how the main character solved the problem.

1. Type of External Conflict

a. Man vs Man

Man vs Man is individual who have conflicts with other individual. Man vs Man is one of the most prevalent conflicts in both fiction and nonfiction literature. In most stories, the protagonist must overcome some form of obstacle posed by an adversary or force, sometimes via physical conflict and other times through psychological conflict.

1) Conflict Miguel’s Grandma vs Mariachi

Miguel is at home, talking with Mariachi while telling him about Miguel's dream of becoming a musician, but Miguel doesn't dare because his extended family

opposes him. Then Mariachi lent his guitar to Miguel, and was found out by Miguel's grandmother.

Grandma : Miguel! what are you doing there?!

Miguel : *Shocked*

Grandma : Don't disturb my granddaughter!! *talks to Mariachi, while throwing sandals she's wearing*

Mariachi : Madam, please stop. I just asked for my shoes to be polished!

Grandma : I know your trick mariachi! What did he do to you Miguel?

Miguel : He just showed me his guitar

Grandma : Shame on you! My grandson is a sweet little angel, adorable and funny. He doesn't want to be in your music, mariachi! Get away from my grandson!

Scene minutes (00:07:20 – 00:08:15)

Miguel as a grandson who spends his free time for shining shoes. At that time Miguel was talking to Mariachi, one of his customers who turned out to be a guitar player. Mariachi lends his guitar to Miguel. He didn't know that Miguel was forbidden by his family to touch anything related to music. When Miguel was holding the Mariachi guitar, Miguel's grandmother who was around saw it. Grandmother came up to them, scolding Miguel and blaming Mariachi in a high tone for how the mariachi were treated.

2) Conflict Miguel vs Family

When Miguel and his grandmother got home, they gathered in the family's shoe-making room. Then Miguel's grandmother complained about Miguel going to the Plaza to Miguel's parents.

Grandma : I found your son at plaza mariachi

Miguel's Father : Gosh Miguel! You know what grandma thought about that place, right?

Miguel : I'm just shining shoes.

Miguel's uncle : Musician's Shoes!

Miguel : but in the plaza there are a lot of people

Miguel's Father : If grandma says you can't go to the plaza, then you can't go to the plaza!

Miguel : Then what about tonight?

Grandma : What's tonight?!

Miguel : They're having a talent show, and maybe I can...

Miguel's Mother : Sign up?!

Miguel : Yes, maybe

Grandma : Now that he (Miguel) is de los muertos, no one is allowed to go! Tonight is just for the family!

Scene Minutes (00:09:04 – 00:09:44)

When he got home, Miguel still did not admit about the mistakes he had made, Miguel always gave the excuse that he only polished his customer's shoes. Even in a state of

guilt, Miguel still wants to go to a talent show at night. Miguel's family strictly forbids it. Even Miguel's grandmother had snapped at Miguel because of Miguel's stubborn actions and did not want to obey the family's words

3) Conflict Miguel vs Grandma

Miguel, Miguel's Grandmother and Miguel's Great-Grandmother were gathered in the ofrenda room. Miguel's grandmother was telling him about the ofrenda's room, then Miguel secretly sneaks out to escape from the ofrenda's room going to Plaza.

Grandma : Where are you going?

Miguel : I think it's done

Grandma : Oh My God! Being part of this family means being here with the family. I don't want you to end up like...

Miguel : Like Papa Mama Coco (Miguel's Father Great-Grandmother)

Grandma : Don't mention that guy! It's better that he was forgotten. Stop!

Scene Minutes (00:10:20 – 00:11:00)

Miguel, miguel's grandmother and miguel's forefathers are in the family prayer room. Miguel, who is very impatient, gets a reprimand from his grandmother.

Miguel's grandmother accidentally mentions their forbidden great-grandfather's name. Then Miguel further clarifies about the great-grandfather that the family cursed. Regarding this, Miguel's grandmother grew increasingly angry at Miguel for being so impolite and disrespectful.

4) Conflict Miguel vs Family

In the ofrenda room, Dante (Miguel's dog) drops photos of his ancestors, then Miguel sees a photo of Miguel's great-grandfather which the family deliberately folded. After the photo was opened, it turned out that Miguel's great-grandfather was holding a guitar, which Miguel knew was a guitar belonging to a famous singer at that time. Miguel's initial intention was to tell his family, but it ended in a conflict because Miguel had been hiding the fact that Miguel was secretly making music.

Miguel : Dad, dad, this is it! I know who my great-grandfather was! *screams from the roof*

Mother : Miguel! Get off there!

Miguel : Mama Coco's father is Ernesto De La Cruz!

Father : What are you talking about?!

Miguel : I'm going to be a musician!

With confidence, Miguel told all discusses his desire to become a musician with his family. Then Miguel's

grandmother slammed the guitar and all the musical instruments that Miguel showed that he had been hiding all this time

Grandma : What is all this?! You hid it from your family?!

Uncle : This is the result of him frequenting the plaza. Filling his head with crazy fantasies!

Miguel : It's not a fantasy! This man is Ernesto De La Cruz, the greatest musician in history.

Father : We don't know anything about this man, or whoever he is, he has left his family. This is not the future, my son.

Miguel : Dad, you said the family would take care of me. De la Cruz my family, I should be playing music!

Grandma : No! Music man is a curse!

Father : Miguel, you have to listen to what the family says. No more music!

Miguel : Listen to me play *picks up guitar*

Grandma : You want to end up like that guy?! Forgotten, not installed in the family ofrenda?!

Miguel : I don't care about stupid ofrenda!

Everyone was shocked by Miguel's words. Then Granny took Miguel's guitar, and smashed it to pieces.

Grandma : It's done. No guitar! No more music!

Miguel : *start wanna cry, and sobbing*

Grandma : Here, calm down. You will calm down after having dinner with your family

Miguel : I don't want to be with this family! *then miguel run far from his home*

Scene Minutes (00:16:50 – 00:18:24)

Miguel assumes that the father of his ancestors was a famous musician, namely De La Cruz, then Miguel shows all the musical instruments that he has hidden to his family. All his family members were shocked, especially grandma. He felt betrayed by his beloved grandson. Uncle miguel also had a hand in making things worse. Miguel's father did not want to know anything about the man his son had just explained, Miguel's family still forbids Miguel to play music. Even Miguel's guitar which had been hidden by Miguel was slammed until it was damaged by Miguel's grandmother.

5) Conflict Miguel vs Mama Imelda

In the Dead Realm, Miguel is with all of his deceased family. However, due to Miguel's accident, before leaving the house, he took a photo of his grandmother and great-grandfather (Mama Imelda) in the family ofrenda room. It was then that there was a debate between Mama Imeda and Miguel and the administration because of Mama Imelda's photo which was not in the ofrenda room, and Miguel was

carried to the world of the dead, because of that Mama Imelda could not cross the bridge to go to the next stage

Miguel : Is it because of this photo that I brought?

Mama Imelda : Why did you take my photo?!

Miguel : It was an accident!

Admin : You have to get the blessing from your family before sunrise, so you can cross the bridge and go to the next stage

Miguel : What will happen when the sun rises?

Mama Imelda : You will be lost, and destroyed

Scene Minutes (00:30:00 – 00:30:29)

Mama Imelda is the mother of Miguel's great great grandmother, they met in the world of death after Miguel suddenly entered the world by stealing a musician's guitar that Miguel thought was his great-grandfather at the funeral. Mama Imelda attacked Miguel, who was a sign that he had accidentally taken a photo that Miguel took in the family prayer room. If the photo is not returned to its original place before sunrise, the spirit will be forgotten and lost.

6) Conflict Miguel vs Hector

After Miguel performed at the Plaza, Miguel's family searched for him because they wanted to return Miguel back to the living world. At that time, Miguel also invites Hector

to run away, but Hector instead has an argument with Miguel because Miguel lied that Miguel has a family other than Erlos De la cruz.

Hector : Hey, where are you?!

Miguel : We have to get out from here!

Hector : What?! You are crazy?! We're sure to win it

MC : We have an important announcement. Please help find a human child named Miguel. Last night His family intended to send him back to the living, so he fled world.

Hector : Wait..wait..wait, you said de la cruz is your only family?! The only person who can send you home

Miguel : I have another family, but.....

Hector : Did you take my picture with you all this time?!

Miguel : But they detest music, so I require a musician's endorsement!

Hector : you lied to me!

Miguel : Oh, you are the same!

Hector : Look, I'm starting to get forgotten by Miguel. I don't know if I can survive I'm not tonight. I don't want to lose my only chance to cross the bridge, because you want to live the musical fantasy.

Miguel : It's not some stupid fantasy!

Hector : I'll take you to your family!

Miguel : You're not willing to assist me! You alone want to Considering oneself! Just keep this stupid photo of yours *throws photo hector*

Hector : No! No!

Miguel : Get away from me!!

Hector : Where are you going?!! Hey sorry! comeback!!!

Scene Minutes (00:53:20 – 00:54:50)

Hector is a friend that Miguel met in the underworld. It is Hector who will help Miguel to meet de la cruz, a musician that miguel wants to meet for his blessing. At one point there was a conflict between Hector and Miguel, they both lied to each other for their own benefit, then there was conflict between the two until finally Miguel left Hector.

7) Conflict Miguel vs Mama Imelda

While on the way, Miguel was caught by Mama Imelda who told Miguel to return to the world of life.

Mama Imelda : End this nonsense miguel! I give my blessing and you will come home!

Miguel : I don't need your blessing!

Mama Imelda : Miguel, Stop! Comeback! Miguel, I'm trying to save your life!

Miguel : You ruined my life!

Mama Imelda : W-what?!

Miguel : I can only be happy while I'm listening to music, and you want to remove it! You'll never comprehend!

Mama Imelda : I like music. When my husband plays music and I sing, that's all that matters. I want to stop playing music, my partner wants to play music for the world. We make sacrifices in order to get what we want. Now you have to choose and make a decision.

Miguel : But I don't want to take sides. Why don't you want to come to my aid? Families are expected to act in that way, help out. But you won't want to do it.

Scene Minutes (00:55:00 – 00:57:35)

Mama Imelda, who is fed up with Miguel and his ideals, wants to catch Miguel and bring him back home to the world he should be. But Miguel remained with his stance that wanted to meet with de la Cruz. Miguel blames Imelda's mother, he feels his life is very damaged because he is not a musician. Then Miguel continued his journey to find de la Cruz and ignored Mama Imelda who kept calling his name.

8) Conflict Mama Imelda vs Hector

Miguel is finally reunited with his family again. But Mama Imelda thought Hector was the cause of Miguel who had disappeared and fell into a very deep hole.

Mama Imelda : How often do I have to expel Hector, you! In life or in death, I don't want anything to do with you. I devoted my time keeping my family safe from your errors. Miguel was with you five minutes, and I had to get him out of that hole, because of you!

Miguel : I wasn't there because of Hector, he's in there because of me. He tried to send me home, but I wouldn't listen to him. He was right, nothing is more important than

family. I am ready to accept your blessing on your terms.
But I have to find de la cruz to take a photo of Hector.

Mama Imelda : What?!

Miguel : So that Hector can see Mama Coco again. Hector should be in our ofrenda, he's part of our family

Mama Imelda : He left the family!

Miguel : He tried to come home to find you and coco, but de la cruz killed him.

Hector : That's right, Imelda

Mama Imelda : So what if it's true?! You left me alone with the child I have to raise, and I have to forgive you?! If we can get that photo Miguel, you have to go home, No more music!

Miguel : Family is most important

Mama Imelda : I can not forgive you hector. But I will help you. So, how do we get to de la cruz?

Miguel : Maybe I know how to do.

Scene Minutes (01:16:01 – 01:18:50)

The moment miguel regrets everything. Eventually, Miguel found out that de la Cruz was not his great-grandfather, but Hector, who turned out to be his great-grandfather. Finally, Miguel brought Hector to meet Imelda's mother. Mama Imeda and Hector are husband and wife, but Mama Imelda really hates Hector because he left

his family to become a musician. The fact is that Hector did not leave his family, but when he wanted to go home to meet his family, Hector was poisoned and then died. then all the songs and musical instruments Hectro seized by de la cruz . This fact was finally revealed after crossing 3 generations, how come Mama Coco was poisoned, not deliberately leaving her family.

9) Conflict Mama Imelda vs De La Cruz

Miguel and his family go to De la cruz's party in disguise to take photos of Hector which he took.

Mama Imelda : *Slap* it because you have killed the love of my life!

De la Cruz : Who is he?!

Hector : She's talking about me. I love of your life?

Mama Imelda : I don't know, I'm still mad at you Hector!

De la cruz : Hector?! How did you do that?

Mama Imelda : *Slaps* it's because you tried to kill my granddaughter!

De la cruz : Grandson?!

Miguel : She's talking about me!

De la cruz : You?! Wait! Are you Hector family?!

Miguel : That's Photo Hector!! Chase him!

De la cruz : Security.. security.. security, hurry up!

Scene Minutes (01:20:15 – 01:20:42)

De la cruz is a musician who has robbed the happiness of a family, he is a traitor because he poisoned his own friend. Mama Imelda went to see de la cruz for stealing a photo that Miguel had. The photo will be brought back to the world of life to be put back in the family prayer room so that the surviving family will not lose and forget it.

10) Conflict Miguel vs Grandma

After receiving the blessing of Mama Imelda and Hector, Miguel returns to the living world with the mission of making Mama Coco still remember her father, Hector.

Miguel : Mama Coco, please don't forget your father. If you forget your father, your father will disappear. This is his guitar, with this guitar he often plays for you

Grandma : *comes in* Miguel! Apologize to mama coco!

But Miguel ignored that and continued to sing the song Remember Me, so Mama Coco could remember her father.

Scene Minutes (01:29:27 – 01:33:50)

After Miguel returned to the living world, Miguel immediately visited Coco's mother to remember about his father, Hector. Miguel forced him to the point where Miguel's grandmother saw that, until finally Miguel was

again angry with his grandmother for being impolite. However, due to his persistence, Miguel's action was successful, Mama Coco was able to remember Hector again and gave him a photo of Hecto which will be placed in the family prayer room.

b. Man vs Society

Man versus society is an external literary conflict that arises when the protagonist is pitted against society, the government, or some sort of cultural tradition or social standard.

Granny was standing over Miguel who was preparing a bottle. But Miguel deliberately blows the bottle to make a rhythmic sound, then Miguel is scolded by his grandmother because Music is very entangled in Miguel's family ethical customs.

Grandma: No music, no music!!!

Miguel: I think we're the only family in Mexico who hates music

Scene Minutes (00:04:00 – 00:04:14)

The Miguel family is the only family that hates music in Mexico. Due to the story passed down from generation to generation, the family forbade their children and grandchildren to play music. When there is music around the Miguel family,

they will scold the person and turn off the sound source where the music is coming from. Hate that miguel family with music and musicians.

c. Man vs Nature

When a character encounters opposition from a natural force, there is a Man vs. nature conflict (as opposed to a supernatural force). This might refer to the environment, the wild, or a natural calamity.

After miguel left home, he went to the plaza to enroll in a music competition. But miguel doesn't have a guitar. Then Miguel went to Ernesto De la Cruz's restaurant to pick up his guitar from his grave. But at that moment the guard saw the missing guitar. The panicked Miguel immediately apologized, but something was off. It turns out that Miguel's body can be penetrated or transparent, and cannot be seen by other humans. At that moment it also turned out that Miguel had been trapped into another dimension, namely the world of death because he had taken and played Ernesto's guitar who had died. Miguel: *Mama...Mama!!!* *He's scared*. Miguel ran, fell into the grave. After that Miguel was trapped in the world of death and he met spirits who had died.

Scene Minutes (00:21:50 – 00:22:30).

2. The main character resolve the external conflict

a. Sublimation

Sublimation is a way of maintaining the ego by channeling inhibited desire to be better or change things to be positive. In order to continue the tradition and family business that has been passed down for generations, grandma strongly opposes Miguel's wishes, who has aspirations to be a musician, different from the rest of his family. Grandmother maintained an existence in a family of shoemakers, and cursing music was a bad thing for her family. He successfully developed and maintained it.

Father : Miguel, Granny has good news for you.

Grandma : Starting today, you can work in our family's shoe factory.

It can be seen in the quote above that the figure of a grandmother who wants to keep her whole family focused on running a hereditary business so that no family has another job besides making shoes

b. Repression

Repression itself is a mechanism that is carried out for relieve anxiety by suppressing the urge or desire. After returning from the world of the dead, Miguel worriedly went straight to Mama Coco in the hope that Mama Coco would still remember his father, so that his father would not disappear into dust because he was forgotten in the world of death.

Miguel : Mama coco, mama coco please don't forget your father, please please.

to cover up his anxiety, miguel tried to sing the song remember me, in the hope that mama coco would remember his father.

From this quote, Miguel tries to relieve the anxiety he is experiencing, by trying to sing a song that Mama Coco's father usually sang when Mama Coco was little.

c. Denial

Denial is a process mechanism by which a person avoids reality by rejecting which can cause pain and anxiety. Miguel denies that what he did was wrong. He didn't want to listen to Mama Imelda's words, and still wanted to meet Ernesto De la Cruz, to ask for his blessing as a musician.

Mama Imelda : End this nonsense miguel! I give my blessing and you will come home!

Miguel : I don't need your blessing!

Mama Imelda : Miguel, Stop! Comeback! Miguel, I'm trying to save your life!

Miguel : You ruined my life!

Mama Imelda: W-what?!

Miguel : Music is the only thing that makes me happy, and you, you want to take it! You never understand!

As can be seen from the quote above, Miguel always refuses Mama Imelda's blessing, who wants to bring him back to life world. Miguel feels compelled to ask Ernesto De la Crz for his blessing before returning to the world of the living.

d. Reaction

Reaction is the process by which a person takes into his own ego structure all or part of an object which is then regarded as an element of his own personality. Miguel, who tries to get rid of his anxiety, and continues with his actions to get the results he wants, even though his grandmother opposes him.

Grandmother ; Miguel! Apologize to Mama Coco!

Miguel : Mama Coco, I'm sorry. I hope you will remember this song, the song your father gave you. *Miguel starts playing his guitar, and sings*

Grandma : Miguel. stop!

Grandmother wanted to pull Miguel, but was held back by Miguel's father, and it turned out that this method worked. Mama Coco remembered the song and remembered her father, and Mama Coco was able to smile again.

It can be seen from the quote above, describing Miguel who remains calm when he is pressured from the surrounding situation, also Miguel does not behave badly when his grandmother always opposes the things that Miguel is doing.

B. DISCUSSION

1. Percentage of External Conflict in the "COCO " Movie

This research have described the external the main characters' struggle in the "COCO " movie. It may be inferred from the data analysis that there are 12 external conflict listed of this movie. Data is taken from all dialogues from the "COCO " movie . This section, the researcher would explain the research data results based on the formulation of the research problem. There are twelve external conflict that analyzed by the researcher, here the researcher would give a table as follows:

Table 1.1.

External Conflict in "COCO" Movie

No.	External Conflict	Conflicted	Explanation
1.	Man vs Society	Miguel vs Family Culture	Miguel's family hates and condemns music. Because in the past their great great-grandfather left the family to

			become a musician and never came back.
2.	Man vs Nature	Miguel vs Another Universe	Miguel enters the world of the dead after taking a guitar belonging to the famous musician, Ernesto De la cruz in his grave
3	Man vs Man	Grandma vs Mariachi	Miguel's grandmother saw Mariachi (musician) approaching her grandson. Mariachi is known to lend his guitar to Miguel. This makes Grandma fight with Mariachi
4	Man vs Man	Miguel vs Family	Miguel, who was caught going to the plaza and talking with musicians, finally got scolded by his family when he got home.
5	Man vs Man	Miguel vs Grandma	Miguel, who wanted to leave ofrenda's room, was caught by his grandmother. After this, Miguel accidentally mentions his great-grandfather in front of his grandmother
6	Man vs Man	Miguel vs Family	Miguel tells his family that he wants to be a musician. then it was opposed by his family, miguel's guitar until it was slammed by his grandmother to pieces. Then he ran away from home.
7	Man vs Man	Miguel vs Mama Imelda	Miguel accidentally brought a photo of Mama Imelda from the living world. As a result of that, Imelda's mother could not cross the bridge before the photo was placed back in the living world
8	Man vs Man	Miguel vs Hector	Miguel lies to Hector that he only has the de la cruz family who can give him his blessing as a musician and then his blessing to return to the living world. Likewise Hector who only used Miguel

			to be able to put his photo in the living world
9	Man vs Man	Miguel vs Mama Imelda	Miguel who doesn't want to be forced to return to the living world by his mother Imelda because he is still looking for de la cruz to give him his blessing to become a musician.
10	Man vs Man	Mama Imelda vs Hector	Mama Imelda misunderstood Hector, Mama Imelda thought Hector trapped Miguel in a deep hole due to de la Cruz's actions. After this incident, Miguel wants to be given the blessing to return to the living world.
11	Man vs Man	Mama Imelda vs De La Cruz	Mama Imelda and the others finally arrived at the de la cruz party, then Mama Imelda slapped and humiliated de la cruz in front of thousands of spectators
12	Man vs Man	Miguel vs Grandma	After returning from the world of the dead, Miguel immediately met Mama Coco. But Miguel has to face his grandmother first, because he has disturbed Mama Coco's rest time

The researcher can infer from the data above that the researcher found twelve conflict in type of external conflict related on the problem research. The twelve of external conflict based on COCO Movie as follows: Man vs Man, Man vs Nature and Man vs Society. The next, the researcher would give the table that consists of percentage external conflict that the researcher have discussed as follows:

Table 4.2.
The Percentage of External Conflict in COCO Movie

No	External Conflict	Quantity	Percentage
1	Man vs Man	10	90 %
2	Man vs Society	1	5 %
3	Man vs Nature	1	5 %
Total		12	100 %

Related On the previous table, the researcher could found research data that the most dominant external conflict are Man vs Man, which is 12 data dialogue or in percentage of 90 %. Next is Man vs society and manr vs nature each other with a percentage 5% .

Table 4.3
The Percentage of External Conflict in "COCO" Movie, According to William Patrick Kenney Theory.

No	External Conflict	Quantity	Percentage
1	Man vs Man	10	90%
2	Man vs Society	1	5 %
3	Man vs Nature	1	5 %
Total		12	100 %

Based on the William Patrick Kenney' theory in Maryana Bulu Journal, the researcher has found data on external conflict. The first, the researcher found Man vs Man with percentage was 90%, then man vs society, man vs nature with percentage 5% of each other. After the total has been found, the researcher has made the total value by calculating the data that has been filled in. Related on the data above, the researcher has found all of external conflict based on the Harris theory with a percentage 100%. They are *Man vs Man, Man vs Nature and Man vs Society*

2. Problem Resolved in COCO Movie

Problem or conflicts resolved in the main character of the "COCO" movie are: *sublimation, repression, reaction and denial.*

Finally, the external conflict and resolved the problem in "COCO" movie was succesful in learning. The approach was quite difficult and affected by the need to analyze most tensions from the film "COCO" through use of expression. phases of conflict analysis in the COCO movie with seeing the film, copying the dialogue from the screenplay, reading the script, and determining the main character's conflict "COCO" movie.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Following a thorough analysis of the data, it can be said that COCO The sociological phenomenon of conflict in modern society was depicted in the film. Three different categories of external conflicts were identified through study. Man vs himself, versus nature, and versus civilization. The descriptions of the major characters' actions, as well as instances of narration and dialogue, revealed the complexity of the external problems. The study came to the conclusion that there are several external tensions that affect the tale and the readers, making them appreciative for their current state of existence. When reading a book or watching a movie, the narrative and conversation revealed instances of external conflict as the cause of the main character's problem. It may be influenced by their own environment, including their friends, family, illnesses, societal conditions, or situations, or it may even originate from them.

According to the information the researcher discovered about the key characters in the “COCO” movie, there were three types is man vs man with 12 data or 90%, man vs nature with 1 data or 5%, and man vs society with 1 data or 5%. So, the dominant external conflict by main character in “COCO” movie is man vs man. Problem or conflicts resolved in the main character of the “COCO” movie are: *sublimation, repression, reaction and denial.*

B. Suggestion

In the conclusion of the study, the writer would like to provide the following suggestions:

1. The first is that viewing movies is intriguing, amusing, and educational, particularly if the film conveys certain lessons. Good advice is applicable to daily life. Watch movies have many benefits, Because the researcher wants to send something significant and beneficial in a movie. Typically, watching movies may help us innovate, be inspired, educated, and motivated. The researcher hopes that the audience will see the advantage based on the movie.
2. The second, because the researcher used english movie to be analyzed, it can take a good way for English student. To Improving their skills in vocabulary, pronunciation and listening.
3. The Thirdly, It is suggested that audiences comprehend the conflicted nature of the main character in this film.
4. Lastly, when you read this under graduate the reader may learn more about thesis conflict in movie. Because, we can take the positive side of conflict and how to deal with or respond to a conflict when it occurs in our daily lives

REFERENCES

- Angelika Arif Margiraharjo, I Gusti Ngurah Parthama, Sang Ayu Isnur Maharani. "Conflict Analysis of Main Character in The Novel *The Fault in Our Stars* by Jhon Green". *Jurnal Humanis, Fakultas Ilmu Budaya Ubud*. Vol 17. 1 Oktober 2016: 20-26
- Bernhardt, K.S. *Practical Psychology*. McGraw Hill Book Company, Toronto. 1953
- Boey, Lim Kiat. *An Introduction to linguistics for the language Teacher*. Singapore: University Press, 1997
- Boggs, Joseph M. Petrie, Dennis W. *The Art of Watching Films*. California : Mayfield Publishing Company, 2000
- Cathryne Palmer and Amanda Bolderstone, "A Brief Introduction of Qualitative Research", *The Canadian Journal of Medical Radiation Technology*, University of Toronto, 2006, p.16
- Dewi, L. C., Sutapa, G., & Suhartono. "An Analysis of The Main Character's Conflicts In *Thirteen Reasons Why* By Jay Asher". *Jurnal Pendidikan dan Pembelajaran*. Vol 8, No 7, pp 167-177. 2019
- Erippudin. "The Analysis of Plot and Setting as Found on the *Jungle Book* Movie". *Jurnal Ilmiah Education Research*. Vol, 6. No, 1. Juni 2017
- I Kadek Surya Adi Saputra. "Onflict Analysis in *Stromberg's Movie (Malevicent)*". *Jurnal Humanis, Fakultas Ilmu Budaya Unud*. Vol, 22. 4 September 2018: 874-881
- Kenney, W. *How to Analyze Fiction*. Monarch Press, New York. 1966
- Krisdalaksana. *Kanus Linguistik*. Jakarta. 1984
- Maryana Bulu. "Onflict Analisis of the main characters in short stories by Edgar Allan Poe". *Jurnal Pioneer*. Vol, 10, June 2018: 1-12.
- Nugroho, M. Viladania, S. "Audrey Turners Conflict and Deferse Mechanisims in *Kinsellas's*". *Jurnal Bahasa Sastra*. Vol, 13, no 1, pp 45-54. 2018

- Paul D. Leedy and Jeanne Elis Ormrod, "Practical Research Planning and Design", *England: Pearson Education Limited*, 2015, p. 275
- Poerwadarminta, W.J.S. *Kamus Umum Bahasa Indonesia*. Jakarta: Balai Pustaka, 2002
- Rahmah, N., S.D. Kuncara, N.M. Valiantien." The Influence of Psychological Conflict Toward Elsa's Character Development in Frozen Film". *Jurnal Ilmu Budaya*. Vol 1, No 2, April, pp 59-72, 2017
- Robbins, Stephen P. *Teori Organisasi Struktur Desain dan Aplikasi, Alih Bahasa: Udaya Yusuf*, Jakarta: Arcan, 1996
- Sari, A.F.M., Y. Morelent, D. Putri. "The Conflict of Main Character and Character Education Values in the Novel Koala Kumal by Raditya Dika". *Kumpulan Artikel Wisudawan/i Periode ke 70*. Vol 8, No 2. 2017
- Sukada, E. A. "*Bahasa dan Sastra*". Bali, 1967
- Taylor, Richard. *Understanding the Elements of Literature*. London: The Mac Millan Press Ltd.s, 1981
- Wallek and Warren. *Theory of Literature*. New York : Harcourt, Brace, and Company, 1994



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Ki Hajar Dewantara Kampus 15 A Inggomulyo Metro, Kota Kota Metro Lampung 34111
Telepon (0725) 41667, Faksimil (0725) 47296, Website www.tarbiyah.metroia.ac.id, e-mail: tarbiyah@metroia.ac.id

Nomor B 0461An 20 1/J/TL.00/02/2021
Lampiran
Perihal **IZIN PRA-SURVEY**

Kepada Yth.
Kepala Perpustakaan IAIN Metro
di
Tempat

Assalamu alaikum W/ Wb

Dalam rangka penyelesaian Tugas Akhir/Skripsi, mohon kiranya Saudara berkenan memberikan izin kepada mahasiswa kami

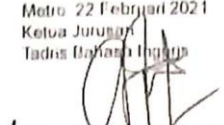
Nama	Rahma Nurul Huda
NPM	1701070043
Semester	8 (Delapan)
Fakultas	Tarbiyah dan Ilmu Keguruan
Jurusan	Pendidikan Bahasa Inggris
Judul	AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT IN FIVE FLEET APART MOVIE

untuk melakukan *pra-survey* di Perpustakaan IAIN Metro

Kami mengharapkan fasilitas dan bantuan Bapak/Ibu untuk terselenggaranya *pra-survey* tersebut, atas fasilitas dan bantuan serta kerjasamanya kami ucapkan terima kasih

Wassalamu alaikum W/ Wb

Metro, 22 Februari 2021
Ketua Jurusan
Tadris Bahasa Inggris


Ahmad Subhan Rizka, M.Pd.
NIP. 19750610 200801 1 014



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
UNIT PERPUSTAKAAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Inggimulyi, Metro Timur Kota Metro Lampung 34111
Telepon (0725) 41507, Faksimili (0725) 47296, Website: www.pustaka.metroain.ac.id, e-mail: pustaka.ain@metroain.ac.id

**SURAT KETERANGAN IZIN RISET
Nomor : P.17/In.28/U.I/OT. 1/03/2021**

Berdasarkan Surat Ketua Jurusan Tadris Bahasa Inggris Nomor B-0461/In.28.U.I/TL.00/02/2021 tanggal 22 Februari 2021 tentang Permohonan izin prariset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : RAHMA NURUL HUDA
NPM : 1701070043
Semester : 8 (Delapan)
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan pra-riset penelitian yang berjudul : "AN ANALYSIS OF MAIN CHARACTER EXTERNAL CONFLICT IN FIVE FEET APART MOVIE" di Perpustakaan IAIN Metro

Demikian surat izin prariset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 09 Maret 2021
Kepala Perpustakaan,

Drs. Mokhammad Sudin, M.Pd.
NIP. 195808311981031001



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Desantara Kampus 15 A. Linggumulyo Metro Timur Kota Metro Lampung 34111
Telepon: (0725) 41507. Faksimili: (0725) 47296. Website: www.tarbiyah.metroain.ac.id. e-mail: tarbiyah.ain@metroain.ac.id

Nomor : B-4425/in 28 1/J/TL. 00/10/2022
Lampiran : -
Perihal : **SURAT BIMBINGAN SKRIPSI**

Kepada Yth.,
Widhiya Ninslana (Pembimbing 1)
(Pembimbing 2)
di-

Tempat
Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama : **Rahma Nurul Huda**
NPM : 1701070043
Semester : 11 (Sebelas)
Fakultas : Tarbiyah dan Ilmu Keguruan
Jurusan : Tadris Bahasa Inggris
Judul : AN ANALYSIS OF MAIN CHARACTER
EXTERNAL CONFLICT IN "COCO"

Dengan ketentuan sebagai berikut :

1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut
 - a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2
 - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas.

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 06 Oktober 2022
Ketua Jurusan,



Andianto M.Pd
NIP 19871102 201503 1 004

Dokumen ini telah ditandatangani secara elektronik. Untuk memastikan keasliannya, silahkan scan QRCode.



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki Hajar Dewantara Kampus 15 A Lingmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507 Faksimili (0725) 47296 Website www.tarbiyah.metrouniv.ac.id e-mail tarbiyah.iain@metrouniv.ac.id

SURAT TUGAS

Nomor B-4450/In 28/D 1/TL 01/10/2022

Wakil Dekan Akademik dan Kelembagaan Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro, menugaskan kepada saudara:

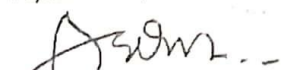
Nama : RAHMA NURUL HUDA
NPM : 1701070043
Semester : 11 (Sebelas)
Jurusan : Tadris Bahasa Inggris

- Untuk :
- 1 Mengadakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "ANALYSIS OF MAIN CHARACTER (ONI LICHT IN COCO MOVIE)"
 - 2 Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa yang bersangkutan, terima kasih

Dikeluarkan di : Metro
Pada Tanggal : 10 Oktober 2022

Mengetahui,
Pejabat Setempat


Dr. As'ad, S.Ag., S.Hum., MH.
NIP. 19750505 200112 1002

Wakil Dekan Akademik dan
Kelembagaan,



Dra. Isti Fatmah MA
NIP 19670531 199303 2 003



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
UNIT PERPUSTAKAAN**

Jalan Ki Hajar Dewantara Kampus 15 A Inggimulyo Metro Timur Kota Metro Lampung 34111
Telepon (0725) 41507 Faksimili (0725) 47296 Website www.pustaka.metrounik.ac.id, e-mail pustaka.iaim@metrounik.ac.id

**SURAT KETERANGAN IZIN RISET
Nomor : P.73/In.28/U.1/OT. 1/11/2022**

Berdasarkan Surat Wakil Dekan Akademik dan Kelembagaan Nomor : B-4451/In.28/D.1/TT.00/10/2022 tanggal 10 Oktober 2022 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : RAHMA NURUL HUDA
NPM : 170107043
Semester : 11 (Sebelas)
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul "AN ANALYSIS OF MAIN CHARACTER CONFLICT IN COCO MOVIE" di Perpustakaan IAIN Metro

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 02 November 2022
Kepala Perpustakaan,

Dr. As'ad, S. Ag., S. Hum., MH.
NIP. 197505052001121002



KEMENTERIAN AGAMA REPUBLIK INDONESIA
 INSTITUT AGAMA ISLAM NEGERI METRO
 FAKULTAS TARBİYAH DAN ILMU KEGURUAN

Jalan Ki. Haji Dewantara Kampus 15 A Km.9, Metro Timur Kota Metro Lampung 34111
 Telpun (0720) 41307 Faksimil (0720) 47205, Website www.tarbiyah.iainmetro.ac.id e-mail tarbiyah.iain@iainmetro.ac.id

SURAT KETERANGAN BEBAS PUSTAKA

Yang bertanda tangan dibawah ini, Ketua Jurusan Tadris Bahasa Inggris
 Fakultas Tarbiyah dan Ilmu Keguruan (FTIK) Institut Agama Islam Negeri
 (IAIN) Metro menerangkan bahwa:

Nama : RAHMA NURUL HUDA
 NPM : 1701070043
 Jurusan : TBI

Telah menyelesaikan administrasi peminjaman buku pada jurusan/prodi
 Tadris Bahasa Inggris

Demikian surat keterangan ini di buat untuk digunakan sebagaimana
 mestinya.

Metro, 24 November 2022

Ketua Jurusan TBI

ANDIANTO, M.Pd

NIP. 1987 1102 201503 1 004



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
UNIT PERPUSTAKAAN**

Jalan Ki Hajar Dewantara Kampus 15 A Inggimulya Metro Timur Kota Metro Lampung 34111
Telp (0725) 41507 Faks (0725) 47295 Website: digilib.metroain.ac.id pustaka.ain@metroain.ac.id

**SURAT KETERANGAN BEBAS PUSTAKA
Nomor : P-1243/tn.28/BAJ.1/OT.01/10/2022**

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama	Rahma Nurul Huda
NPM	1701070043
Fakultas / Jurusan	Tarbiyah dan Ilmu Keguruan/ Pendidikan Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2022 / 2023 dengan nomor anggota 1701070043

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas administrasi Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan sepenuhnya

Metro, 20 Oktober 2022
Kepala Perpustakaan

Dr. As'ad, S. Ag., S. Hum., M.H.
NIP. 19750505 200112 1 002



**KEMENTERIAN AGAMA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIIYAH DAN ILMU KEGURUAN**

Jalan Ki Hajar Dewantara Kampus 1/A Bangsal/ra Metro Timur Kota Metro Lampung 34111
Telp: (0726) 41807, Faksimih: (0723) 41790 Website: www.metroiaain.ac.id Email: admin@metroiaain.ac.id

**KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA
FAKULTAS TARBIIYAH DAN ILMU KEGURUAN
IAIN METRO**

Nama : Rahma Nurul Huda
NPM : 1701070043

Jurusan
Semester

TBI
9

No	Hari/Tanggal	Dosen Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
1.	Senin 21 Juni 2024	Syahreni Siregar, M.Hum	- Background of study - Prior reseach	<i>Rahma</i>
2.	Senin 17 Januari 2022	Syahreni Siregar, M.Hum	- Bab 1, tujuan Penelitian - Referensi Bab 1, dimasuk- kan ke Bab 2 - Bab 3, Pergelar Collecting techniq. - Perbaiki pengantoran kumpun di rangk note	<i>Rahma</i>
3.	Senin, 30-01-22	Syahreni Siregar, M.Hum	- Data Analisis technique - Data Collecting	<i>Rahma</i>
4.	Senin, 7-02-22	Syahreni Siregar, M.Hum	- ACC	<i>Rahma</i>

Mengetahui
Ketua Jurusan/TBI

Andi Anto, M.Pd
Andi Anto, M.Pd
NIP. 19871102 201503 1 004

Dosen Pembimbing

Syahreni Siregar
Syahreni Siregar, M.Hum.
NIP. 19760814 200912 2 004



KEMENTERIAN AGAMA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIIYAH DAN ILMU KEGURUAN

Jalan Ki Hajar Dewantara Kampus 1/A Inggremdu Metro Timur Kota Metro Lampung 34111
Telp. (0726) 41507 Fax (0725) 47296 Website: www.metroiaain.ac.id Email: iainmetro@metroiaain.ac.id

KARTU KONSULTASI BIMBINGAN SKRIPSI MAHASISWA
FAKULTAS TARBIIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Rafima Nurul Huda
NPM : 1701070043

Jurusan : TBI
Semester :

No	Hari/Tanggal	Dosen Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
1	Monday 05/12 2022	1	<ul style="list-style-type: none"> 1) Revise chapter IV <ul style="list-style-type: none"> - elaborate the character in each analysis - make clear the analysis 2) Revise the typing 3) Revise conclusion 4) Abstract ? <ul style="list-style-type: none"> - the aim/purpose - method - finding 	<i>[Signature]</i>
2	Monday 06/02/2023	2	<ul style="list-style-type: none"> - Revise reference - Abstract ? 	<i>[Signature]</i>

Mengetahui,
Ketua Faki TBI

Andianthi, M.Pd
NIP 19871102 201503 1 004

Dosen Pembimbing

Suhreni Sirega, M.Hum.
NIP 19760814 200912 2 004




KEMENTERIAN AGAMA
INSITITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIIYAH DAN ILMU KEGURUAN

Jalan Ki Hajar Dewantara Lampung 155 (Ingrenjaya) Metro, Umar Kota Metro Lampung 14111
 Telp. (0726) 41207 Faksimil (0726) 41318 Website: www.iainmetro.ac.id email: iainmetro@iainmetro.ac.id

KARTU KONSULTASI BIMBINGAN SKRIPSI MAHASISWA
FAKULTAS TARBIIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Rahma Nurul Huda		Program Studi : TBI		
NPM : 1701070043		Semester :		
No	Hari/Tanggal	Dosen Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
3	Monday 13/02/2023	1	Acc ✓	<i>Rahma</i>

Mengetahui,
Ketua Program Studi TBI


Andhania, M.Pd
 NIP. 19871102 201503 1 004

Dosen Pembimbing


Syahreni Siregar, M.Hum.
 NIP. 19760814 200912 2 004

CURRICULUM VITAE



Rahma Nurul Huda was born in Bandar Lampung on March 10, 2000. She is the one and only child of Mr. Daniel Riswanda and Mrs. Warnasari, also she has step father whoes love and care with her so much, Mr. Ismail. She start her first education in PAUD Pertiwi Bandar Lampung and graduated in 2005. In elementary school, she start in MI Islamiyah Teluk Betung and move into SD N 2 Purworejo and graduated in 2011.

In Senior Junior High School she studied in MTSn 2 Bandar Lampung and graduated in 2014. In SHS, she graduated from MA. MA'Arif 9 Kotagajah in 2017. During her study at Senior High School, she actively participated in OSIS and PASKIBRA. In 2017, she started her studied in IAIN Metro at Faculty of Teacher Training and Education with English Education major.