Chapter II
Theoretical Foundation

In this chapter, the writer describes topics related to this research about sociological literature, movies, and movie elements such as characters, plot, conflicts, types of conflicts, social conflicts and synopsis of the movie.

2.1 Sociology of Literature

Sociology is the study of society which includes social phenomena, social structures, and social changes that occur in society. Sociology examines natural phenomena in society, such as norms, social and cultural strata, and their manifestations. Some symptoms do not take place properly as the community wants, including abnormal or pathological symptoms; this is due to the existence of elements of society that do not function, causing disappointment and suffering.

Swingewood (in Wiyatmi 2013) defines sociology as a scientific and objective study of humans and society, the study of social institutions and processes. Furthermore, it is said that sociology seeks to answer questions about how society is possible, how it works, and why society survives through rigorous research on social, religious, economic, political, and family institutions, which together form what is called a social structure.

Literature it iself is a product of society, and it is in the midst of society because it is formed by members of society based on the emotional urges or ratios of it is society. Therefore, the sociology of literature is one of the approaches in

literary studies that understands and assesses literary works by considering social or societal aspects (Wiyatmi, 2013).

In this study, Ian Watt's theory of literary sociology was used to analyze the social conflicts in the movie Yuni by Kamila Andini. Ian Watt's sociology of literature. Ian Watt (in Damono, 2002) classifies the problems of literary sociology into three things. First, the social context of the writer. This relates to the social position of literati in society and it is relation to the reader's society. Second, literature is a reflection of society. Third, the social functions of literary work.

2.1.1 The writer social context

In the sociology of the writer, the writer, as a creator of literary work, is considered a social being whose existence is bound by their social status in society, the ideology they adhere to, their position in society, and their relationship with the reader (Wiyatmi, 2013).

The writer social context can be interpreted as one of the studies of literary sociology that focuses attention on the writer as the creator of a literary work. In the sociology of the writer, the writer, as the creator of a literary work, is considered to be a social being whose existence is bound by his social status in society, the ideology he adheres to, his position in society, as well as his relationship with the reader. Literary works as institutions of a language-based society have a close relationship with the sociology of their writers. The writer background has a great role in providing flavor and value in creating literary works.

The background summarizes the various conditions under which the writer sets foot, whether it is a political condition or the writer own ideology. Therefore, the language used in writing literary works can be said to be a medium that is not individual but rather contains the nature of social evolution (Noor, 2011).

Therefore, understanding the writer is the main key to understanding the social relations of literary works with the society where the writer is in society; understanding the culture in which the writer lives will make it easier for us to understand the study of the sociology of the writer. The writer becomes the center of attention. Literary value is returned to the emotions and state of the writer soul. The writer view of life is needed to know how the relationship between the archetype of thought and the result of their creation, between the process of creation and their works.

2.1.2 Literature as a reflection of society

Literature reflects the state of it is society in this regard, the extent to which literature can be considered reflective of society. The concept of the mirror here gives rise to an incomplete picture. It is often misinterpreted because the actual society is not the same as the society depicted in literature due to the intervention of the writer worldview (Kurniawan, 2012). Literature as a mirror of society should receive attention are: (1) literature may not be able to be said to reflect society at the time it was written, (2) other trait is than others‖ a writer or literati often influence the selection and appearance of social facts in his work, (3) literary genres are often the social attitudes of a whole particular group and

not the social attitudes of the whole society, (4) literature that seeks to present the state of society as observant as possible it may not be trusted or accepted as a mirror of society (Faruk, 2012). And vice versa, literary works that are not intended to describe society thoroughly can probably still be trusted as material for knowing the state of society. The social views of literati must be considered if literature is to be judged as a mirror of society.

In conclusion, literature is a reflection of society and is a fact that has been widely recognized. Literature does reflect society and it is good and bad values. In it is corrective function, literature reflects society's ills to make society aware of it is mistakes and make amends for them. It also projects virtues or good values in society for people to emulate.

2.1.3 Social functions of a literary work

In this case, literary work has a social function under the social conditions of society at the time of the creation of the work. In other words, how far do the social values in such literary works have to do with the existing social values. Social functions have three essential things that must be considered: literature serves as a spearhead of society, literature serves as a medium of entertainment, and the relationship between literature as an educator and recreation.

Literature is perceived as a canonical work that serves as a reformer, and the spearman or literature must entertainingly teach a value. The estuary is that social values influence literature. Literature teaches new social values in society,

so literature has a social function: participating in social change (Kurniawan, 2012).

Any literary work can last long; in essence, it is monumental with it is source culture and relationship with people. Moreover, literary works are not moral in a narrow concept but rather in a sense that involves life and displays evaluative responses. Thus, literature is a picture of society's moral system (Endraswara, 2011).

Based on the above, it is concluded that literary sociology aims to examine literary texts with flow conditions, socio-cultural society, and reader responses. The writer condition examines the writer background, education, perspective on life, and the environment—the social setting of the mirror of society in literary texts. The reader's response addresses the interchange of the reader to the literary work. Literary works born will inevitably be read and handled as a form of reader appreciation.

In this study, the writer use one of the concepts of Ian Watt literary sociology approach among the three concepts. Ian Watt's sociological concept of literature used in this research is literature as a reflection of society. The writer often influences the selection and appearance of social facts in his work which are the social attitudes of a particular group of people, and tries to describe them as accurately as possible. This approach will examine literary works whose contents are social because literary works, as the result of a writer creation, cannot be separated from social life. This concept is considered the closest in reviewing the movie Yuni by Kamila Andini.

2.2 Movies

According to Arsyad (2003), a movie is a collection of several images in the frame, where frame by frame, it is projected through the projector lens so that on the screen, it appears that the image comes to life. The movie moves quickly and alternately so that it gives it it is charm. Movies are created when a story has a message to be shown to the audience. Movies convey their message through moving images, colours, and sound. Because the movies cover everything, it is easy for the audience to see what the movies contain.

Movies can be grouped into two primary divisions, namely the category of story movies and non-story movies. Other opinions classify it into fiction and non-fiction movies. Story movies are based on stories written and played by actors and actresses. In general, story movies are commercials, meaning they are shown in theatres for a special ticket price or on television with the support of certain advertising sponsors. On the other hand, non-story movies take reality as a subject, recording reality rather than fiction about reality.

For the audience to be interested in watching the movie, the story must be responsive to the times, which means that the story must be better, and professionally produced with increasingly sophisticated editing techniques. So the audience does not feel deceived by certain tricks, even if the audience is an actor in the movie.

In making a movie story, thought and technical processes are essential. Such as searching for ideas, ideas, or stories that are worked on, while the

technological process is in the form of artistic skills to realize all thoughts, opinions, or stories into movies that are ready to be watched.

The movie has become a very influential medium, more than any other medium. Audio-visually it works well together, making the audience less bored and more memorable because of it is attractive format. Generally, a movie can be divided into two constituent elements: narrative and cinematic. The purpose of every person watching a movie will be different, same with their perspective. Some see a movie as a place for pure art, entertainment, and freedom of expression in the learning process of the audience. In contrast, others tend to interpret it as an empirical reality that honestly records values and social conflicts that occur in society.

The presence of movies during human life today is increasingly essential and parallel to other media. It is existence is practical and can almost be equated with food and clothing needs. The strength and ability of the movie it iself are that it can reach many social segments. A movie can influence or shape the viewer's perspective with the message's content. Based on this assumption, a movie is a portrait of social reality that grows and develops in society and is projected onto the screen. This is because many movies are based on true stories that occur in society, such as conflicts, including social conflicts. There is a lot of ideological content in it so that, in the end, it can influence the audience's mindset. As a moving image, the movie is a reproduction of reality.

There are two elements in the movie, namely narrative and cinematic

elements. These two elements interact and are continuous with each other to form a movie. Each aspect cannot create a movie if it stands alone. It can be said that the narrative element is the material or materials to be processed, while the cinematic element is the way and style of processing it. (Pratista, 2008) In the book Understanding movie, Himawan Pratista added that the narrative element relates to aspects of the story or the theme of the movie. Every movie story cannot be separated from narrative elements, and every story must-have features such as characters, problems or conflicts, location, time, and others. All of these elements make up the whole narrative.

The cinematic element is a technical aspect in the production of a movie. These aspects are; Mise en scene, cinematography, and sound. In some cases, a movie may not use sound elements at all. For example, these elements can be found in movies in the silent movies era. However, this was more due to inadequate technology at that time.

2.2.1   Elements of Narrative

The definition of narrative is a series of interrelated events bound by the logic of cause and effect (causality) that occurs in space and time (Pratista, 2008). The elements of narrative elements in a movie are usually the most important things in the work of a movie. The most important elements usually include the story and plot, time sequences, characters, problems and conflicts, goals, space, and patterns of narrative structure.

2.2.1.1 Story and Plot

If a novel is adapted into a movie, then not all the content (story) of the novel appears in the movie. For example, in a novel, the bright morning atmosphere can be described in such detail as a few hundred words, but in the movie, bias is only presented in a shot. A movie can manipulate the story through the plot. A plot is a series of events presented visually and via audio in a movie. The story is a whole series of events, whether presented in the movie or not.

2.2.1.2 Time Sequence

The time sequence points to the pattern of time in the story of a movie. The time sequence of stories is generally divided into two kinds of patterns, linear and nonlinear.

1. **Linear Pattern**

The movie's plot is mostly told with a linear pattern where the time goes according to the sequence of action events without significant time interruptions. Linear storytelling makes it easier for us to see the causality relationship of one event to another.

If the time sequence is considered A-B-C-D-E, then the plot time sequence is also the same. If, for example, the story of the movie lasts for a day, then the story's narrative is presented from the morning, afternoon, and evening to evening. No matter the story's span, if there are no significant time interruptions, then the plot is linear. Even if using a multi-plot (three stories or so), the pattern will still be considered linear if

presented simultaneously and occur relatively simultaneously.

2. Nonlinear Patterns

Nonlinear is a plot time sequence pattern rarely used in story movies. This pattern manipulates the time sequence of events by changing the order of the plot to make the causality relationship unclear. The nonlinear pattern also makes it difficult for the audience to be biased toward following the movie's storyline. For example, if the time sequence of the story is considered A-B-C-D-E, then the time sequence of the plot can be C-D-E-A-B or D-B-C-A-E or others. Furthermore, if the story of the movie lasts for a day, then the narration of the story is presented in indiscipline, for example, night, morning, evening, and afternoon. Of course, this pattern will make it difficult for the audience to understand the story.

2.2.1.3 Problems and Conflict

Problems can be interpreted as obstacles the Protagonist faces to achieve their goals caused by the antagonist. It triggers a physical conflict (confrontation) between the Protagonist and the antagonist. Problems can arise within the main character, eventually triggering inner conflict.

2.2.1.4 Goals

Each actor (primary) in all movie stories must have goals, hopes, or ideals. These goals and expectations can be physical (material) or non-physical (non-material). Physical goals are clear and accurate, while non-physical goals are not real (abstract).

2.2.1.5 Space

A story cannot happen without space. Space is a place where storytellers move and are creative. A movie generally takes place in a location with a precise spatial dimension. That is, it always points to a definite location and area.

2.2.1.6 Theme

The theme is the basic story or general idea of a literary work. (Nurgiyantoro, 2009) Explains that the theme can also be called the main idea or goal. The writer will develop the story based on the basic story or main idea. Therefore, a literary work will have one main theme and sub-themes. The reader must be able to determine the main theme of a novel. The main theme is a theme that can fulfill or cover the content of the whole story. The main theme, which is the meaning of the entire story, is not hidden but hindered by stories supporting the theme. So the reader must be able to identify each story and separate between the main theme and sub-themes or additional themes.

According to Nurgiyantoro (2009), themes can be classified into two, traditional and non-traditional. Traditional themes are common or already known to the general public. This theme is widely used in stories such as truth and justice defeat evil. True friends are friends in the past, or after suffering, people remember God. Traditional themes are universal, and severe literary works often use traditional themes in presenting their stories. The next theme is non-traditional. A non-traditional theme is the opposite of a classic theme, which means a theme that does not match the reader's expectations or goes against the grain.

2.2.1.7 Functions of the Seven Elements of Flow

The plot serves to read towards understanding the story in detail and provides certain stages for the writer to continue the following story. According to Waluyo (2002), explaining the plot is also related to the division of time and the story's rhythm. At the story's beginning, the rhythm of the time is quite loose.

Storytime is accelerating on the complexity side and even faster at monitoring to climax as soon as possible. Therefore, exploring the plot to analyze a fiction or literary work is necessary. According to Waluyo (2002) in the book Review of Design Literature, the storyline includes seven plot elements, namely:

1. **Expositions**

   The exposure stage means explaining the story's beginning. The writer introduces the place, time, topic, and characters. The character is the main actor in the story, and the scene is where an event occurs. In the location of the incident, the writer describes places that are used as the background of the incident. Also, the topic is a title used as inspiration by the writer in their work.

2. **Inciting Moment**

   Inciting moment stage is an event that starts the problems displayed by the writer to be developed later. At this stage, the writer tries to present an event that ignites so that it attracts the reader's attention. So it can be said that this stage is the initial stage of the emergence of problems (conflicts).

3. **Rising Action**

   The rising action stage is a stage that increases the conflict that continues to grow. The problems raised in the previous stage are increasingly being developed in intensity. The events that occur make the story even more enjoyable.

4. **Complications**

   The complications stage is increasingly difficult conflicts. Dramatic events that become the story's core are getting increasingly tense. The conflicts that occur, internal, external, or both, conflicts, conflicts between interests and characters that lead

to a climax are increasingly unavoidable. This stage is crucial because they make the story more interesting. Secondly, they are a great way to surprise readers. But perhaps the most intrinsically important reason for the story's world is a complication that forces the characters, especially the Protagonists.

The purpose is to overcome the growing opportunities, to use the wisdom they have gained and the inner strength they have harnessed as a result of their journey to become better than the forces at work to fight them. As a result, by the end of the story, the reader feels more satisfied with the Protagonist achieving their goal, knowing that the writer pushed that character to the limit.

5. **Climax**

The climax stage is crucial in the plot structure. The climax is only possible to exist and occurs if there is a conflict. A conflict will be a climax or not (solved or not), in many ways, will be influenced by the attitude, will, and the writer main goal in building the conflict according to the demands and coherence of the story. The climax determines how the problems (Conflict) will be resolved. In the climax, the fate of the story's main character will be chosen.

6. **Falling action**

The falling action is the final stage of a story. This stage will display certain scenes as a result of the climax. The falling action stage

tells about the form of solving a story, determined by the relationship between the characters and the conflicts (including finales) that arise.

7. Denouement

The denouement stage is when conflicts that have reached a climax are given settlement, and tension is loosened. Finally, the story ends with other sub-conflicts, if any, and is also given a solution. The completion of a story can be categorized into two groups:

1) Closed completion

In a closed-grooved play, the story's appearance ends with certainty. In a closed ending, the reader does not have the opportunity to participate in determining the completion of the story. The writer has decided on the solution with certainty, and you must accept it as a reader.

2) Open settlement

An open ending refers to the ending state of a story that has not ended. Based on the demands and logic, the story still has the potential to be continued, but the conflict has not been fully resolved. On the other hand, an open settlement allows the reader to participate in thinking, imagining, and creating how the solution might be. Readers are free to make the completion of the story according to their wishes.

In principle, the storyline consists of three parts, namely:

1. The initial flow consists of Exposure (Exposition), Stimulation (Inciting Moment), and Rising Action.

2. The middle plot consists of a Complication and a Climax.

3. The final flow consists of Falling Action and Denouement.

2.2.2 Elements of Cinematic

Elements Cinematic elements are all technical aspects in the production of a movie. In other words, if the narrative is the soul of a movie, then the cinematic element is it is physical body. However, this does not mean that cinematic is less important than narrative because it is this cinematic element that makes a story an audiovisual work in the form of a movie (Pratista, 2008). But in this research, the writer does not research the cinematic element but only the narrative element. Cinematic elements themselves have some parts, including:

a. Mise-en-scene

Everything in front of the camera that will be shot in the movie's production process comes from the French language, which means "to place a scene." Therefore, almost all images we see in movies are part of mise-en-scene. Mise-en-scene has four main aspects: setting or background, costumes and makeup (makeup includes faces and special effects), lighting or lighting, and players and their movements.

b. Cinematography

The elements of cinematography can generally be divided into three aspects: camera and movies, framing, and image duration. Cameras and movies include techniques that can be carried out through cameras and movie stocks. The frame is the relationship between the camera and the object to be photographed. Finally, while the duration of the image includes the length of time, the camera takes an object.

c. Editing

Editing is selecting, cutting, and merging images to produce a movie, program, or show. The person who does the Editing is referred to as the editor. It consists of two interpretations; production editing: selecting images and splicing the captured pictures, and post-production editing: the technique used to link each shot.

d. Sound

Sound is essential in production. Different sound enhances the characters and story, making this movie a complete experience. In addition, the sound is edited into the movie, so it is coherent and understandable inside the movie. Sound in a movie includes music, dialogue, sound effects, ambient noise, background noise, and soundtrack. Some types of sounds are always used to enhance the movie experience. All the picture (movie) sounds are dialogue,

music, and sound effects. (Pratista, 2008). The sound it iself is divided into two parts. Which is :

1. **Diegetic sound**

    Diegetic sound is all sounds that come from the movie's story or can be called realistic, according to the movie's report in the frame. In addition, the sound is physically visible in the frame. The inner voice that is thought and heard by the movie characters or actors is diegetic sound. The creator uses this concept to support the dialogue conveyed by the characters or actors in the story, the sound produced by the property, and the ambient sound that can describe the atmosphere in the movies more accurately to the audience.

2. **Non-diegetic sound**

    Meanwhile, the concept of non-diegetic sound is the sounds that come from outside the story's world, only heard by the audience. Examples of non-diegetic sound are illustrations of music or songs, sound effects, voice-over, and narration. Non-diegetic sound is often referred to as sound over because the source does not physically come from objects in the scene or can be referred to as additional sound. In this research, the writer only analyzes the narrative elements. For the cinematic elements, the writer only wants to give the reader information about what kind of elements are in the movie.

2.3 Characters

Each story movie generally has a main and supporting character. It means the main character is the main motivator who runs the narrative plot from the beginning to the end of the story. The main character is often referred to as the Protagonist, while the supporting characters can be the Protagonist or antagonist. Supporting characters always act as conflict triggers or vice versa and can help the main character solve problems.

The theory about characters or characterizations in Burhan Nurgiyantoro book "Fiction characters in a work of fiction can be divided into several types. The distinction is based on points of view and reviews, such as the main character, the Protagonist, the developing character, and the typical character.

2.3.1 Main Characters and Additional

Characters The main character is a character whose story is prioritized in a movie or novel. The character told the most is often present in every event and is closely related to other characters. There may be more than one main character in a novel. At the same time, additional characters are the opposites of the main characters. Other characters appear less in the story, and their presence only has problems related to the main character (Nurgiyantoro, 2009).

2.3.2   Protagonist and Antagonist Characters

Based on their appearance function in the story, characters can be divided into protagonists and antagonists. Altenberg and Lewis

(Nurgiyantoro, 2009) argue that the Protagonist is a character who is admired and often used as a hero who obeys the norms and values of the conventions of society.

The Protagonist is a character who usually plays a good role in a story. The Protagonist generally becomes the main character in a story, movie, or series. This character is described as someone who has a good and positive attitude. The Protagonist's attitude in a story is usually generous, honest, humble, not arrogant, patient, and loyal comrade.

Unlike the Protagonist, the antagonist is a character who is the opponent of the Protagonist. Antagonist characters are not very popular because many adhere to deviant values. According to Waluyo (2003), antagonists are characters who act as opponents of the story. Usually, the character with the antagonist role is depicted as bad or bad. The antagonist's appearance is also a source of problems in the story. But not entirely the emergence of problems in the story caused by the antagonist. Sometimes problems also arise from the Protagonist. Therefore, the antagonist has character strengths that can bring up a problem or conflict that other characters cannot present.

2.3.3 Simple and Round Characters

A simple character is a character with only one particular character, a single personality, and does not allow a change in views on the trait is he has embraced. Readers easily identify simple characters because of the flatness of certain characters when facing problems (Nurgiyantoro, 2009).

2.3.4 Static Characters and Evolving Characters

Based on whether or not the character develops in the characters in the story, characters are divided into static and creating characters. Static characters are characters who do not experience changes in character despite facing problems in the story (Nurgiyantoro 2009). A developing character is a character who has character development by the events and storylines that affect the character. (Nurgiyantoro, 2009) explains that in static characters, there are two characters, namely black and white characters. The black character in question is evil, and the white character is a character with a good character. The two characters have fixed and opposite characters and attitudes from the beginning util the end.

2.3.5 Typical Characters and Neutral Characters

Based on the reflection of the characters in the story, characters are divided into two, namely, typical and neutral characters. A familiar character is reflected through their social status, such as profession, nationality, and something related to an institution or that describes it is existence (Altenberd dan Lewis, 1966 via Nurgiyantoro, 2009). On the other hand, neutral characters are present in the story without any status-relatedness in a person's

real life. It is presence is in the form of a pure actor of the writer imagination with a story in the novel (Nurgiyantoro, 2009).

2.4 Conflict

According to Schmidt (2006), conflict is a tension between two forces, an exposition of problems, and an internal battle between two points, psychic or external. All literary works need conflict to have a storyline. Most stories show a character arc from start to finish, showing the development or transformation of the main character's trait is or opinions. Most of these developments and changes have occurred because of conflict. Conflict challenges characters' beliefs and reveals their strengths and weaknesses, just like in real life. Note that conflict isn't always "bad," and it is often unclear which side is right or wrong, only that it creates difficulties for the Protagonist.

One of the conflicts that we often encounter is social conflict. Many people represent social conflict in a movie. Based on Coser (1967), social conflict is divided into three categories. Conflicts involve social position, conflicts of interest, and role conflicts. Social is a conflict when it occurs or is caused by an inappropriate or uncomfortable situation between the character and his environment.

2.4.1   Types of Conflict

Conflict in literary works refers to the different impulses of the characters or forces involved. The conflict may be internal or external, i.e., within a character's mind or between a character and an outside influence or

point of view. According to Jones Jr (in Septyarti, 2016), there are three types of conflict, namely as follows:

a) **Physical Conflict**

   Physical conflict occurs if the character is dealing with something outside of themself. Something could be another character, the human environment, or the natural environment—for example, conflicts experienced by figures due to floods, erupting mountains, or other natural events.

b) **Social Conflict**

   Social conflict is a conflict between people and other people or people or individuals. In other words, conflicts related to social conditions with friends, etc. Social conflict is also called external conflict.

c) **Psychological Conflict**

   Psychological conflict is a social conflict between aspects of personality, such as humans fighting against themselves, their guilt, their worries, or simply trying to decide what to do. In contrast to physical and social conflict, psychological conflict is known as internal conflict.

2.5 Social Conflict

One of the conflicts that we often encounter is social conflict. Many people represent social conflict in a movie. Based on Coser (1967), social conflict is divided into three categories. Conflicts involve social position, conflicts of interest, and role conflicts. Social is a conflict when it occurs or is caused by an inappropriate or uncomfortable situation between the character and his environment.

In the community, conflicts arise due to differences of opinion, cultural differences, differences of interests, and social changes that take place quickly. There has been a conflict. The adverse effects can cause a rift in the relationship between individuals or groups, causing the destruction of various properties and the fall of casualties, the existence of personality changes, causing the dominance of the winning group. Conflict is a natural situation in every society, and not a single society has ever experienced conflict between it is members or other social groups. Conflict will only disappear along with the loss of humanity it iself. Social problems arise due to striking differences between societal values and existing realities, which are the source of social issues, such as social processes and natural disasters. Institutions determine the existence of social problems in society with exceptional writer such as community leaders, governments, social organizations, community deliberations, and others.

According to Soekanto (2006), social conflict is a social process in which individuals or groups try to fulfill their goals by challenging the opposing party with threats and violence. According to Lewis Coser (1967), social conflict is

divided into three categories. Namely, conflicts involving social position, conflicts of interest, and role conflicts. In addition, social conflict is a conflict when it occurs or is caused by an inappropriate or uncomfortable situation between the character and his environment. Coser further stated that disputes or conflicts could arise between individuals, groups, or individuals and groups. The conflict theory conceptualized by Coser is a social system that is functionalist. Therefore, social conflicts that occur in society not only show a negative function but can also have a positive impact.

From the statement above, we know that social conflicts often occur in real life and in movies. This is because there are so many movies that take real-life themes, one of which is a movie that the writer will study is Yuni movie by Kamila Andini, where the background of the story the movie is in a place where problems or social conflicts occurred a long time ago until now.

2.5.1 Causes of Social Conflict

According to Navastra (in Novitasari, 2014), the causes of social conflict can be categorized into six, namely:

a) Public Relations

Conflict is caused by society groups who do not trust each other and regard others as enemies. They will not communicate and understand each other. They do not tolerate other people. Moreover, the conflict is about the diversity that appears in society.

b) Human needs

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Conflict is caused by basic human needs (physical, mental, social) that are not achieved. This section focuses on satiety and identity—Recognition and participation of the people.

c) Principle of Negotiation

Conflict is caused by different perspectives of people in dealing with a conflict. They do not separate their feelings from their conflicts with their relatives or partners. Moreover, they can not negotiate to find a way out.

d) Identity

Identity is caused by the identity of a person who is threatened. First, he is remembered for his experiences and unresolved problems. Then, they create their conflict.

e) Cultural Misunderstandings

Conflicts are caused by different ways of communicating and sometimes lead to misunderstandings, also with the diversity and culture found by the people in the area.

f) Conflict Transformation

Feelings of injustice cause conflict due to economic, social, and cultural problems that usually occur to people in one society. About the unmet needs of society

2.5.2   Social Conflict Resolution

According to Charles (1994), social conflict resolution can be categorized into five, namely:

a) Competing

Social conflicts are when they try to control the opposition and promote their concerns at the expense of others.

b) Accommodating

Allowing other groups to satisfy their interests at the expense of the interests of the host. They try to smooth out differences to maintain harmony. Such an approach is appropriate when maintaining a good working relationship exceeds all other considerations

c) Avoiding

When one does not want to resolve a conflict, the person can diplomatically set aside the issue, postpone discussing a problem, or withdraw from a situation.

d) Collaboration

Collaboration is most effective when issues are critical, ongoing and supportive relationships between coworkers are essential, and time is not urgent. This approach involves working with others to find solutions that fully meet everyone's concerns.

e) Compromise

When the problem is complex and essential, there is no simple solution, and the parties have strong interests in various aspects of the problem.

2.6 Sypnosis Yuni Movie

Yuni is a high school student who is about to graduate. By the time she graduated, Yuni had already received two proposals from different families she barely knew. She is required to follow the culture and environmental expectations. They say a woman's place is limited to being someone's wife. There is no need for higher education and freedom to pursue her dreams. She was forced to mature from her age.

On the other hand, she also wants to feel freedom. But there is a problem with the myth. It said that for women who reject men's proposals more than twice, it would be challenging to find a mate in the future. Because of that, Yuni can not reach her dreams of continuing studying and becoming what she wants.