

Conflicts in the Movie “Avengers: Infinity War” Directed by Anthony and Joe Russo

M. Rabiddin Hussien

SMK Negeri 5 Batam

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ABSTRACT

The objective of this study was to describe the conflicts and the cause the conflicts that happen in the movie: “Avengers: Infinity War”. This study was conducted using qualitative descriptive research design. The data of this study were the utterances or expressions, facial expressions, body gestures, contexts and scenes in the movie “Avengers: Infinity War” which indicated conflicts. The data were collected using documentation review. The data was analyzed using types of conflicts theory by Kenney in Viyana (2014) and cause of conflicts by Folarin (2014). The findings of this research are there are 22 conflicts in the movie “Avengers: Infinity War” which consist of 9 (nine) external conflicts and 13 (thirteen) internal conflicts. Man vs Man conflicts as external conflicts result mostly in physical activities. Meanwhile, Man vs Self conflicts as internal conflicts happen to 9 (nine) different characters (Loki, Thor, Bruce “Hulk”, Tony Stark “Iron Man”, Quill, Gamora, Dr. Strange, Wanda, and Thanos). Mostly, internal conflict happens in dilemma and anger. In addition, in the cause of conflict, there are psychological theory of conflict and realist theory of conflict. Psychological theory of conflict mostly happens in internal conflicts, meanwhile realist theory of conflict mostly happens in external conflicts

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Corresponding Author:

Rabiddin Hussein

Email: huseinrabiddin@gmail.com

1. INTRODUCTION

1.1 The Background of The Study

Some people believe that the conflict is the perception of different interests. It refers to the idea that involves the beliefs of different social entities (i.e., individual, group, organization, etc.) who perceive incompatible goals and interference from others in achieving those goals (Rahim, 2010). Others believe it as negative emotions, such as stress, anxiety, depression and anger (Bodtker & Jameson, 2001). Conflict is inevitable. It is negative when it leads to violence, undermines the communication relationship between the parties involved in the conflict, stimulates people to become uncooperative, or prevents the parties from addressing real issues or problems. However, the conflict can be a positive creative force, when it increases communication, releases stored feelings, leads to

the solution of problems, results in the growth of the relationship between parties in conflict, or improves performance.

Film can become a medium to express an idea in a form of story but adding with act and scoring like drama. Film has much characterization like another literary work, poem in particular, film communicates through imagery, metaphor, and symbol. Like drama, film communicates visually and verbally; visually, through action and gesture; verbally through dialogue. Like novel, film expands or compresses time and space, travelling back and forth freely within their wide borders.

Conflict is chosen as the topic of this study because nowadays conflict found in movies. For instance, in movies “Amityville” and “Death of a Princes”. By doing this research, writer want to analyse whether or not conflict also happen in the movie “Avengers: Infinity War”.

1.2 The Problems of the Study

This study has two research problems, they are:

1. What conflicts happen in the movie “Avenger: Infinity War”?
2. Why do the conflicts happen in the movie “Avenger: Infinity War”?

1.3 The Objectives of the Study

In Line with those research problems, this study has two objectives. They are:

1. To describe the conflicts that happen in the movie “Avenger: Infinity War”.
2. To describe why the conflicts are happen in the movie “Avenger: Infinity War”.

1.4 The Significances of the Study

This study has theoretical and practical significances. Theoretical significance is to strengthen the theories about conflicts in literature, especially movie. Practically, this study will be expected to give a contribution for teachers, students, and future researchers to be more professional in teaching conflict in literature, to increase eagerness of students to search conflicts when watch movie, and a reference who are interested conducting further research related to the conflict in the literature.

1.5 The Scope of the Study

To be more specific, this research focuses on literary work. Prose is a free literary work without style and limited sentence. Some of the prose are short stories and novels. A lot of novels filmed by film director. The writer researches conflicts and cause of conflicts in the movie “Avengers: Infinity War”.

2. LITERATURE REVIEW

2.1. The Nature of Movie

The most obvious difference between movie and drama is the fact that a film is recorded and preserved rather than individually staged in the unique and unrepeatable manner of a theater performance. Movies, and particularly video tapes, are like novels, which in theory can be repeatedly read, or viepeopled. In this sense, a play is an archaic work of art, placing the ideal of uniqueness on a pedestal. Every theatrical performance—involving a particular director, specific actors, and scenery—is a unique event that eludes exact repetition. A film, on the other hand, can be shown in different cities at the same time, and it would be impossible to judge one screening as better or worse than any other one since the film always remains the same in its thousands of identical copies. In sum, one can say that although performance is at the heart of both drama and film, it takes on a

completely different character in film, due to the idiosyncrasies of a mechanically reproducible medium.

2.1.1. Genre of Movie

Andrews in *Concepts in Film Theory* (1984) states, "Genres are specific networks of formulas which deliver a certified product to a waiting customer. Genres construct the proper spectator their own consumption." Genre is a popular term for those interested in films. For example, a person interested in 'Peoplestern', or 'Gangster', may not be interested in 'Rom-Coms'. Someone who prefers 'Musical', or 'Chick flicks' may not necessarily be interested in 'Thrillers', 'Courtroom Drama', or 'Chinese Martial art'. Genre often refers to expectations of audiences and also to their predictions about the ending of the movie (a gangster hero must die, for instance; a 'teen' flick should end on a promising note for the protagonist, etc.).

Sub-genres are the categories within an overarching genre and defined by specific characteristics. Some notable examples include slasher films of horror, post-apocalyptic of sci-fi, movie noir of gangster movie, sport films of drama, courtroom dramas of drama etc. Genre by itself is not new, as Aristotle identifies the epic, comedy, tragedy and so forth as essential genres of poetry. Literature, of course, has abundance of examples of creatively developing sub-genres, thus, Hugo Gernsback established the science fiction genre in its modern form with *Amazing Stories* (1926), and William Gibson introduced 'cyberpunk' SF with his *Neuromancer* (1984).

Hayward (2006) states that films are rarely purely from one genre, which is in keeping with the cinema's diverse and derivative origins, it being a blend of "vaudeville, music-hall, theatre, photography" and novels. Many films cross into multiple genres, for instance spy films often cross genre boundaries with thriller films. Some genre films take genre elements from one genre and place them into the conventions of a second genre.

One of the most influential books on genres is *Film/Genre* (1998) by Rick Altman, in which he offers 10 tendencies of Lit genres: (a) genres have a distinct border and can be firmly identified; (b) genre theorists seek to describe the already existing genres; (c) the internal functioning of genre texts is considered entirely observable and objectively describable; (d) texts with similar characteristics systematically generate similar readings, similar meanings and similar uses; (e) producers, readers and critics all share the same interest in genre; (f) reader expectation and audience reaction have received little independent attention; (g) question of genre history; (h) can genres be objectively or scientifically studied?; (i) genres are never neutral categories; (j) genre theorists generally do not recognize the institutional character of their own generic practice.

2.1.2. Component of Movie

2.1.2.1. Intrinsic Elements

Intrinsic elements are the basic elements in literary work, without those elements literary work cannot exist. Those intrinsic elements interrelated to one another and they work as whole. According to Semi in *Viyana* (2014), intrinsic elements are the elements which build the literary work itself. They include theme, plot, setting, point of view, character and characterization, and conflict. Intrinsic elements in literature are the foundation of a literary work itself.

a. Theme

According to *Arp and Johnson* (2006:130) theme is an idea to control insight the story. In order to know the theme of the story, the viewers or readers have to determine what its central purpose is. It is usually taken as generally idea. For example: the horror movie it makes the viewers feels the

atmosphere tense and bring shocked. But theme does not always make viewers or reader laugh, cry or horrified.

Theme is the main idea, the problem, message, or something that represent everything from the movie. A good movie often stresses or directs the entire story to the theme so that another people can understand the theme well from watching that movie. Choosing an interesting theme is a difficult thing in making a film or movie. Audiences cannot choose the theme just from their point of view or something what they like but audiences must think about something that is generally interesting for all of people. A strong and deep theme is come from the passionate writer.

b. Plot

Plot is all of the series of the events or scene from the start until to the end of the movie or film. According to Diyanni (2001:42), plot is the order of events that are arranged to make a whole story. This is how the author arranged the whole story. So, it can be understood that plot is arranged to made the viewers understand the whole movie. David Bordwell and Kristin Thompson in their book *Film Art: An Introduction* state that “The term plot is used to describe everything visibly and audibly present in the film before us. The plot includes, first, all the story events that are directly depicted. Second, the film’s plot may contain material that is extraneous to the story world.” The plot in a movie is made as interesting as possible to be a meaningful and interesting story to watch. To get the goal, the directors have to get some knowledge, experiences, techniques and rules.

Plot is a story construction that built in the story. There are some kinds of the plot:

- **Sirkuler**, the story is concern in one topic or problem.
- **Linear**, the story continues from the start to the end of the story. In this movie, we can understand what the main topic in the movie because the scenes run continuously.
- **Foreshadowing**, the story tells about the next events, but one time tells about one problem to another problem, and then tells about the first thing that has been told again at the first story.
- **Flashback**, the story tells about something that happened in the past. This movie tries to retell something that happened in the past and make it as some knowledge for the future. It maybe tells about the autobiography, some experiences, and so on.

There are some elements in making the plots so that can get an interesting plot. Gustaf Freytag in Rush (2005) gives the elements of plot in a story:

- **Exposition**. Exposition is the beginning of a story in which the appearance of the characters and the setting for the first time appeared in a story or movie.
 - **Complication**. Something happens to begin the action. A single event usually signals the beginning of the main conflict.
 - **Rising Action**. In the book, *A Student Guide to Play Analysis*, Rush (2005:52) states that the rising action pointed the problem which the protagonist has been through and achieve the goals.
 - **Climax**. All of the problems will get the climax or the top of the entire problem in this step.
 - **Falling Action**. Falling Action is the stage when the tension of the story calms down (Diyanni, 2001). It always appears in the story that the story will soon end.
 - **Resolution**. According to Diyanni (2001:45) resolution happened when the action falls off as the plot’s complication are sorted out and resolved. This is the ending of the story which main character has already solved the problem.
 - **Dénouement** (a French term, pronounced: day-noo-moh) the ending. At this point, any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author.
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c. **Setting**

Diyanni (2001:61) mentioned that setting is the world of the story. The time and place that occurs as the setting of the story can be made by the author or writer. It may be known as imaginary world that made by the author or it can be real in order to create atmosphere in the certain story. Historical and cultural background may also appear and it will influence the plot of the story. It is in line with Gill's statement. Gill (1995:148) states that: "Setting can be used to cover; the places in which characters appear; the social context of characters, such as their families, friends and class; the customs, beliefs and rules of behaviour that give identity to a society; the particular locations of events; and the atmosphere, mood and feel that all the above elements create".

d. **Point of View**

Point of view is the perspective from which the reader will view the events in a story. Each potential point of view has significant advantages and corresponding limitations. An outside point of view provides greater flexibility and suggests a greater sense of objectivity. An inside point of view provides more intimate, often more involving, narration. According to Arp and Johnson (2006), there are four types of point of view; those are:

- **Omniscient Point of View** is a point of view that is told by a narrator in the third person. Arp and Johnson (2006:171) mention that this point of view is the most manageable point of view and allowed to the spacious area of the story. Because the narrator might come in between the readers and the story, or constantly shifting of this point of view between one character into other character and it may cause damage to the connection or unity.
- **Third-person Limited Point of View** is the way to tell the story using the third person also. The difference is the narrator appears in the one or two character-point of view. The story is being told by an outsider person (someone who is not in the story).
- **First Person Point of View**. In this point of view, the narrator tells the story in first person using one of the characters in the story. Arp and Johnson (2006) added that the first-person point of view shares the goodness and limitations of the third-person limited. This point of view in which using "I" or "we". In first-person point of view, the audiences learn about events that happen in the story as the narrator learns about them too. In this point of view, the narrator might become a minor character, observing the action.
- **Objective Point of View**. In this point of view, the narrators disappear into the kind of sound or effects of the rolling cameras. This point of view can move easily anywhere or everywhere but then they do not know the character from the inside like their thought or feeling.

e. **Characters and Characterizations**

Character is the role play in a story. This element is highly important segment in the movie or story, because the character depicts of a person that the writer and director made to convey the story line to the audience. According to Robert (1993:20) characters are the person in dramatic of narratives work, who are interpreted by the reader as being endowed with the moral and dissapotional qualities that are expressed in what they say in the dialogue and what they do the action. It is clearly seen that the character is created by the author and applied on the story that they characteristic are closely to the real person in real life, so that character in the fiction works will be able to present the real person in the person in the movie, through their actions and speeches.

According to Arp and Johnson (2006), there are two types of characters based on characterization; flat character and round character.

- **Flat Characters**. According to Arp and Johnson (2006:105), flat characters is a character that usually have one or two predominant traits. From the first until the end of the story this character
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is unchanging. Flat character is a character that, easy to predict and the reader will know exactly how this character will react to face the conflict.

- **Round Characters.** Arp and Johnson (2006:106), round character is a character that having a complex and many traits. Round character usually role as hero or heroic because they play dominate character in the story. The readers cannot predict the reaction of the round character because they always change and growth.

There are six types of characters that can be used to analyzed the character in the movie, those are: (a) **Protagonist** is the lead character of the central story and the main reason of the movie goes and develops; (b) **Antagonist** is a character who operates in opposition of the lead character; it can be either human, animal, or force of nature; (c) **Round/Complex Character** is a major character in a work of fiction that encounters conflict and is changed by it. This character tends to be more fully described flat, or static, characters; (d) **Flat/Simple Character** is a minor character in a work of fiction who does undergo substantial change or growth in the course of a story; (e) **Dynamic Character**, this character that experience changes throughout the plot of a story. Although, this character may change suddenly, it is expected based on the story's events; (f) **Static Character**, this character does not experience basic character changes during the course of the story, and this character is opposite with Dynamic character.

f. Conflicts

Conflict can be defined also as the existence of non-compatibility or disagreements between two actors (individuals, groups, organizations, or nations) in their interaction over the issues of interests, values, beliefs, emotions, goals, space, positions, scarce resource etc. Conflict is defined as any "situation or process in which two or more social entities are linked by at least one form of antagonistic psychology relation or least one form of antagonistic interaction" (Fink in Viyana, 2014).

Conflict may be internal or external, it may occur within a character's mind or between a character and exterior forces. Conflict is most visible between two or more characters, usually a protagonist and antagonist / enemy / villain, but can occur in many different forms. A character may as easily find himself or herself in conflict with a natural force, such as an animal or a weather event, like a hurricane. The literary purpose of conflict is to create tensions in the story, making readers more interested by leaving them uncertain which of the characters or forces will prevail.

2.1.2.2. External Elements

Extrinsic element connects the literature to the social context and the previous growth. In most cases, it becomes a 'causal' explanation, professing to account for literature, to explain it, and finally to reduce it to its origins (the 'fallacy of origins'). Kenney in Viyana (2014) states that the extrinsic elements tells about something outside the story, but it is still related with the story, the social condition and the value, the structure of social life, view of line, and political situation, religion, and so on. It is clear that causal study can never dispose of problems of description, analysis, and evaluation of an object such as work of literary art. Cause and effect are incommensurate: the concrete result of these extrinsic causes –the work of art- is always unpredictable (Wellek and Warren, 1977). They also state that part of extrinsic elements are as follows:

- Circumstances of individual subjectivity authors who have attitudes, beliefs, and outlook on life that these things affect the making of literary works.
- Psychological state, psychological well the author, psychological readers, as well as the application of psychological principles in the work.

- Author of circumstances, such as economic, social, and political.
- View of life of a nation, the various works of art, religion, and so forth.
- Background of the author's life as part of the extrinsic elements affects works of literature. For example, the author of a particular area of cultural backgrounds, are consciously or unconsciously, will incorporate elements of culture into literature.

2.2. The Nature of Conflicts

In western literature, the conflict is considered as a series of disagreement or incompatibility between opinions and principles (Jehn and Bendersky, 2003). People view it as interference or blocking behavior. Others believe it as negative emotions, such as stress, anxiety, depression and anger (Bodtker and Jameson, 2001). What is more, some people believe that the conflict is the perception of different interests. It refers to the idea that involves the beliefs of different social entities (i.e., individual, group, organisation, etc.) who perceive incompatible goals and interference from others in achieving those goals (Rahim, 2010).

Result of the conflict depends on the way it solves. Just as there are many sources of conflict, people choose different ways to deal with. Some try to avoid conflict as much as possible people can. People believe that the conflict is a signal problem in their relationships, people think a "nice" people do not experience conflict, or that conflict will inevitably bring frustration, anger or anxiety.

Conflict in the story especially in the film is very important because without conflict the film does not live and the way of the story in the film is felt static. Kenney in Viyana (2014) describes that people usually faces a conflict. It is a situation when two or more incompatible needs, goals, or courses of action compete, causing the organism to feel pulled in different directions with an attending sense of discomfort. Furthermore, He adds that related to Personal Awareness, a person with a conflict is not directly blocked from the chosen goal, but must choose among alternative goals. Moreover, he also explains that some outside factors, as people, childhood, the situation out of the organism, that are causing the conflict.

2.2.1. Types of Conflicts

According to Kenney in Viyana (2014), there are 2 types of conflicts, external conflicts and internal conflicts. External conflict can divide into Man versus Man, Man versus Nature, and Man versus Society. Meanwhile, internal conflict only happens between Man versus Self.

A. Internal Conflict (Man Against Self)

According to Kenney in Viyana (2014), man against self conflict is defined as conflict that involves with himself or herself or self-doubt. This conflict concerns main character's self-doubt-his or her dilemma over the best way to achieve the story goal.

B. External Conflict

a. Man Versus Man

Man versus Man conflict is defined as the incompatibility between one person to against another (Kenney in Viyana, 2014). This type of conflict may be direct opposition, as in exchange of blows, a gunfight or a robbery, or it may be a more subtle conflict between the desires of two or more persons (Nikolajeva, 2005).

b. Man Against Nature

"Man against nature" is the type of conflict that depicts a state of contention between man and his environment (Kenney in Viyana, 2014). Lamb (2008) adds sometimes all the characters in the book are good guys and the conflict in the movie is between all the people and forces of nature that

are out of the character's control. Such forces of nature as global warming, climate change, rainstorm, hurricane, desertification, resistant malaria, killer insects, et cetera create a situation in which man battles with nature to overcome and master it.

c. Man Against Society

Kenney in Viyana (2014) posits that "man against society" type of conflict arises when man stands against a man-made institution or practices. These may include slavery, human trafficking, child prostitution, human rights abuses, bullying, corruption, bad governance, et cetera. According to Morell (2009), "man against man" conflict may shade into "man against society". For instance, in the movie "Hunger Games", the main character rebels against President Snow for food for her district in which she has to compete with ten other districts.

2.2.2. Theories of Conflicts (Cause of Conflicts)

Theories of conflict are the explanations put forward to explain causes of conflict. The theories are advanced to simplify the causes by looking at them in categories. Folarin (2014) states that the theories explaining causes of conflict include *structural* theory of conflict, *Marxist* theory, *international capitalist* theory, *realist* theory, *biological* theory, and *psychological* theory of conflict.

a. Structural Theory of Conflict

The central argument in this sociological theory is that conflict is built into the particular way societies are structured or organized (Folarin, 2014). It describes the condition of the society and how such condition or environment can create conflict. Structural conflict theory identifies such conditions as social exclusion, deprivation, class inequalities, injustice, political marginalization, gender imbalances, racial segregation, economic exploitation and the likes, all of which often lead to conflict (Oakland, 2005).

b. Marxist Theory of Conflict

Folarin (2014) states that the Marxist theory is an offshoot of the Marxian explanation of society. Society is divided into unequal classes: the one is strong, rich and noble and bears the tag of bourgeoisie, who controls the instrumentality of state; while the other is deprived, socially deflated, financially infantile and is called the proletariat. There is a constant struggle between the two, but someone who has the financial muscle controls both the state and the poor, and that is the structure of society.

c. International Capitalism Theory of Conflict

This theory captures the historical import of colonialism and imperialism (Folarin, 2014). According to Hobson (2006), in *Imperialism: A Study*, the external drive of western nations propelled by the Industrial Revolution began to create numerous platforms for conflict. The search for raw materials, need to invest surplus capital and search for new markets outside Europe compelled an imperialist pathway as the western countries desperately sought such markets, raw materials and investment climates at the expense of the peace and prosperity of the locals in what is now known as the Global South. This led to colonization, as well as collision of cultures and civilizations and ultimately conflict.

d. Economic Theory of Conflict

Folarin (2014) states that economic theory of conflict explicates the economic undercurrents in conflict causation. There is considerable interface between politics (power, resources or value) and scarcity. People seek power because it is a means to an end, more often, economic ends. Communities feud over farmlands, grazing fields, water resource, et cetera, and groups fight government over allocation of resources or revenue.

e. Realist Theory of Conflict

Folarin (2014) says that the realist theory describes conflict as a product of the innate selfish nature of man, who continues to pursue his own best interests even if the ox of others is gored. This selfish nature of man leads to “competitive processes” between actors who seek to have all or most of available scarce resources. It is such attribute that is taken to the inter-state level, which leads to erratic behavior, hegemonic propensities, imperialism, et cetera, that can impel resistance as well as violent opposition and consequently heat up the international system.

f. Biological Theory of Conflict

This theory explains that human nature is genetically transferred from generation to generation. Just as parents can genetically transfer their godly qualities and ingenuity to their offspring, so can the evil nature of man be genetically transferred. The argument goes that since our ancestors were instinctively violent beings and since we evolved from them, we must bear aggressive or destructive impulses in our genes (Folarin, 2014).

g. Psychological Theory of Conflict

This is a psychological hypothesis of conflict that posits that it is natural for man to react to unpleasant situations (Folarin, 2014). When expectation fails to meet attainment, the tendency is for people to confront others they can hold responsible for frustrating their ambitions or someone on whom they can take out their frustrations. And when aggression cannot be expressed against the real source of frustration, displaced hostilities can be targeted to substitute objects, that is, aggression is transferred to alternate objects.

3. METHOD**3.1. The Research Design**

This research applies qualitative research design.

3.2. Data Resources

The data of this research are dialog, action, scene, and context which describe conflicts in film Avengers: Infinity War. This film directed by Anthony and Joe Russo which released in April 2018 with 149 minutes of duration.

3.3. The Technique of Collecting Data

In this research, the researcher uses documentation review. Document of this research is the movie “Avengers: Infinity War”.

The steps collecting data are: (1) Watching and understanding the movie “Avengers: Infinity War”; (2) Identifying expressions, actions, and dialog which show conflicts in the movie “Avengers: Infinity War” (3) Making a list of those data.

3.4. The Technique of Analyzing Data

To analyze the data, the researcher uses descriptive qualitative to analyze data. According to Saldana (2014), there are three activities to analyze data in descriptive qualitative research. Those activities are data condensation, data display, and conclusion drawing/verification.

The steps in analyzing the data are: (1) the researcher collects the data through watch the film. Then, the researcher selects, identify, and focuses on the data by referring to formulation of the research problem. (2) After selecting the data, the researcher displays those data. (3) After displaying data, the conclusion is drawn.

4. RESULTS AND DISCUSSION

4.1. Data

The data are utterances or expressions which indicate conflicts, the facial expressions and body gestures which show conflicts even though not accompanied with utterances. Those types of data are intended to answer the first research problem. The other data are contexts followed by the utterances which indicate conflicts and scenes or contexts accompanied with facial expression or body gestures which show conflicts through or without utterance. These data are intended to answer the second research problem. The data resource is “Avengers: Infinity War” movie directed by Anthony and Joe Russo.

4.2. Data Analysis

4.2.1. Types of Conflicts

The types of conflicts found in the movie “Avengers: Infinity War” are analysed according to the theory of conflict stated by Kenny (in Viyana, 2014). He states that conflicts are classified into Internal Conflicts (Man vs Self) and External Conflict (Man vs Man, Man vs Society, Man vs Nature). The data analysis proves that some of those types of conflicts are found in the movie as shown in the following data and data analysis.

A. Man vs Self

Theoretically, Man versus Self conflict is defined as conflict that involves with himself or herself or self-doubt (Kenny in Viyana, 2014). By using this theory as the preliminary category in the data analysis, the researcher found out there is Man versus Self conflict in “Avengers: Infinity War” movie. Man vs Self conflict happen in Thor, as shown in Data 1

Data 1 (min. 08:21 – 10:15)

Thanos: Undying? You Should choose your words more carefully.

Loki: You... will never be... a God.

(Thanos kills Loki)

Thor: **No! (screaming)**

Thanos: No resurrection this time.

(Thanos kills Loki)

Thor: **No! Loki! (screaming)**

Data 1 shows an internal conflict (Man vs Self) which happen in Thor. In this data, the conflict showed in Thor’s short dialog No! with screaming. When Thanos killed her brother -Loki-, Thor cannot do anything to save Loki. In the end, Loki killed in front of her eyes. Thor’s utterances and body gesture are a self-doubt which is an internal conflict (Man vs Self). In this movie, internal conflicts happen to 9 (nine) different characters (Loki, Thor, Bruce “Hulk”, Tony Stark “Iron Man”, Quill, Gamora, Dr. Strange, Wanda, and Thanos).

B. Man versus Man

Theoretically, Man versus Man conflict is defined as the incompatibility between one person to against another (Kenny in Viyana, 2014). By using this theory as the preliminary category in the data analysis, the researcher found out there is Man versus Man conflict in “Avengers: Infinity War” movie. Man vs Man conflict happen between Hulk and Thanos, as shown in Data 2.

Data 2 (min 04.08-05.04)
Thanos fighting with Hulk

Data 2 shows there is a Man vs Man conflicts happen between Hulk and Thanos. This data shows Hulk and Thanos' body gestures when they are fighting each other. This fact is matched with the concept of Man versus Man conflict as proposed by Kenny in Viyana (2014) and therefore it is evidence that there is Man versus Man conflict in the movie.

The result of this research found out two types from four types of conflicts in Kenny's theory, there are Man vs Man and Man vs Self. Man vs Man happen nine times in the movie and Man vs Self happen thirteen times in the movie.

4.2.2. Cause of Conflicts

The cause of conflicts found in the movie "Avengers: Infinity War" are analysed according to the theory of conflict stated by Folarin (2014). He states that the theories explaining causes of conflict include Structural Theory of Conflict, Marxist Theory, International Capitalist Theory, Realist Theory, Biological Theory, Economic Theory of Conflict, and Psychological Theory of Conflict. The data analysis proves that some of those cause of conflicts are found in the movie as shown in the following data and data analysis.

A. Psychological Theory of Conflict

Theoretically, psychological theory of conflict is defined as conflict that posits that it is natural for man to react to unpleasant situations (Folarin, 2014).

Data 1 (min. 08:21 – 10.15)

Context: Thor witness his brother -Loki- killed by Thanos in front of his eyes, but he cannot do anything. Then the following dialog happen.

Thanos: Undying? You Should choose your words more carefully.

Loki: You... will never be... a God.

Thor: **No! (screaming)**

Thanos: No resurrection this time.

Thor: **No! Loki! (screaming)**

Data 1 shows a psychological theory of conflict happen in Thor. Loki is Thor's brother. They love one another. Commonly as brothers will one another when we have problem. But in this situation, Thor cannot do anything. The dialog shows Thor could only scream. Commonly screams shows emotion and feeling, for instance sad, regret, or anger. The context and dialog show Thor has psychological theory of conflict.

B. Realist Theory of Conflict

Theoretically, realist theory of conflict is defined as conflict as a product of the innate selfish nature of man, who continues to pursue his own best interests even if the ox of others is gored (Folarin, 2014). By using this theory as the preliminary category in the data analysis, the researcher found out there is realist theory of conflict in "Avengers: Infinity War" movie. Realist theory of conflict happen in Thanos, as shown in Data 2.

Data 2 (min 04.08-05.04)

Thanos and Hulk are fighting **for the Space Stone**

Data 2 shows there is a realist theory of conflicts happen in the conflict between Hulk and Thanos. This scene shows Hulk and Thanos fight each other. Thanos fights for the Space Stone, as a part of fulfil his ambition. This fact is matched with the concept of Realist theory of conflict as

proposed by Folarin (2014) and therefore it is evidence that there is realist theory of conflict in the movie.

The result of this research found out two types from seven cause of conflicts in Folarin's theory, there are Realist Theory of Conflict and Psychological theory of Conflict. Realist Theory of Conflict happen nine times in the movie and Psychological Theory of Conflict happen thirteen times in the movie.

4. CONCLUSION

Based on the research finding of the data analysis, the conclusions could be drawn as follows:

There are 22 conflicts in the movie "Avengers: Infinity War" which consist of 9 (nine) external conflicts and 13 (thirteen) internal conflicts. Man vs Man conflicts as external conflicts result mostly in physical activities, while Man vs Self conflict results in the character himself or herself.

In addition, in the cause of conflict, there are psychological theory of conflict and realist theory of conflict. Psychological theory of conflict mostly happens in internal conflicts, meanwhile realist theory of conflicts mostly happens in external conflicts.

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