

**THE MAIN CHARACTER'S SOCIAL CONFLICT IN
BURTON'S *WEDNESDAY* FILM SERIES (2022)**

THESIS

By:
Naufal Darwis Ardan
NIM 200302110126



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2024**

**THE MAIN CHARACTER'S SOCIAL CONFLICT IN
BURTON'S *WEDNESDAY* FILM SERIES (2022)**

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:

Naufal Darwis Ardan

NIM 200302110126

Advisor:

Dr. Hj. Mundi Rahayu, M.Hum.

NIP: 19680226 200604 2 001



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2024

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “The Main Character’s Social Conflict in Burton’s *Wednesday* Film Series (2022)” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.



APPROVAL SHEET

This is to certify that Naufal Darwis Ardan thesis entitled “**The Main Character’s Social Conflict in Burton’s *Wednesday* Film Series (2022)**” has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, May 19th, 2024

Approved by

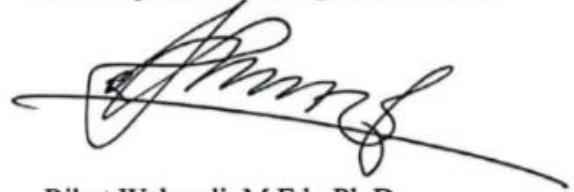
Advisor,



Dr. Hj. Mundi Rahayu, M.Hum

NIP: 196802262006042001

Head Department of English Literature



Ribus Wahyudi, M.Ed., Ph.D.

NIP: 1981120520110007

Acknowledged by

The Dean,



Dr. M. Faisol, M.Ag.

NIP: 197411012003121003

LEGITIMATION SHEET

This is to certify that Naufal Darwis Ardan thesis entitled **The Main Character's Social Conflict in Burton's *Wednesday* Film Series (2022)** has been approved by the Board of Examiners as one of the requirements for degree of *Sarjana Sastra* (S.S) in Department of English Literature.

Malang, May 10th, 2024

Board of Examiners

1. Agung Wiranata Kusuma, M.A.
NIP. 198402072015031004
2. Dr.Hj.Mundi Rahayu, M.Hum
NIP. 19680226200642001
3. Asni Furaida, M.A.
NIP. 198807112023212027

Signatures



Approved by
Dean of Faculty of Humanities



Dr. M. Faisol, M.Ag.
NIP. 197411012003121003

MOTTO

*“Don't waste your life waiting for wings to come. Rest assured that you are capable of flying on your own.” - **Audrey Gene***

DEDICATION

With full gratitude and pride, I dedicate this thesis to my beloved late father, Didik and the most special woman in this world, namely my mother, Vivi and my siblings I thank God Almighty Allah Swt who always gives health and the ability to complete this research.

ACKNOWLEDGEMENTS

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillahirabbil'alamiin, all praise be to Allah SWT, the God of the universe, for his blessings and grace I can complete my thesis and bachelor's degree. Sholawat and salam are never forgotten, always conveyed to the only role model in this life, the great apostle Muhammad SAW, who has helped obtain blessings in life, especially when working on and completing this thesis.

The researcher also wants to express their deepest gratitude to those who contributed directly or indirectly to completing this research so that the researcher can be in this position. They are

1. My parents, the late father Agus Slamet Priyadi and beloved mother Dian Vivi Anggreani, have given all forms of love to the researcher. Thank you for supporting all the decisions in this life choice. Moreover, thank you very much for the affection, love, prayers, and money that is always given. Thank you also to my siblings, Alvin and Ani, who have always supported and prayed for me all this time, and also to my younger siblings, Najia and twins Figa and Figo, who always pray for me.
2. Thank you to my thesis supervisor, Mrs.Dr.Hj.Mundi Rahayu, M.Hum. who has tirelessly provided knowledge and time for me to complete this thesis.
3. All the lecturers of English literature, Faculty of Humanities, who have provided invaluable knowledge to the researcher.

4. Thank you to my friends Najma, Nadia, Fahri, Firman and Mujib who provided interesting and memorable experiences I hope we will meet and gather again. Thank you also MMT members for accompanying me from the beginning to the end, we processed together, happy and difficult together. Thank you also to my best friend Vaye who accompanied me a lot when doing assignments.
5. Thank you to all my friends at this University, friends of the Eterious 2020 department, friends of Betelgeuse 2020, HMJ English Literature 2021-2022, and DEMA Faculty of Humanities 2023 which I cannot mention one by one. Thank you for accepting me and giving me new and very valuable things during this time and surely we will all be the best version later.
6. And finally I thank myself, and I myself feel amazed and proud of the process that I have been going through slowly but surely until I reach this point.

Therefore, this research is the work of the researcher as ordinary people and of course, there are shortcomings. Therefore, the researcher will be very happy and helped if they get criticism and suggestions to build better opportunities in the future. The researcher also hopes that this research can be useful for readers and further the researcher as a source of reference and material for consideration in other studies later.

Malang, June 18th, 2024

Naufal Darwis Ardan

ABSTRACT

Ardan, Naufal Darwis . (2024). The main character's social conflict in Burton's *Wednesday* film series (2022). Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Hj. Mundi Rahayu, M.hum.

Key word: Social Conflict, Film Series

This research aims to examine the forms of social conflicts experienced by the main character Wednesday and how to resolve them in the *Wednesday* film series (2022). This research uses a cultural studies approach to analyse the object of this film series. This research aims to analyse the social conflict that occurs to the main character and how she resolves the conflict. In this study of Georg Simmel's theory of social conflict using the qualitative descriptive method, it can be found that Wednesday experiences four forms of social conflict: antagonistic conflict, legal conflict, conflict of interest and conflict in intimate relationships. As a social being, Wednesday often experiences conflicts between her own and social interests that trigger conflicts when interacting in her environment. Although she comes from a strange family, she resolves the conflict by using three ways, namely victory, compromise, and reconciliation. By revealing the forms of social conflict experienced by the main character Wednesday and the way it is resolved, this research provides an understanding of social conflict in society represented through film.

ABSTRAK

Ardan, Naufal Darwis. (2024). Konflik sosial tokoh utama dalam serial film *Wednesday* karya Tim Burton (2022). Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Hj. Mundi Rahayu, M.hum.

Kata Kunci: Konflik sosial, serial film

Penelitian ini bertujuan untuk meneliti bentuk-bentuk konflik sosial yang dialami oleh tokoh utama *Wednesday* dan bagaimana cara penyelesaiannya dalam serial film *Wednesday* (2022). Penelitian ini menggunakan pendekatan *cultural studies* untuk menganalisis objek serial film ini. Penelitian ini bertujuan untuk menganalisis konflik sosial yang terjadi pada tokoh utama dan bagaimana ia menyelesaikan konflik tersebut. Dalam penelitian ini menggunakan teori konflik sosial Georg Simmel dengan metode deskriptif kualitatif, dapat ditemukan bahwa tokoh utama *Wednesday* mengalami empat bentuk konflik sosial yaitu konflik antagonis, konflik hukum, konflik kepentingan dan konflik dalam hubungan intim. Sebagai makhluk sosial, *Wednesday* sering mengalami konflik antara kepentingan pribadi dan kepentingan sosial yang memicu konflik ketika berinteraksi di lingkungannya. Meskipun ia berasal dari keluarga yang asing, ia menyelesaikan konflik tersebut dengan menggunakan tiga cara, yaitu kemenangan, kompromi, dan rekonsiliasi. Dengan mengungkap bentuk-bentuk konflik sosial yang dialami oleh tokoh utama *Wednesday* dan cara penyelesaiannya, penelitian ini memberikan pemahaman mengenai konflik sosial dalam masyarakat yang direpresentasikan melalui film.

مستخلص البحث

أردان، نوفل درويش. (٢٠٢٤). الصراع الاجتماعي للشخصية الرئيسية في مسلسل "ونزداي" لتيم برتن (٢٠٢٢). بحث جامعي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: د. موندي راهايو.

الكلمات المفتاحية الصراع الاجتماعي، المسلسلات

يهدف هذا البحث إلى دراسة أشكال الصراع الاجتماعي التي تواجهها الشخصية الرئيسية "ونزداي" وكيفية حلها في مسلسل "ونزداي" (٢٠٢٢). يستخدم هذا البحث منهج الدراسات الثقافية لتحليل هذا المسلسل. يهدف البحث إلى تحليل الصراع الاجتماعي الذي يحدث للشخصية الرئيسية وكيفية حلها لهذا الصراع. باستخدام "نظرية الصراع الاجتماعي لجورج سيمل مع المنهج الوصفي النوعي، تبين أن الشخصية الرئيسية "ونزداي"، تواجه أربعة أشكال من الصراع الاجتماعي وهي: الصراع العدائي، والصراع القانوني، وصراع المصالح والصراع في العلاقات الحميمة. كمخلوق اجتماعي، غالباً ما تواجه "ونزداي" صراعاً بين مصالحها الشخصية والمصالح الاجتماعية مما يؤدي إلى نشوب صراعات عند تفاعلها في بيئتها. على الرغم من أنها تنتمي إلى عائلة غريبة، إلا أنها تحل هذه الصراعات باستخدام ثلاث طرق: النصر، والتسوية، والمصالحة، من خلال الكشف عن أشكال الصراع الاجتماعي التي تواجهها الشخصية الرئيسية "ونزداي" وطرق حلها، يقدم هذا البحث فهماً للصراع الاجتماعي في المجتمع الذي يتم تمثيله من خلال الفيلم.

TABLE OF CONTENT

THESIS	ii
STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENTS	viii
ABSTRACT	x
ABSTRAK	xi
مستخلص البحث.....	xii
TABLE OF CONTENT	xiii
CHAPTER I	1
INTRODUCTION	1
A. Background of the Study.....	1
B. Problems of Study	6
C. Significance of the Study	6
D. Scope and Limitation	6
E. Definition of Key Terms	7
CHAPTER II	8
REVIEW ON RELATED LITERATURE	8
A. Cultural Studies.....	8
B. Film	9
C. Narrative film.....	10
D. Social Conflict Theory	10
1. Types of social conflict	13
2. The resolution of social conflict.....	17
CHAPTER III	19
RESEARCH METHOD	19
A. Research Design.....	19
B. Data Source	20
C. Data Collection.....	20
D. Data Analysis	20

CHAPTER IV	22
FINDING AND DISCUSSION	22
A. Forms of Social Conflict experienced by Wednesday	22
1. Antagonistic Conflict.....	23
2. Legal Conflict.....	26
3. Conflict Of Interest.....	29
4. Conflict in An Intimate Relationship	32
B. Ways of resolving social conflict by Wednesday	39
1. Victory.....	39
2. Compromise	41
3. Reconciliation.....	44
CHAPTER V	50
CONCLUSION AND SUGGESTION	50
REFERENCES	53
CURRICULUM VITAE	57

CHAPTER I

INTRODUCTION

This chapter discusses the background of the research, which includes the reasons why this research topic was chosen and some previous studies that have similarities in terms of objects, theories, and analysis. In addition, this chapter also discusses the problems of this research so that some results can be found that will help solve the problem. Besides, this study will also provide important terms with their understanding so that it is easier for readers to understand.

A. Background of the Study

Conflict can be understood as a feud between individuals or groups in achieving a common goal. In conflict, the parties involved often prioritize defeating or destroying the opponent, even beyond achieving the initial goal. This is different from the concept of competition, where the main focus is achieving victory through performance excellence. Social conflict, an extension of individual conflict, generally comes in fights or wars between two or more groups. This often happens repeatedly in society (Suparlan, 2014).

Social conflict arises due to differences in opinion, personal interests, and goals between individuals or groups in different local communities. Moreover, these differences often trigger conflict when individuals interact in a social environment. Conflict comes from humans' dual nature as social beings, which is influenced by the need for humans to interact to maintain autonomy and the value

of freedom as individuals. The tension between individual and social interests gives rise to the conflicts that occur in society today (Simmel, 2014).

Social conflict has become a common situation in society. This situation usually occurs around the community environment in the closest relationship. In the object chosen by the researcher, namely *Wednesday* film series 2022 (dir. Tim Burton), social conflict also occurs in real life, and the events or phenomena that are currently happening in society are related to the Greta Thurnberg case that occurred in September 2022 in Sweden. At the time, Greta Thurnberg spoke out against climate change in her own country, but in recent years, she has also spoken out in various countries. In addition, her actions often sparked controversy and were criticized by some. However, she also received support from many parties who saw her struggle to defend and care about the future of the earth. This phenomenon has the same theme as the object of this research.

The theme is motivated by unique personalities in society; both *Wednesday* and Greta fight for change in their own way and are also often controversial in fighting for the changes they believe in, even though this must clash with the norms that exist in society. Then, the researcher is interested in making the *Wednesday* film series an object of research by connecting relevant theories and topics. The researcher chose the topic of social conflict because what happens in the *Wednesday* film series and the core of the story is caused by conflicts between human relationships. Therefore, Georg Simmel's social conflict theory will be suitable for analyzing the *Wednesday* film series.

Humans often experience Social Conflict as social creatures; a person's personality response usually influences the problems experienced in dealing with problems in their social environment. This is experienced by the main character in the *Wednesday* 2022 Netflix film series, created by Tim Burton. Wednesday is the main character in this film series, and she is described as a 16-year-old girl who comes from the strange and loving Addams—family, which consists of her parents, Gomez and Morticia, and her younger brother, Pugsley. Since childhood, Wednesday has had an unusual interest in macabre, dark, and strange things such as ghosts, monsters, death, and life sciences. These interests set her apart from her peers. Despite coming from a strange family, Wednesday often feels like she does not fit in and has trouble fitting in. This leads to various kinds of social conflicts experienced by Wednesday as the main character (Alfred & Miles, 2022).

Wednesday's film series blends various genres into a unified whole and has a distinctive and eccentric visual style in its stories. It contains dark comedy thick with sarcastic and witty humor but still dark. In addition, the core of the film series is the supernatural elements, such as magic and supernatural creatures that color the lives of the Addams family. In terms of storyline, the film is a mystery thriller that tells the story of the main character, Wednesday Addams, who tries to uncover the mystery of her new school, wrapped in the nuances of teenage drama that tells the dynamics of Wednesday's life as a new student (Alfred & Miles, 2022).

George Simmel, (2014) study of social interaction can be used to analyze the social conflict experienced by Wednesday in interacting with his social environment. Simmel was a German sociologist who believed that social interaction

has a specific form that affects individuals. This research uses George Simmel's social interaction studies to analyze the social conflict of the main character, Wednesday, in the Netflix film series *Wednesday*. The aim is to discover how Wednesday's social interaction affects the problems she experiences with the social environment at Nevermore Academy.

In addition, with the broad discussion of social conflict, the researcher determines the object and theory to be the research material in this thesis because the object of the *Wednesday* film series has yet to be examined. Moreover, George Simmel's social conflict theory is considered a research gap that is still empty and can be filled with research on this social conflict theory. Therefore, the researcher try to do some research related to social conflict in films and other novels.

The researcher uses several previous studies relevant to social conflict theory in this study. This is because the subject of the film series *Wednesday* under study has never been studied before. Reviewing previous research, the researcher hopes to provide updates and find new gaps and research opportunities on the chosen topic. First, research written by Lutfiana I.M.P., (2020) using Simmel's theory found three forms of conflict in the novel *As White As Snow*. Second, research written by Azzahroh, (2018) using a similar theory found four forms of social conflict in the novel *Cermin Jiwa*.

Third, research written by Azizah, (2023) using Dahrendorf's theory found conflict representation through acts of discrimination in the film *The Nickel Boys*. Fourth, research written by Amalia, (2021) using Coser's theory found two forms of social conflict that affect the main character in the novel *Normal People*. Fifth,

research written by Laila Maghfiroh & Zawawi, (2021) using Simmel's theory found three causes and four ways to resolve social conflict in the novel *Aib and Nasib*.

Sixth, research written by Wulandari A & Nugroho A, (2023) reveals social forms such as class and racism in the film *Knives Out* through a sociological approach. Seventh, research written by Ristiawati, (2019) analyses the concept of West and East in the novel *Tanin No Kao* through literary sociology. Eighth, research written by Ajeng, (2021) reveals the conflict between social classes in the novel *Crazy Rich Asian* through a sociological approach.

Ninth, research written by Hafiezd et al., (2021) identified the reflection of social class in the film *Scarface* with Marxism. Tenth, research written by Rosyid, (2021) compares the social conflict between two novels with Marx's theory and intertextuality. Eleventh, research written by Makarim, (2022) represents class struggle in the film *Miracle in Cell No.7* with a Marxist perspective.

Twelfth, research written by Dewi & Rahayu, (2020) reveals ethnic conflict in the novel *Led by Faith* through Dahrendorf's theory. Thirteen, research written by Rahayu et al., (2014) compared the power relations between characters through Foucault's theory. Fourteenth, research written by Rahayu, (2021) found power dynamics between characters in a collection of stories using Fairclough's CDA.

Of the 14 previous studies the researcher has taken, none have used the object of the film *Wednesday*, so the gap in research is based on existing social conflict theory.

B. Problems of Study

Based on the background study above, the researcher wants to investigate the problem of the research, as follows:

1. What are the main character's social conflicts depicted in the film?
2. How does the main character resolve social conflicts depicted in the Netflix film series *Wednesday*?

C. Significance of the Study

In general, the significance of this research is expected to help in cultural studies, especially to open a new perspective on the theory of social conflict by George Simmel in the *Wednesday* film series (2022). In addition, this research is expected to provide an example of a form of analysis in applying social conflict theory in the future by adding novelty or ideas to fill or complement the weaknesses in this research.

D. Scope and Limitation

In this sub-chapter, the researcher limits the discussion and focuses on the *Wednesday* film series as the scope of this research. The researcher focuses on the social conflict experienced by the main character, Wednesday Addams.

Many films tell about social conflict, and many conflict theories have been developed by experts. However, this research uses only the *Wednesday* film series. Due to the researcher's limitation, the researcher only uses George Simmel's social conflict theory in the *Wednesday* film series.

E. Definition of Key Terms

To avoid misunderstandings in understanding the terms in this study, the researcher explain some important keywords in this study to get a better understanding.

1. Social Conflict

Social conflict is the most vibrant and dynamic form of human interaction because it involves not only individuals but also groups with different interests and goals (Simmel, 2009).

CHAPTER II

REVIEW ON RELATED LITERATURE

In this chapter, the researcher explains the theories used in the research. This theory is useful as a guide to answer research problems in detail and scientifically. Therefore, this chapter contains several sub-chapters on literary sociology as an approach and Georg Simmel's theory of social conflict.

A. Cultural Studies

Cultural studies is an interdisciplinary field that has proliferated since its emergence in the 1960s. Its primary focus is analyzing culture in a broader social and political context, covering aspects such as everyday life practices, the production and consumption of popular culture, and the relationship between culture, power, and identity. This approach combines perspectives from various disciplines to understand how meaning is produced, transmitted, and negotiated in society (Hall, 1980).

Cultural Studies as a research methodology emphasizes a flexible and eclectic approach. The methodology is not tied to one particular research method but rather adopts a variety of techniques appropriate to the context and the research question. This approach tends to be qualitative and interpretive, focusing on the analysis of text, discourse, and representation, as explained by Barker, (2004) in his book *The Sage Dictionary of Cultural Studies*.

Cultural studies have a relationship with literary works because literary works are products of culture in a society. According to Barker, (2004), cultural studies

itself is an interdisciplinary approach that seeks to examine and reveal how culture can be created, produced, and represented in various aspects of life in society and the systems that surround it, such as power, values, interests, social class, economy, politics and so on.

Cultural studies emphasize the importance of studying cultural meanings, representations, and practices within broader social, political, and economic contexts. In other words, cultural studies do not just look at cultural texts or artifacts in isolation but also at how they interconnect with more extensive social structures of power, ideology, and information (Longhurst et al., 2014).

Cultural studies analyze texts to reveal layers of meaning that may not be visible if they are only analyzed textually. This approach allows researchers to understand how cultural texts are interconnected with power structures, ideologies, and broader social formations.

B. Film

The definition of *Film* itself, according to Bordwell et al., (2017), is a work of art that uses moving images and sound to illustrate a story or drama. Films are created by recording images from the real world using a camera or by creating images using animation or special visual effects techniques.

Films can be included in cultural studies because they are an important cultural artifact in modern society. In their book, Longhurst et al., (2014) state that films and media play a role in producing, disseminating, and consuming specific meanings and cultures.

Moreover, in their book, Longhurst et al., (2014) explain that films function as entertainment and play a role in producing and reproducing values and ideologies and specific representations of identity, gender, race, social class, and so on. Thus, analyzing films from the perspective of cultural studies can reveal how cultural meanings are constructed, disseminated, and negotiated through film texts.

C. Narrative film

A narrative film is a type of film that tells a story through a series of events that are interrelated with each other. In narrative films, the audience is invited to follow the story by involving characters who have specific motivations and goals. The events presented are causally related to each other, building causality in the story (Bordwell et al., 2017).

Narrative films generally follow a dramatic pattern, with elements such as conflict, climax, and resolution building tension and developing the story. The film also builds a certain duration of time and spatial relations in its setting to support the storyline. Popular narrative films include drama, action, comedy, horror, science fiction, black comedy, and so on (Bordwell et al., 2017).

D. Social Conflict Theory

Conflict is generally a mismatch of various goals, such as values, needs, expectations, interests, and social ideologies (Wahyudi, 2021). Conflict is the basis of human life. Wherever and whenever there will always be tension about space and time. Conflict is a disagreement about principles or rules that are limited to ownership of status, power, and resource assets (Wirawan, 2013). According to Simmel in (Faruk, 2013), conflict is not a harmful threat to community togetherness.

Instead, conflict can form the basis of social interaction with one another, which allows for sustainable interaction in society and can be maintained. What threatens the interaction of community togetherness, according to him, is not a conflict but rather disengagement or avoidance that makes social interaction stop completely.

Georg Simmel is a German sociologist and philosopher born in 1858, precisely in the center of Berlin; he produced many works from various fields, such as philosophy and sociology. In his work in the field of sociology, he has reviewed many issues, one of which is related to interactions in social conflict as the theory that the researcher wants to use in this matter; Simmel reviews more about micro-sociology, where his studies focus on Simmel's personality and occasionally connect it with society and individuals through social interactions (Widyanta, 2002).

The sociological view focuses on the social interaction of various kinds of individuals and groups that act together as a whole. According to Simmel, society is nothing more than each individual who forms it. In the field of sociology, the real focus lies on the individual, not society as a whole (Wahyuni, 2017).

Basically, society is just a term for a group of individuals who are connected through interaction. Moreover, this interaction process can be called association, which includes patterns and forms in which humans can relate and interact with each other. Furthermore, Simmel states that conflict is one of the forms of social interaction. Opinion emphasizes that if every human interaction is considered association, therefore conflict must be considered as a form of association from the interaction (Simmel, 2014).

The conflict has a sociological meaning as part of human interaction that has a form of social relations and its impact on patterns of social interaction involving not only individuals but also community groups; conflict arises because of tensions and differences in interests, but in fact, it is the effort of conflict to resolve these tensions (Simmel, 2009). Society is made up of individuals, and relationships between individuals can cause conflict, but it is not always in a negative context. Basically, in the real world, no society is completely one goal, and people always live in harmony because conflicts and differences are also needed in social life as a form of social development.

Conflict is not only a negative process but also has a positive sociological meaning. The concept involves conflicting elements such as harmony and conflict, attraction and repulsion, and love and hate (Simmel, 2009). This point is supported by Simmel with the existence of "hostile impulses" or what can also be called "the need to hate and fight" among the natural parts of wholeness, although this impulse is mixed with other impulses to love and care and is limited by the strength of social relations. Therefore, Simmel views conflict as reflecting more than just a conflict of interests, but also conflict arising from hostile impulses (H. Turner, 1974). In addition, conflict can also arise with the existence of mutual dominance and dominated by cooperation, conflict is also a form of cooperation, as seen in the game of competition and war. Harmony will emerge as a result of the previous conflict. This conflict will form real social groups, placing individuals according to their interests and social classes (Schermer & Jary, 2013).

Social interaction often involves individuals or groups involved in various forms. As previously described, relationships in social interaction can result in conflict. In addition, individuals or groups can also arise due to conflict in social interaction. Therefore, the forms of social interaction can also influence the form, cause, and solution of conflict. This is because social interaction and conflict are interconnected and influence each other. Therefore, the following explanation will outline some forms of social interaction that affect social conflict based on Georg Simmel's perspective.

1. Types of social conflict

Conflict according to Georg Simmel is not a bad thing, but rather the existence of conflict can challenge cohesion between individuals and groups. Conflict is a basic form of interaction so that interactions between individuals and groups can continue to develop. According to Simmel, it is not conflict that destroys unity, but rather, conflict is needed so that the dynamics of interaction in society. Without conflict, social interaction will stop. So conflict actually has a positive value for social cohesion according to Simmel (Faruk, 2013). The following are 4 types of social conflict explained based on Georg Simmel's conflict theory and will be further explained below.

a. Antagonistic Conflict

Antagonistic conflict is a form of social conflict that humans try to avoid both physically, psychologically and socially. This conflict occurs because there are two or more parties that conflict with each other and try to prevent each other from achieving their respective goals. The parties involved in antagonistic conflict have

different goals and prevent each other from achieving the goals of the other party. Therefore, antagonistic conflict tends to lead to extreme opposition and tries to be avoided in human life.

Antagonistic conflict is a conflict that is a competition to achieve the same goal. This conflict aims to destroy or kill the opposing party, so there is no unifying element and no limit to violence, but if there is a limit to the violence committed then there is a factor of cooperation, even if only as a form of qualification to violence.

Antagonistic conflict is driven by the desire to dominate or subjugate the other party, even with violence if necessary. According to Simmel, the cause of antagonistic conflict is the dissatisfaction of basic human physical, mental, and social needs. However, if it has reached a certain level of satisfaction, because of the realisation that it is not beneficial at all or feels a sense of boredom to fight, the antagonistic conflict will stop (Soekanto & Yudho, 1986).

b. Legal Conflict

Legal Conflict involves parties accountable before the law and recognizing that decisions must be based on reasonable factors. Legal Conflict occurs because of a dispute between two or more parties relating to a legal issue. Conflict of laws is absolute, objective, and pure and cannot be changed because the claims made by the parties are considered fair and based on strong evidence. Legal Conflict is a pure conflict without the influence of factors outside the legal process itself, such as emotional factors or personal grudges. Legal conflicts occur because both parties are equally subject to and recognize the applicable law, so decisions must be made

objectively or fairly based on existing evidence. Thus, pure legal conflicts occur because of a violation of the law or disagreement over the application of legal regulations (Simmel, 2014).

c. Conflict of Interest

Conflicts of interest occur when a person or party has a relationship with an opposing decision. This can happen in two circumstances: first, when a person must judge on behalf of another party, and second, when personal interests potentially interfere with objective judgment in a relationship. The concept centers on four key elements: the relationship, the judgment, the interests, and the appropriateness of the conduct (Davis & Stark, 2001).

Conflict of interest occurs when there is a conflict between different interests. It is important to realize that not all disputes are caused by personal issues. Sometimes, disputes only relate to matters outside of personal affairs. On the other hand, conflicts can also involve the subjective side of the parties without touching the same objective interests (Soekanto & Yudho, 1986).

If we can separate objective interests and personal issues, this can reduce dislike between individuals. However, this separation also can potentially increase hostility in a broader context. At its core, a conflict of interest is a condition in which different interests lead to disagreement. The primary source of this conflict often stems from highly subjective personal aspects (Soekanto & Yudho, 1986).

d. Conflict in an Intimate Relationship

This refers to conflict experienced by two people who are emotionally close, such as lovers or married couples. While intimate relationships are often associated with harmony, conflict can still occur as both parties touch on all aspects of life. Intimate conflict can be particularly poignant because it centres on deep emotions and often involves self-denial. With that said, however, the closest relationships based on unconditional love are better able to deal with conflict. Those who are confident in the foundation of their relationship do not need to avoid conflict just to create an untrue peace. On the other hand, those who are less sure tend to overdo maintaining harmony and avoiding conflict. Therefore, conflict in intimate relationships refers to the opposition that arises in the relationship of two individuals who have a strong closeness and are emotionally open with each other (Simmel, 2014).

Sensitive people often attribute their feelings about conflict to past experiences. According to Simmel, this can be true as long as it relates to relationships that are already established and difficult to change, in contrast to everyday situations. In intimate relationship conflicts, feelings related to the past are quite important, for example, the resentment that arises because of the heartbreak that occurred in the past. So according to Simmel, in established relationship conflicts, past experience plays a role in determining one's personal attitude in conflict, although it does not apply to everyday situations (Soekanto & Yudho, 1986).

2. The Resolution of Social Conflict

In this section, the researcher explains the resolution of social conflict based on Georg Simmel's conflict theory which is divided into several ways. the conflict resolution is further explained below.

a. Victory

Victory is the most efficient and effective way to end conflict and achieve peace. Victory can be obtained not through the superiority of one party alone, but also due to the opponent's surrender. The surrender of the opponent will certainly result in victory for the other side. The decision to surrender can be motivated by the feeling that it is better to retreat than to persist to the end, even though there is very little chance of changing the situation. In addition, it can also be due to a preference to humble oneself and accept defeat in order to give victory to the opposing party. Those who choose to surrender are seen as weaker and defeated (Simmel, 2014).

b. Compromise

Compromise is a different way of ending conflict than victory. Compromise occurs when the conflicting parties agree to exchange opinions or give compensation to end the conflict. Compromise is also possible when the object of conflict can be represented by another value so that the losing party can receive compensation or reward even if the object falls on the opposing side. Compromise depends on the mutual agreement of the parties, not on the objective equality of the value of the gift. Compromise is a significant achievement in the development of civilisation because it avoids conflict by exchanging property rights without

resorting to violence. The exchange requires objective interests, not personal desires. Exchanging a valuable object by receiving an equivalent value in another form is a way to adjust conflicting interests without engaging in conflict. Therefore, compromise through the representation of the object of dispute in conflict makes it possible to avoid or end the conflict before the forces acting to determine the decision (Simmel, 2014).

c. Reconciliation

Reconciliation is a subjective method based on the mood or inner inclination to reconcile the conflict. This ability to reconcile comes from within, regardless of the objective reasons that triggered it. This urge for reconciliation can arise irrationally and fundamentally, even after the conflict has reached a particularly violent and cruel stage (Simmel, 2014).

Reconciliation is different from simply avoiding conflict in the first place or being weak to the conflict at hand. It is also synonymous with peace itself. Reconciliation is an active attempt to end the conflict after it has already occurred and peaked. In this sense, there has been full devotion to the conflict before the desire to reconcile it arose. In the process, reconciliation relies heavily on efforts to repair relationships that were fractured as a result of the conflict.

It does this by facilitating the exchange of feelings and views between the conflicting parties through this open dialogue, frayed ties can be rekindled and trust restored (Simmel, 2014).

CHAPTER III

RESEARCH METHOD

In the third chapter, this study describes the methods used by the researcher in conducting research. The method in this research consists of four components, namely research design, data sources obtained, data collection, and data analysis. The use of this method aims to enable the researcher to structure the research in a detailed and structured manner.

A. Research Design

In this study, the researcher uses a qualitative descriptive method. The focus of the analysis is on the social conflict faced by the main character in the *Wednesday* film series. This qualitative method involves collecting data obtained from conversations, especially focusing on verbal expressions and words used regarding the object of research (Huyler & McGill, 2019).

This type of cultural studies research seeks to reveal how culture is created and represented. It uses qualitative methods and uses film as an object that can be accessed anywhere and anytime. In the research process, the researcher refers to various journals, books, and films to understand the concepts and aspects of social problems. In collecting data, the researcher chose the *Wednesday* film series as the main object of research, considering that the film presents various kinds of social conflicts. Therefore, selecting the *Wednesday* film series (2022) is considered primary data that will be reviewed in more detail.

The analysis of the film uses Georg Simmel's social conflict theory by exploring the social conflicts in the film to produce new findings and discussions related to the social problems contained in it.

B. Data Source

The data used in this study is a Netflix film series released on November 23rd, 2022 with the title *Wednesday*. This film is a spin-off of the film *The Addams Family* which was released in 1991 and takes the story plot of a character named Wednesday Addams. This film is closely related to social issues such as school violence, bullying, discrimination and so on. The data sources are dialogues, visuals and scenes from the main character Wednesday and other actors in the whole film which has 8 episodes with a duration of between 40 to 50 minutes in each episode.

C. Data Collection

The researcher collected data by watching the film *Wednesday* through <https://www.netflix.com/id-en/title/81231974>, which was accessed on February 22nd, 2024. Furthermore, the researcher listen and record at what minute and in which part of the social conflict experienced by the main character occurs in the Netflix film series *on Wednesday*. After that, the researcher take screenshots or pictures of relevant scenes and transcribe the utterances in the film.

D. Data Analysis

In the data analysis process, the researcher used Roland Barthes' semiotic analysis theory of denotation and connotation to help understand the images that were interpreted. There are also four steps of Georg Simmel's method; the first selection stage is when the researcher separates the data based on the social conflict

experienced by the main character in the film. After that, the data is categorized based on groups or types related to the theory. In the analysis stage, researchers, one by one, based on the theory used regarding Georg Simmel's social conflict theory. This theory is used to help answer various problems in this research and interpret and draw conclusions about the problems studied. Then, the final step is to summarise the results and draw conclusions from this research.

CHAPTER IV

FINDING AND DISCUSSION

The researcher presents a descriptive explanation in this chapter with supporting data from Wednesday's film series. This aims to answer the problem formulation in this study. This chapter consists of two sub-chapters. The first sub-chapter answers the form of social conflict experienced by the main character Wednesday. These forms are antagonistic, legal, conflict of interest, and conflict in intimate relationships. The second sub-chapter is about the solutions made by the main character in the conflict. There are solutions for victory, compromise, and reconciliation.

A. Forms of Social Conflict experienced by Wednesday

Conflict is part of interaction and involves other individuals because it is impossible for one individual to do it alone (Simmel, 2014). Therefore, this statement refers to the results of analyzing the forms of social conflict in the *Wednesday* film series. Wednesday, as the main character, also experiences conflicts with several characters in the novel.

In this section, the researcher found the results of the first problem formulation of the research regarding the forms of social conflict experienced by the main character. The results of this research show that there are four forms of social conflict in the film series *Wednesday*: antagonistic conflict, legal conflict, conflict of causes, and intimate relationship conflict. The following is an explanation of some forms of social conflict.

1. Antagonistic Conflict

Antagonistic conflict is a type of conflict that refers to a situation where the main motivation is the desire to fight and win the conflict itself, where the antagonistic element towards a particular subject or issue is the sole trigger. This type of conflict often arises as a manifestation of differences, disagreements, or discrepancies between individuals or groups (Soekanto & Yudho, 1986).

In the *Wednesday* film series, the researcher found some data that shows the antagonistic conflict experienced by the main characters, namely Wednesday and Bianca, who are rivals at school; Wednesday has a conflict with Rowan because he believes in a prophecy, Wednesday has a conflict with Lucas Walker's group to protect Eugene who is being bullied. Moreover, finally, Wednesday comes into conflict with Marilyn Thornhill as the mastermind behind the disaster at Nevermore, and the following are these conflicts.

a. Wednesday and Bianca's rivalry.

In the *Wednesday* film series, the antagonistic conflict appears in the first episode, minutes 23:09 to 23:31, and this conflict begins when Wednesday accepts a challenge from Bianca to be her opponent in fencing with equal strength. To determine the final point and determine who the winner is, Wednesday proposes rules that violate and challenge Bianca. This can be seen in the data below.

Datum 1.



Picture 1.1: Scene of Wednesday against Bianca

Wednesday : For the final point, I would like to invoke a military challenge.
 No masks, no tips. Winner draws first blood.
Bianca : What are you trying to prove?
Wednesday : That I'm better than you.

The datum above shows a picture in a bright room, Wednesday, a black-haired braided girl in black clothes, standing opposite Bianca, a dark-skinned woman in white. Connotatively, Wednesday's serious expression and Bianca's distanced position signaled competition. Antagonistic conflict is evident when Wednesday challenges Bianca with '*Winner draws first blood,*' proposing an extreme duel without using a helmet. Bianca responds with an expression of doubt, '*What are you to prove?*', questioning Wednesday's motives. This challenge reflects Wednesday's ambition to prove her superiority over Bianca unusually, while Bianca's reaction of doubt and surprise confirms the different desires of the means of competition between them. This conflict is categorized as antagonistic because of the desire to dominate or subjugate the other party, even with violence if necessary.

b. Wednesday Against Rowan

The second conflict of antagonism in the *Wednesday* film series is found in the first episode, from minute 51:49 to minute 52:17. This conflict begins when Wednesday follows Rowan into the forest because she feels she will experience a disaster, but Rowan will kill Wednesday. This can be seen from the data below.

Datum 2.



Picture 1.2 : scene Wednesday and Rowan in the forest

Rowan : *She was a powerful seer... told me about it before she died.*
Wednesday : *Rowan, put me down!*
Rowan : *No! My mother said it was my destiny to stop this girl if she ever came to Nevermore because she will destroy the school and everyone in it!*

The above datum shows the place in the forest at night; Rowan and Wednesday are involved in an antagonistic conflict. With his right hand raised, Rowan uses his strength to lift Wednesday into the air. Rowan says, 'It was my destiny to stop this girl if she ever came to Nevermore,' revealing her intention to kill Wednesday based on her mother's prophecy 25 years ago. This prophecy predicts that Wednesday will bring destruction to Nevermore. Rowan's actions reflect her determination to save Nevermore by getting rid of Wednesday, suggesting an antagonistic conflict where Rowan acts to kill Wednesday for the belief in the prophecy..

c. Wednesday versus Marilyn Thornhill

In the eighth episode of the *Wednesday* film series, there is a third antagonistic conflict that occurs at minutes 26:04 to 26:34. The conflict begins when Wednesday wants to capture Marilyn Thornhill for allegedly being the mastermind of all the disasters that have terrorized Nevermore so far. However, Wednesday loses and is caught and taken into Joseph Crackstone's tomb; in the tomb, Marilyn reveals that her mission all this time was to get rid of the outcasts and considers Joseph Crackstone a visionary who fought to protect ordinary people from outcasts. With this goal, Marilyn Thornhill wants to resurrect Joseph Crackstone, and Wednesday is the key that will be offered as a sacrifice. This can be seen from the data below.

Datum 3.



Pictures 1.4 : Wednesday scene with Marilyn Thornhill at Joseph Cracstone's grave.

Wednesday : *What does this have to do with me?*

Marilyn Thornhill : *My dear Wednesday, you are the key. Your arrival at Nevermore set the chubby wheels of my plan in motion, Goody sealed Crackstone in his sarcophagus with a blood lock. Only one of her direct descendants can open it. A living descendant on the night of a blood moon. So... I bided my time, and I made you feel special until you were ready to be sacrificed.*

In the datum above, two images with candle lighting create a mysterious atmosphere, showing the antagonistic conflict between Marilyn Thornhill and Wednesday. With her facial expression showing madness, Marilyn reveals her evil intentions through her dialogue: 'Your arrival at Nevermore set the chubby wheels of my plan in motion.' This indicates that Wednesday is the key to Marilyn's ritual. Meanwhile, Wednesday displays a tense and wary expression. This antagonistic conflict arises from conflicting goals; Wednesday is trying to stop Marilyn, whom she sees as a threat, while Marilyn sees Wednesday as the key to achieving her goal. This situation illustrates antagonistic conflict due to violence or intent to kill and is difficult to resolve peacefully as both parties are unwilling to budge from their respective goals.

2. Legal Conflict

Legal conflict is a type of conflict that is pure and free from the influence of other factors outside the realm of law itself. Examples include personal emotions or grudges. This kind of conflict can occur when both parties involved both recognise and are subject to the applicable law. Therefore, the resolution of legal

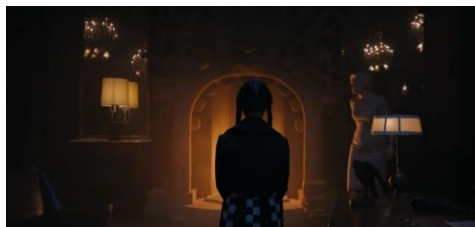
conflicts must be carried out objectively and fairly, based on existing evidence, without being influenced by certain interests or motives (Simmel, 2014).

The researcher found some data in the *Wednesday* film series to explain the legal conflict. The researcher focused the data only on the main character who experienced conflict with other characters in the film. The main character, Wednesday, experiences this conflict with Larissa Weems, who is the principal of Nevermore, someone who upholds the law so that if any law is broken, there will be consequences too, because, of course, the principal of Nevermore, Larissa Weems is tasked with doing that. Manage the school and can provide witnesses or orders if a conflict occurs within or outside the school.

a. Wednesday is Banned from School as a Punishment

In the sixth episode of *Wednesday* in 2022, a first legal conflict occurs from 23:33 to 23:46. The legal conflict begins when Wednesday is punished by being banned from school by Larissa Weems because Wednesday has been involved in all the disasters around here. This can be seen from the data below.

Datum 4.



Picture 2.1 : Scene Wednesday and Larissa Weems in the office.

Larissa Weems : *How do you end up at the center of every terrible thing that happens here?*

Wednesday : *Incredible luck.*

Larissa Weems : As of now, the school is on full lockdown, and your off-campus privileges are revoked until further notice.

The above datum shows that a legal conflict between Wednesday and Larissa Weems occurs in a dimly lit room with minimal lighting from a chandelier and table lamp. As the principal, Larissa Weems, uses her authority to Wednesday, as seen from her statement, '*your off-campus privileges are revoked until further notice.*' This punishment was given to Wednesday because she was often involved in trouble around the school. This is a legal conflict because it is absolute and based on the school rules and evidence of Wednesday's offense. As a student, Wednesday must abide by this punishment, showing the absolute nature of the conflict of laws based on the applicable policy and supported by strong evidence.

b. Wednesday Breaks the Rule of Leaving School

In the sixth episode of *Wednesday* in 2022, there is a second legal conflict that occurs at minutes 39:51 to 40:13. The legal conflict begins when Wednesday investigates an empty house that allegedly belongs to the Gates family, who hates Nevermore school. Wednesday is arrested by Larissa Weems for violating the punishment given, which is prohibited from leaving the school. Also, he has endangered himself and his friends.

Datum 5.



Pictures 2.2 : Scene of Wednesday and Larissa Weems in Nevermore.

Larissa Weems : You directly violated my explicit order and left campus during a lockdown. Not to mention putting your peers and yourself in danger.

Wednesday : Which is grounds for expulsion. I know and you have every right to exercise that option. I do believe it would be a grave error on your part.

Larissa Weems : I think contrition might be in order right now, Miss Addams. Not hubris.

Wednesday : I'll never apologize for trying to uncover a truth.

The datum above shows a dark room with two women, Wednesday with black hair, talking to an older woman with grey hair, Larissa Weems; the two women are in a legal conflict. Weems confronts Wednesday with her statement, *'You directly violated my explicit order,'* indicating that the law was broken by Wednesday. Despite being threatened with expulsion, Wednesday remains steadfast in her response, *'I will never apologize for trying to uncover a truth.'* This legal conflict arises because Wednesday violates her previous punishment by leaving school and endangering her friend in her attempt to uncover a murder case in Nevermore. This situation reflects the conflict of law in the school environment, where Larissa Weems, as the principal, has the authority to sanction Wednesday's violation. At the same time, Wednesday maintains her principles despite facing the consequences of her punishment.

3. Conflict of Interest

Conflicts can occur due to differences in interests between the conflicting parties. This type of conflict relates to a situation where the parties involved have

similar goals or interests that they want to achieve together. However, they have different opinions and views on achieving these goal efforts. This kind of conflict is caused by differences in interests that ultimately lead to problems that stem from the most subjective personal aspects (Soekanto & Yudho, 1986).

In analyzing the form of over-causes conflict, the researcher found some data in the *Wednesday* film series that showed the existence of such conflict. As the main character in this film, Wednesday experiences several over-causes and conflicts with several characters.

a. Wednesday With Sheriff Galpin

In the *Wednesday* film series, the first conflict of interest is found in the second episode at minutes 00:53 to 01:19. This conflict begins when Sheriff Galpin does not believe that the Hyde monster killed Rowan because Rowan's body was not found at the crime scene. The data below supports this.

Datum 6.



Picture 3.1 : scene Wednesday and sheriff Galpin.

Wednesday : How could you miss a dead body?

Sheriff Galpin : Cuase it wasn't there, no footprints, no blood, no sign of struggle. Nothing, my search party looked all night.

Wednesday : well, your search party must have left their seeing-eye dogs at home. I saw that monster kill Rowan right in front of me.

The datum above shows a room with dim lighting where there are two people, Sheriff Galpin, and Wednesday, who have a conflict of interest; Sheriff Galpin is

wearing a full uniform that symbolizes his authority, dealing with Wednesday in discussing a murder case. This conflict arises when the sheriff does not believe Wednesday's claim about Rowan's murder by the Hyde monster, as seen from his statement, *'Cause it wasn't there, no footprints, no blood, no sign of struggle.'* Wednesday, seemingly sticking to her guns, insinuates the incompetence of the search team with her comment, *'Well, your search party must have left their seeing-eye dogs at home.'*"

This conflict is categorized as a conflict of interest due to differences in interests and opinions without involving personal emotions. Sheriff Galpin, as a law enforcer, needs concrete evidence, while Wednesday believes what she has experienced about Rowan being killed by Hyde's monster. This situation reflects a conflict of interest where both parties represent different interests; the sheriff sticks to the official law based on solid evidence, while Wednesday seeks an unusual truth.

b. Wednesday Propose Cooperation with Sheriff Galpin

In the *Wednesday* film series, the second type of Conflict of Interest occurs in the fourth episode from 12:00 to 12:16 minutes. This conflict begins when Wednesday wants to invite Sheriff Galpin to exchange information regarding a murder investigation, but the sheriff refuses to cooperate with Wednesday because he is only a schoolboy. The data below shows this situation.

Datum 7.



Picture 3.2 : Scene Wednesday inside Sheriff Galpin's office.

Sherif Galpin : *Why would I share information about an ongoing murder investigation with a high school kid?*

Wednesday : *Because I go to Nevermore and you don't, don't you want eyes and ears behind those ivy-covered walls?*

Sherif Galpin : *Listen, Velma, why don't you and the scooby gang stick to your homework, and leave investigating to the professionals.*

The datum above shows the dim office of Sheriff Galpin and a conflict of interest between the Sheriff and Wednesday. Adorned with plaques and awards, the office emphasizes the Sheriff's authority as the area's law enforcer. Wednesday intends to cooperate in the murder investigation. However, the Sheriff refuses and belittles her, commenting, '*Listen, Velma, why don't you and the Scooby gang stick to your homework and leave investigating to the professionals*'. This conflict is included in the conflict of interest because there is a difference of interest without involving personal emotions.

Wednesday offers to be a spy in Nevermore, while Sheriff Galpin insists that professionals should handle the case. This difference of view reflects a conflict of interest; Wednesday uses unusual means and has access to the school, while the Sheriff represents the official procedures of law enforcement. Although they share the same goal of solving the case, their perspectives and methods differ.

4. Conflict in Intimate Relationship

Conflicts in intimate relationships tend to occur when the conflicting parties have emotional closeness or close relationships, such as parents and their children,

married couples, best friends and so on. Disputes in close relationships are often more impactful and have the potential to produce more tragic consequences as they can lead to a severe split (Simmel, 2014). The source of the conflict is a change in attitude or behaviour from one of the parties that makes their relationship uncharacteristic.

The researcher found several pieces of data in the *Wednesday* film series to explain the conflict in an intimate relationship. The researcher focused the data only on the main character who experienced conflict with other characters in the film. The main character, Wednesday, experiences this conflict with his parents, with the opposite sex, someone who is very close to him or has a special relationship. Thus, conflict in intimate relationships is only found when Wednesday experiences conflict with Gomez, Morticia, Enid, Xavier and Tyler. Enid has a special relationship with Gomez and Morticia as her parents, Enid as her best friend and Xavier and Tyler as someone who likes Wednesday. Therefore, the researcher presents some conflict data between Wednesday and Gomez, Morticia, Enid, Xavier and Tyler.

a. Wednesday and her parents

The first conflict in intimate relationships is found in the first episode between 04:57 and 06:06. This conflict began when Wednesday had to be expelled from her previous school and made her have to be transferred to Nevermore, the school her parents used to make Wednesday not like having to follow in the footsteps of my parents. This can be seen from the data below.

Datum 8.



Pictures 4.1: scene Wednesday and her parents head to Nevermore.

Gomez : I promise, my little viper, you are going to love Nevermore. Won't she, Tish?

Morticia : Of course, she will. It's the perfect school for her.

Wednesday : Why? Because it was the perfect school for you? I have no intention of following in your footsteps and being captain of the fencing team, or queen of the dark porm, or President of the Seance Society.

Morticia : I merely meant you'll finally be among peers who understand you. Maybe you'll even make some friends.

The datum above shows the interior of a classic car with five people inside.

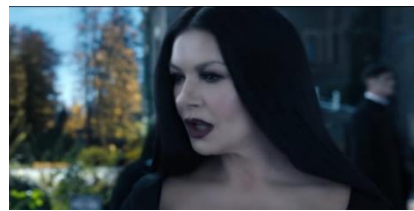
There is conflict in the intimate relationship between Wednesday and her parents, Morticia and Gomez. Wednesday is sitting in the center, wearing black clothes, surrounded by her family. Morticia talks about 'Cold shoulder', and Wednesday's response, 'I'm currently not speaking to them,' shows the conflict in their relationship.

This conflict comes at a time of clear differences in desire. Morticia and Gomez were eager to send Wednesday to Nevermore, hoping she would follow the family tradition. However, Wednesday refused, feeling the decision was forced. She wants to find her path, different from her parents' expectations, to join the club and succeed like them at Nevermore. This situation reflects the conflict in intimate relationships within the family between the parent's wishes and the child's desire for independence.

b. Wednesday and Morticia

The second conflict in intimate relationships was found in the first episode at minutes 14:44 to 15:21. This conflict occurred when Wednesday was at Nevermore and was about to be separated from her family. Morticia also warned Wednesday not to run away from school.

Datum 9.



Pictures 4.2: Scene Wednesday and Morticia when they want to separate.

Morticia : Any plans you have of running away end right now. I've alerted all family members to contact me the minute you darken their doorstep you have nowhere to go.

Wednesday : As usual, you underestimate me, Mother. I will escape this educational penitentiary and then you will never hear from me again.

Morticia : You are a brilliant girl, Wednesday, but sometimes you get in your own way. I'm sure you'll grow to love Nevermore and find it as life-changing as I did.

In the above datum, Wednesday and Morticia are experiencing conflict in their intimate relationship. Both of them are wearing dark clothes. This conflict stems from Morticia's concern, as seen in her statement, *'I've alerted all family members to contact me the minute you darken their doorstep. You have nowhere to go.'* This shows a form of control or protection from Morticia towards Wednesday.

The beginning of this conflict is the difference in desire. Wednesday intends to escape from Nevermore, which she considers a prison, while Morticia wants her daughter to stay there. This situation illustrates the complicated relationship

between mother and daughter, where a mother's concern conflicts with the child's desire to be free. The conflict in this intimate relationship occurs because of the different views and desires in the family between mother and daughter.

c. Wednesday and Tyler

The third type of intimate relationship conflict in the *Wednesday* film series is found in the fourth episode at 14:37 to 15:08 minutes. This intimate relationship conflict begins when Tyler asks Wednesday who she will go to the dance with, but Wednesday has to go to the dance with Xavier on the grounds of her safety; the answer makes Tyler feel upset because all this time, Wednesday has thrown the code but went with someone else. This can be seen from the data below.

Datum 10.



Pictures 4.3 : Scene Wednesday with Tyler on the side of the road.

Wednesday : *It's not my fault I can't interpret your emotional Morse code.*

Tyler : *Then let me spell it out, I thought we like each other, but then you pull something like this, and I have no idea where I stand. Am I in "more-than-friend zone" or just a pawn in some game you're playing?*

Wednesday : *I'm just dealing with a lot right now, I need to prioritize.*

Tyler : *Thanks for clearing that up. I guess, give me a call if I ever move up your to-do list.*

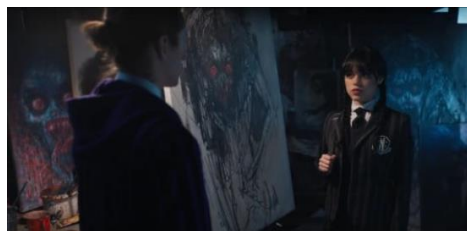
The datum above shows the interaction between Tyler and Wednesday near the police station. Tyler is a young man with curly hair and a brown jacket. An intimate relationship conflict between Tyler and Wednesday arises from the uncertainty of

feelings. It can be seen from Tyler's statement, *'Am I in the "more-than-friend zone" or just a pawn in some game you're playing?'* Tyler needs clarification about his relationship with Wednesday. On the other hand, Wednesday is focused on her personal goals and prioritizes them over their relationship. Wednesday's flat response and her question that she has a lot on her plate suggest that she is unable to prioritize their relationship at the moment. This reflects the conflict in an intimate relationship as the two individuals have a strong closeness and are emotionally open.

d. Wednesday thinks Xavier is a monster

In the *Wednesday* film series, the fourth type of intimate relationship conflict is found in the fourth episode at minutes 19:27 to 20:42. This conflict begins when Wednesday searches for clues in Xavier's art studio because of her suspicion of Xavier as a roaming Hyde monster who has killed and attacked residents and schoolmates in Nevermore.

Datum 11.



Picture 4.4 : Scene Wednesday with Xavier in the art studio.

Xavier : *What are you doing?*

Wednesday : *How do you know what the monster looks like? Or are these all just self-portraits?*

Xavier : *what, you think it's me? I saved your life.*

Wednesday : *So did the monster. Or was that you the night Rowan was killed?*

The datum above shows the conflict in the intimate relationship between Wednesday and Xavier in an art studio. Wednesday seems suspicious of Xavier, as shown by her statement about the *'self-portraits?'* that Xavier's paintings are aimed

at. This leads to Wednesday's suspicion that Xavier has a deeper connection to the monsters depicted in some of his paintings. Xavier then dismisses the accusation by stating that he was the one who saved Wednesday's life. However, Wednesday still doubts Xavier and questions whether he was involved in Rowan's death. The conflict in this intimate relationship can occur because of the close relationship between Xavier and Wednesday. Simmel also states in his theory that sensitive people often connect their feelings about conflict with past experiences.

e. Wednesday and Enid

The conflict in the fifth intimate relationship was found in the seventh episode at minute 08:11 to 08:28 the conflict began when Enid asked Wednesday how she was doing after being left alone, Wednesday felt comfortable with being alone without any distractions while she wrote a novel, this made Enid offended because she was considered a bully with annoying habits. Because of this Enid decided to leave Wednesday alone again in the room. the event can be seen from the data below.

Datum 12.



Picture 4.5 : Scene Wednesday and Enid in the room.

Enid : So, how is everything going?

Wednesday : Solitude suits me, With no annoying distractions, I'm almost finished with my novel.

Enid : Was I an annoying distraction?

Wednesday : You definitely had some annoying habits.

The above datum shows the conflict in the intimate relationship between Wednesday and Enid, a girl with silver hair who is slightly behind Wednesday and looks brighter, indicating the difference in their characters and approach to

friendship. Enid, who is more relaxed and open, shows concern by asking how Wednesday is doing. '*So, how is everything going?*'. However, with her introverted and independent demeanor, Wednesday asserts that she is more comfortable with solitude. This difference reflects the conflict in the intimate relationship, where Wednesday feels disturbed by Enid's habit when she is focused on writing a novel. This situation illustrates the conflict in intimate relationships, often arising from different perspectives and expectations in close friendships.

B. Ways of resolving social conflict by Wednesday

In this study, the researcher explains how Wednesday's main character overcomes social conflict in the *Wednesday* film series by referring to George Simmel's social conflict theory. However, based on the analysis conducted by the researcher in the *Wednesday* film series, there are three ways used to resolve social conflicts: Victory, Compromise, and Reconciliation.

1. Victory : Wednesday defeats Marilyn Thornhill

Victory is often considered the easiest way to end disputes and achieve peace. In this case, victory refers to a situation where one party wins the dispute, while the other party loses. Victory can be achieved in two main ways: firstly, when one party defeats the other directly in an issue or battle and secondly, when the other party decides to give up and withdraw from the issue (Simmel, 2014).

In the form of victory resolution, the researcher only found one, namely in the eighth episode in minutes 40:15 to 41:00, this conflict resolution from Wednesday answers the problem of antagonistic conflict with Marilyn Thornhill, this victory resolution it starts when Marilyn Thornhill points a gun at Wednesday and intends

to kill him but not long after Eugene arrives on time to save Wednesday. This can be seen from the data below.

Datum 13.



Pictures 5.1 : Scene of Wednesday facing off against Marilyn Thornhill.

Wednesday : You brought a gun to a sword fight. It's probably the first smart decision you've made today.

Marilyn : I might not get to kill all the outcasts, but at least I'll get to kill you, Wednesday.

Eugene : Yeah, that's what you get for messing with Nevermore. Bitch, hummers stick together, right?

The datum above shows that the conflict between Wednesday and Marilyn Thornhill peaks when Marilyn threatens Wednesday with a gun outside the Nevermore building. This dangerous situation ends thanks to Eugene, a teenage boy wearing glasses, whose timely arrival saves Wednesday and defeats Marilyn. Eugene's statement, *'That's what you get for messing with Nevermore,'* signaled their victory over Marilyn's threat and her attempt to eliminate *'outcasts'* like Wednesday and her friends. The resolution of this conflict is categorized as a victory according to Georg Simmel's theory because it is a victory that comes from the superiority of only one of the parties, Wednesday and Eugene.

The conflict between Wednesday and Marilyn Thornhill not only ends in resolution but can also result in a new harmony in Nevermore. This harmony does

not mean all disputes disappear; it creates stronger and more cohesive social relationships. Social relationships that are stronger and more cohesive. The experience of facing a common threat strengthens the relationship between students, increasing solidarity. Although Wednesday had previously experienced conflicts with Bianca, Xavier, and Enid, their involvement in fighting the threat of Marilyn Thornhill indirectly brought them together. This experience helped to improve their cooperation within the group and reduce minor differences that might have led to conflict in the past.

2. Compromise

Conflict resolution through compromise involves deliberation between the parties involved in the conflict. The decision in compromise is determined by the value of the object that is mutually recognised by both parties. Compromise can be seen as a good conflict resolution method because it involves an exchange of opinions or communication regarding the problems faced by the conflicting parties (Simmel, 2014). Conflict resolution in this way is also found in some forms of conflict. The following data results from the *Wednesday* film series are as follows.

a. Wednesday with her parents

Conflict resolution in the form of the first compromise in the first episode in minutes 53:24 to 53:44, the conflict resolution of Wednesday answers to the conflict of Conflict in An Intimate Relationship which at the beginning was in conflict with her parents because she would not want to go to Nevermore and tried to run away, but after passing a week at Nevermore Wednesday felt interested in this school. This is evidenced by the following data.

Datum 14.



Picture 6.1 : Scene Wednesday in the room contacting her parents.

Gomez : *Hello, my little black cloud!*
Morticia : *Tell us, darling, how was your first week?*
Wednesday : *As much as it pains me to admit, you were right, Mother. I think I'm going to love it here.*

The datum above shows that Wednesday has admitted that she feels at home at her new school in Nevermore, to what her mother said. It could be seen from Wednesday's statement, '*As much as it pains me to admit, you were right, Mother. I think I'm going to love it here.*' Wednesday communicated this with her parents using the magic ball, signaling Wednesday's character development. This situation shows conflict resolution through compromise, where Wednesday accepts her parents' decision to place her in Nevermore after experiencing life there for one week.

The harmony in the Addams family after the conflict between Wednesday and her parents reflects Georg Simmel's concept of evolving social equilibrium. Despite initially differing views on schooling at Nevermore, this conflict does not erase their differences but can create new understandings. Wednesday manages to find her place in Nevermore without losing her character, and her parents are proven right that the school is a good fit for her even though she enjoys the experience in her way. Family relationships also improved, as seen in the open communication and

sharing of experiences. Wednesday, who initially refused to talk to her parents, is now open to sharing her story, which shows the development of her character.

b. Wednesday Cooperates with Sheriff Galpin

Conflict resolution in the form of the second compromise in the fourth episode from 12:22 to 12:38, Wednesday's conflict resolution answers to Conflict of interest which began when Wednesday wanted to invite Sheriff Galpin to exchange information related to the murder investigation, but the sheriff refused to cooperate with Wednesday because he was just a schoolboy. But after communicating and considering Wednesday's opinion, Sheriff Galpin finally agreed to cooperate with each other on the condition that if the evidence provided by Wednesday is strong, it can be discussed to cooperate. This can be seen from the data below.

Datum 15.



Picture 6.2 : Scene Wednesday inside Sheriff Galpin's office.

Sherif Galpin : Hey, Addams. Let me see that Sketch again. The person who drew this, that your suspect? When you bring me some concrete evidence, maybe we'll talk.

The datum above shows that Wednesday has managed to convince Sheriff Galpin to co-operate in the investigation by showing the evidence she has. Although initially hesitant, Sheriff Galpin eventually agreed to listen to Wednesday if she could provide clear evidence. This conflict is resolved through compromise as Wednesday has shown that she can be trusted, while Sheriff Galpin is willing to be

open and co-operate, showing that both are capable of listening to each other's views.

The harmony created by the conflict between Wednesday and Sheriff Galpin reflects the dynamic balance in law enforcement. Wednesday's unconventional approach contrasts with the Sheriff's lawful methods with strong evidence. However, after resolving the conflict, both began to appreciate each other. Sheriff Galpin sees the value of Wednesday's unique perspective in Nevermore, while Wednesday understands the importance of concrete evidence in investigations. Despite their differences, they found a way to work together by respecting each other's principles. Wednesday remains her distinctive style, and Sheriff Galpin remains a professional.

3. Reconciliation

Reconciliation is a method of conflict resolution that is subjective and based on an internal tendency to create peace. The ability to reconcile conflicts comes from within, independent of objective reasons. This urge for reconciliation can arise irrationally and fundamentally, even after the conflict has reached a very fierce and violent stage (Simmel, 2014).

a. Wednesday and Enid are back in the same room.

Conflict resolution in the form of the first reconciliation in the seventh episode in minutes 38:45 to 39:40, Wednesday's conflict resolution answers to the Conflict in Intimate Relationships when Wednesday offended Enid because she was considered a bully with annoying habits. Because of this Enid decided to leave Wednesday alone again in the room. In this incident, Enid was suddenly in the room

after Wednesday opened the door and Enid said that after she stayed a lot of things happened and someone had to look after Wednesday. This can be seen from the data below.

Datum 16.



Pictures 7.1 : Scene Wednesday with Enid in the room.

Wednesday : *Skip the tape.*

Enid : *Don't tell me Wednesday Addams is mellowing out.*

Wednesday : *Never. More like evolving.*

Enid : *Well, one inch of duct tape at a time.*

Wednesday : *Why the sudden change of heart?*

Enid : *Because we work. We shouldn't, but we do. It's like some sort of weird, friendship anomaly. Everything you said about me is true. But I don't apologize for it. Not anymore. It's just who I am.*

The datum above shows that Wednesday and Enid have reached reconciliation in their unique friendship. Wednesday showed a change in attitude by no longer putting up a barrier in their room, as seen in Wednesday's statement '*Skip the tape*'. Because of this, Enid also forgives and accepts Wednesday back as a roommate. Both recognize the uniqueness of their relationship, with Wednesday referring to it as '*Evolution*.' Moreover, Enid described it as a '*Friendship anomaly*'. This falls under reconciliation as it is a subjective method based on mood or inner inclination to reconcile conflict. The process involves accepting each other's differences and recognizing that while their friendship is unusual, it still works.

The conflict between Wednesday and Enid, which started with their differences, eventually led to harmony in their friendship. Wednesday, who initially favored solitude, and Enid, who was more open, found a way to accept each other's differences without changing their nature. Wednesday's decision to no longer put up a divider in their room shows that she is starting to open up. This harmony does not mean they become the same, but rather that they learn to appreciate each other's uniqueness.

b. Wednesday Thanked Bianca

Conflict resolution in the form of the second reconciliation in the eighth episode in minutes 45:12 to 45:22, this conflict resolution from Wednesday answers to the antagonistic conflict with Bianca on Wednesday wanting to prove who is the best between them and also the cold war with Bianca during the course of the story in the film series *Wednesday*, on this occasion Wednesday thanked Bianca for helping him all this time by uncovering the mystery of the monster and defeating Joseph Crackstone. This can be seen from the data below.

Datum 17.



Picture 7.2 : Scene of Wednesday and Bianca in Nevermore.

Wednesday : Bianca. I owe you a thank-you.

Bianca : We're getting that fencing title next year. So don't let killing one supernatural pilgrim get to your head.

The datum above shows that Wednesday and Bianca have progressed in their friendship, which was previously full of conflict. Wednesday shows an attempt at

reconciliation by thanking Bianca for her help in unraveling the mystery and defeating Joseph Crackstone. Although Bianca responds by reminding her that their rivalry is not over, helping each other and recognizing each other's contribution is an important step towards improving their friendship. This is included in reconciliation because Wednesday's ability to reconcile is based on the mood or inner inclination to reconcile the conflict.

The harmony between Wednesday and Bianca changes as they are fierce rivals at Nevermore school, with Wednesday trying to prove her superiority through dangerous challenges such as unprotected fencing duels. However, after facing the threat of Marilyn and Joseph Crackstone together, their relationship took a positive turn. Although they still have a sense of competition in fencing, Wednesday and Bianca begin to appreciate each other's strengths. Wednesday's words '*Bianca. I owe you a thank-you.*' This shows that her character development, which is usually rigid and difficult to accept other people's contributions, has changed. This change creates a new atmosphere where Wednesday and Bianca can work together to face a big threat while still maintaining healthy competition in their activities.

c. Wednesday and Xavier

Conflict resolution in the form of the third reconciliation in the eighth episode in minutes 46:12 to 46:42, this conflict resolution from Wednesday answers the conflict in intimate relationships with Xavier and answers his accusations as a roaming Hyde monster who has killed and attacked residents given by Wednesday. In this incident after who is the mastermind behind all the monsters Wednesday approaches Xavier to say goodbye because he is going home Xavier also says that

being Wednesday's friend requires special warnings and he also thanks Wednesday for protecting Xavier from the arrows that led to him. This can be seen from the data below.

Datum 18



Picture 7.3 : Scene Wednesday and Xavier in Nevermore.

Wednesday : I hear you're a free man now.

Xavier : Yup. All charges dismissed. Listen. When I was in the cell I said a lot of... things. Being your friend should come with a warning label. But... I don't know a lot of people who would take an arrow for me. So... Welcome to the 21st century, Addams. My number's in there already.

Wednesday : That's a bold move. I hope you're not expecting me to call.

The datum above shows that Wednesday and Xavier have experienced conflict resolution through reconciliation in their friendship. Wednesday recognizes that being his friend is not easy, while Xavier accepts Wednesday's personality and thanks him for saving his life. In this reconciliation process, after the conflict culminated, the two found a way to understand each other. This is included in reconciliation because reconciliation is an active attempt to end the disagreement after the conflict has occurred and culminated. In this sense, there has been full devotion to the conflict before the desire to reconcile.

The harmony that forms between Wednesday and Xavier illustrates the development of Wednesday's initial suspicion of Xavier, which makes their

relationship tenuous. However, as time goes by and the events they go through together, including when Wednesday saves Xavier, their relationship changes. Their relationship now shows that the initial conflict has developed into mutual respect. This harmony does not eliminate their differences but creates a space where their differences can co-exist. This illustrates the uniqueness of the characters in the Nevermore neighborhood.

Conflict is not always negative but can drive social unity and integration, as Georg Simmel argues. The *Wednesday* film series illustrates this concept through the journey of the main character, Wednesday, who faces various conflicts with other characters such as Bianca, Larissa Weems, Sheriff Galpin, her parents, Enid, and Xavier. Although initially at odds, they eventually unravel the mystery of the monster attack and stop Marilyn Thornhill. This process resulted in better understanding between them, close cooperation, and tighter relationships, proving that conflict can bring about positive change and strengthen social bonds.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains a conclusion consisting of conclusions and suggestions. The researcher summarizes Chapter IV based on the results and discussion of the conflict. The conclusion is divided into two parts according to the research problem. First, the researcher will summarize the forms of social conflict experienced by the main character, Wednesday, in the *Wednesday* film series. Second, the researcher will summarize how Wednesday resolved the various social conflicts he experienced. Furthermore, researchers will also provide suggestions for further research.

A. Conclusion

In the film *Wednesday* 2022, there are types of social conflict experienced by the main character Wednesday, in accordance with Georg Simmel's social conflict theory. The types of conflict are antagonistic conflict, legal conflict, conflict of interest and conflict in intimate relationships. First, antagonistic conflicts occur between Wednesday and several characters such as Bianca who becomes her rival, Rowan who wants to kill Wednesday because he believes in a prophecy, Lucas Walker's group when he tries to save Eugene from bullying, and finally conflicts with Marilyn Thornhill the mastermind of all the disasters that have terrorised Nevermore so far. Secondly, Wednesday's legal conflict is in conflict with only one character, Larissa Weems as the principal of Nevermore. Third, conflict of interest in this conflict Wednesday is also in conflict only with sheriff Galpin. Fourth,

conflict in intimate relationships occurs with several characters namely Moricia and Gomez as Wednesday's parents, Enid as her best friend, Tyler and Xavier as the two people who like Wednesday.

As George Simmel said in his theory, the researcher found three ways of resolving social conflicts carried out by Wednesday, namely victory, compromise, and reconciliation. The victory was obtained by Wednesday when she defeated Marilyn Thornhill, the mastermind behind the disaster in Nevermore. A compromise is reached by Wednesday with her parents. After a week, she starts to feel at home in Nevermore, and Sheriff Galpin is finally allowed to work together. Reconciliation occurs between Wednesday and her parents after a conflict due to a misunderstanding, Bianca after an antagonistic conflict, and Enid and Xavier after a conflict in their intimate relationship. After going through various conflicts and resolving them, Wednesday learned valuable lessons and experiences that helped her grow and build better relationships with others around her. According to Georg Simmel's theory, conflict can positively impact and unite people in society.

B. Suggestion

The researcher got a lot of information from *Wednesday* film series and Georg Simmel's social conflict theory. Based on the object of research, the researcher only focuses on the main character Wednesday in the *Wednesday 2022* film series to be used in the analysis using this social conflict theory. In future studies, the researcher hopes that many will analyse the *Wednesday 2022* film series because there are no previous studies that examine the object of the *Wednesday 2022* film series. Many theories and approaches are suitable and can be used to

analyse this film series, such as a semiotic approach that is suitable for analysing the symbols contained in the film, feminism theory can be used to analyse the representation of women in this film, and can also use psychoanalysis theory can be used to explore the psychological aspects, inner conflicts and subconscious experienced by Wednesday, and of course there are many more theories and approaches that are suitable for analysing this film series. Therefore, the researcher hopes that this research can be useful for further research as material for consideration and also as a reference.

REFERENCES

- Ajeng, H. G. (2021). Social Class Conflict In Novel Crazy Rich Asians By Kevin Kwan. In *Department Of English Education Scholl of Teacher Training and Education* (Vol. 3, Issue 2). Universitas Muhammadiyah Surakarta.
- Alfred, G., & Miles, M. (2022). *Wednesday-101-Wednesdays-Child-Is-Full-of-Woe-teleplay.pdf*. Tim Burton.
- Amalia, R. (2021). *The Social Coflict And Its Impacts On Marianne Potraued In Sally Rooney's Nomal People*. Universitas Islam Negeri Maulana Malik Ibrahim Malang.
- Azizah, W. A. (2023). Social Conflict and Social Change in colson Whitehead's The Nickel Boys [Universitas Islam Negeri Maulana Malik Ibrahim Malang]. In *Faculty Of Humanities*. https://doi.org/10.1007/978-1-137-05797-6_4
- Azzahroh, F. (2018). Konflik Sosial dalam Novel Cermin Jiwa Karya S. Prasetyo Utomo (Perspektif Georg Simmel). *Sapala*, 1–11.
- Barker, C. (2004). *The SAGE Dictionary of Cultural Studies*. Sage Publications.
- Bordwell, D., Thompson, K., & Smith, J. (2017). *Film art an introduction eleventh edition* (Eleventh). Mcgrawhill Education.
- Davis, M., & Stark, A. (2001). Conflict Of Interest In The Professions. *Oxford University Press*, 11(1), 1–14.
- http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttps://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTARI

- Dewi, M. S., & Rahayu, M. (2020). Rwandan genocide conflict represented in the novel *Led by Faith*. *Jurnal Pembelajaran Sastra*, 2(1), 21-30.
- Faruk. (2013). *Pengantar Sosiologi Sastra* (R. Widada (ed.); III). Pustaka Pelajar.
- H. Turner, J. (1974). *The Structure of Sociological Theory*. The Dorsey Press.
- Hafiezd, R. C., Natsir, M., & Fatimah, M. (2021). Social Class Reflected on Tony Montana in Brian De Palma's Scarface Film (1983). *Ilmu Budaya*, 5(MARXIST), 372–382.
- Hall, S. (1980). Cultural studies : two paradigms. *Poetica*, 2(1–2), 57–72.
<https://doi.org/10.30965/25890530-0410102002>
- Huyler, D., & McGill, C. M. (2019). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, by John Creswell and J. David Creswell. Thousand Oaks, CA: Sage Publication, Inc. 275 pages, \$67.00 (Paperback). *New Horizons in Adult Education and Human Resource Development*, 31(3), 75–77. <https://doi.org/10.1002/nha3.20258>
- Laila Maghfiroh, D., & Zawawi, M. (2021). Konflik sosial dalam novel *Aib dan Nasib karya Minanto* berdasarkan perspektif George Simmel. *KEMBARA Journal of Scientific Language Literature and Teaching*, 7(1), 173–197.
<https://doi.org/10.22219/kembara.v7i1.15634>
- Longhurst, B., Smith, G., Bagnall, G., Crawford, G., Ogborn, M., Baldwin, E., & McCracken, S. (2014). *Introducing cultural studies*, second edition. In *Introducing Cultural Studies, Second Edition*. pearson.
<https://doi.org/10.4324/9781315834344>
- Lutfiana I.M.P., E. (2020). *Social Conflicts In Salla Simukka's Novel As White As Snow (2015)*. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

- Makarim, L. (2022). Class Struggle Reflected in the Movie Miracle in Cell. *Department School of Teacher Training and Education*, 7(7).
- Rahayu, M. (2021). The discourse of power relation represented in Javanese version of Abu Nawas stories. *Universitas Sebelas Maret and Manassa.*, September, 274–279.
- Rahayu, M., Emelda, L., & Aisyah, S. (2014). Power Relation In Memoirs Of Geisha And The Dancer. *Register Journal*, 7(2), 151.
<https://doi.org/10.18326/rgt.v7i2.151-178>
- Rayner, P., & Wall, P. (2008). AS Media Studies: The Essential Introduction for AQA. In *AS Media Studies: The Essential Revision Guide for AQA* (Third). Routledge. <https://doi.org/10.4324/9780203969779>
- Ristiawati, T. (2019). Social Concept In Tanin No Kao By Abe Kobo. *Journal International Seminar on Language, Literature, Art and Education (ISLLAE)*, 1(1), 157–162. <http://journal.unj.ac.id/unj/index.php/isllae/article/view/10924>
- Rosyid, A. A. (2021). Kesenjangan Sosial dalam Novel Oliver Twist dan Nobody's Boy: Kajian Intertekstual. *Diglosia: Jurnal Kajian Bahasa, Sastra, Dan Pengajarannya*, 4(1), 49–64. <https://doi.org/10.30872/diglosia.v4i1.86>
- Salt, B. (2001). Practical film theory and its application to TV series dramas. *Journal of Media Practice*, 2(2), 98–113. <https://doi.org/10.1386/jmpr.2.2.98>
- Schermer, H., & Jary, D. (2013). Form and dialectic in Georg Simmel's sociology: A new interpretation. In *Form and Dialectic in Georg Simmel's Sociology: A New Interpretation*. Palgrave Macmillan.
<https://doi.org/10.1057/9781137276025>
- Simmel, G. (2009). *Sociology: Inquiries into the Construction of Social Form*.

Brill.

Simmel, G. (2014). *Georg Simmel Conflict Translated By Kurt H. Wolf The Web of Group-Affiliations* (Vol. 01). The Free Press.

Soekanto, S., & Yudho, W. (1986). *Georg Simmel : beberapa teori sosiologis*. Rajawali Pers.

Suparlan, P. (2014). Konflik Sosial dan Alternatif Pemecahannya. *Antropologi Indonesia*, 30(2), 138–150. <https://doi.org/10.7454/ai.v30i2.3559>

Wahyudi. (2021). *Teori Konflik dan Penerapannya Pada Ilmu-ilmu Sosial*. UMM Press.

Wahyuni. (2017). *Teori Sosiologi Klasik* (M. Ridha (ed.); I). Penerbit Carabaca.

Widyanta, A. B. (2002). *Problem Modernitas dalam Kerangka Sosiologi Kebudayaan Georg Simmel View project Doctorate Degree View project* (B. Indratno (ed.); Issue July 2002). Cindelas Pustaka Rakyat Cerdas. <https://www.researchgate.net/publication/340087629>

Wirawan. (2013). *Teori-teori Sosial dalam Tiga Paradigma*. Kencana Prenadamedia Group.

Wulandari A, & Nugroho A. (2023). A Conflict Reveal Killer Of Death Mystery From The Rich. *Jist.Publikasiindonesia*, 4(10), 1580–1584. <https://doi.org/10.59141/jist.v4i10.748>

CURRICULUM VITAE



Naufal Darwis Ardan was born in Tulungagung on September 30th, 2001. Before entering college, he attended SMKN 2 Malang, East Java. He began studying in 2020 at the Department of English Literature, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. during college, he was also active in various organisations, such as the English Literature Student Association, the Faculty of Cultural Sciences Student Executive Board and the Indonesian Islamic Student Movement Organisation.