

CULTURAL CONTRADICTIONS AS CONFLICT

IN THE “*THE FAREWELL*” 2019 FILM

FINAL PROJECT

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IN THE “THE FAREWELL” 2019 FILM**

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STATEMENT OF WORK ORIGINALY

As a result, I really claim that this undergraduate thesis I prepared does not contain the work of others, save those indicated in the quotations and references, as a scientific study should. If this statement is not made in the future, I fully agree to accept an academic consequence in the form of rejection of my thesis and the degree obtained from the paper.

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Oktova Hikmatul Umma

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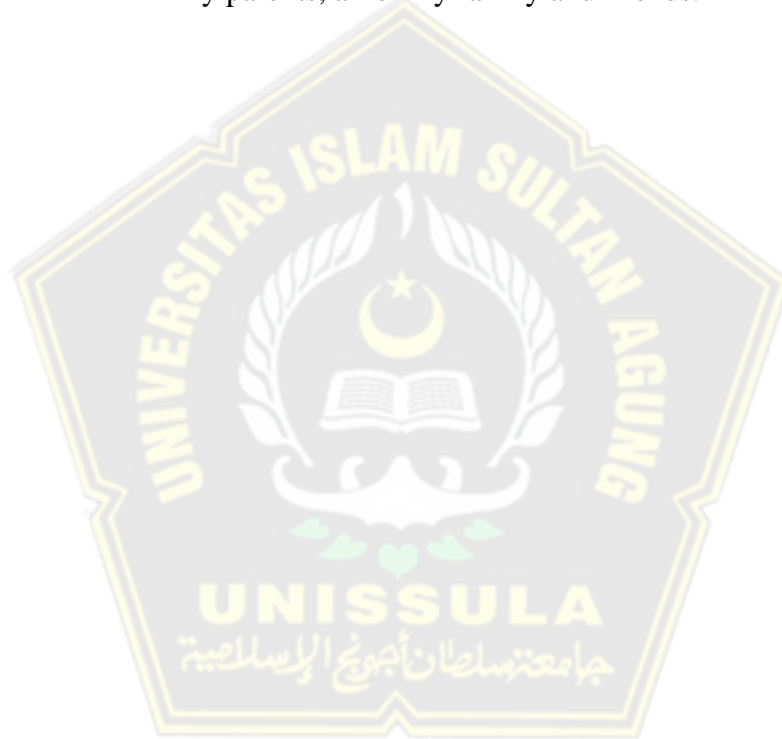


MOTO

”You are slowly growing but you are still growing and that is enough” - Dhiman

DEDICATION

My parents, all of my family and friends.



ABSTRACT

Umma, Oktova Hikmatul. 30801800035. Cultural Contradictions As Conflict In The “*The Farewell*” 2019 Film. Final Project of Faculty of Language and Communication Science Faculty. English Literature Study Program. Sultan Agung Islamic University. Advisor: Destary Praptawati, S.S., M.Hum.

This study analyzes one of Lulu Wang's films entitled "*The Farewell*" which was first shown in 2019. This film tells the story of Billi and her Chinese family. This study deals with the characters and conflicts to conveyed the cultural contradictions in the film. The aim of this study was to find out the cultural contradictions in the film that conveyed through the characters and conflicts.

This study used a qualitative research as research method to analyzed the film. There were some steps to collected the data such as, watching the film, reading the film script, identifying the data, classifying the data, and reducing the data. The theories applied were concerned with protagonist, antagonist, internal and external conflict.

The study found both characters and conflicts in the “*The Farewell*” 2019 film that conveyed the cultural contradictions in the film. The characters in the film are devided into two types, the protagonist Billi and the antagonists Haiyan, Gugu, Uncle Haibin and Jian. The protagonist reflects two types of conflict: internal and external conflict. The internal conflict was Billi with herself about her goals or different expectations. The external conflict was Billi argue with her parents, Haiyan and Jian, Gugu and Uncle Haibin because at first they did not let Billi know about Nainai illness and decided to keep it as a secret because her family was quite strict in their Chinese perspectives and traditions.

Keywords: *the farewell 2019 film, characters, conflicts, cultural contradiction*

INTISARI

Umma, Oktova Hikmatul. 30801800035. Kontradiksi Budaya sebagai Konflik dalam Film “*The Farewell*” 2019. Tugas Akhir Fakultas Bahasa dan Ilmu Komunikasi. Program Studi Sastra Inggris. Universitas Islam Sultan Agung. Pembimbing : Destary Praptawati, SS, M.Hum.

Penelitian ini menganalisis salah satu film Lulu Wang yang berjudul “*The Farewell*” yang tayang pertama kali pada tahun 2019. Film ini menceritakan tentang Billi dan keluarga Tionghoanya. Penelitian ini membahas karakter dan konflik untuk menyampaikan kontradiksi budaya dalam film. Tujuan dari penelitian ini adalah untuk mengetahui kontradiksi budaya dalam film yang disampaikan melalui karakter dan konflik.

Penelitian ini menggunakan penelitian kualitatif sebagai metode penelitian untuk menganalisis film. Ada beberapa langkah untuk mengumpulkan data seperti, menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Teori yang diterapkan berkaitan dengan protagonis, antagonis, konflik internal dan eksternal.

Penelitian ini menemukan karakter dan konflik dalam film “*The Farewell*” 2019 yang menyampaikan kontradiksi budaya dalam film tersebut. Karakter dalam film dibagi menjadi dua jenis, protagonis adalah Billi dan antagonis adalah Haiyan, Gugu, Paman Haibin dan Jian. Tokoh protagonis memperlihatkan dua jenis konflik: konflik internal dan eksternal. Konflik internal adalah Billi dengan dirinya sendiri dimana tujuan atau harapannya yang berbeda. Konflik eksternal adalah Billi berdebat dengan orang tuanya, Haiyan dan Jian, Gugu dan Paman Haibin karena pada awalnya mereka tidak memberi tahu Billi tentang penyakit Nainai dan memutuskan untuk merahasiakannya karena keluarganya cukup ketat dalam perspektif dan tradisi Tionghoa mereka.

Kata kunci: *film the farewell 2019, karakter, konflik, kontradiksi budaya*

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In the name of Allah, the lord of the world, master and creator, who has given upon me blessings, faithfulness, ability, and patience. Peace and salutations to our grea

This final project could not be finished without getting motivation, advances, support, and guidance from many people. I would like to express my deepest gratitude to the following people:

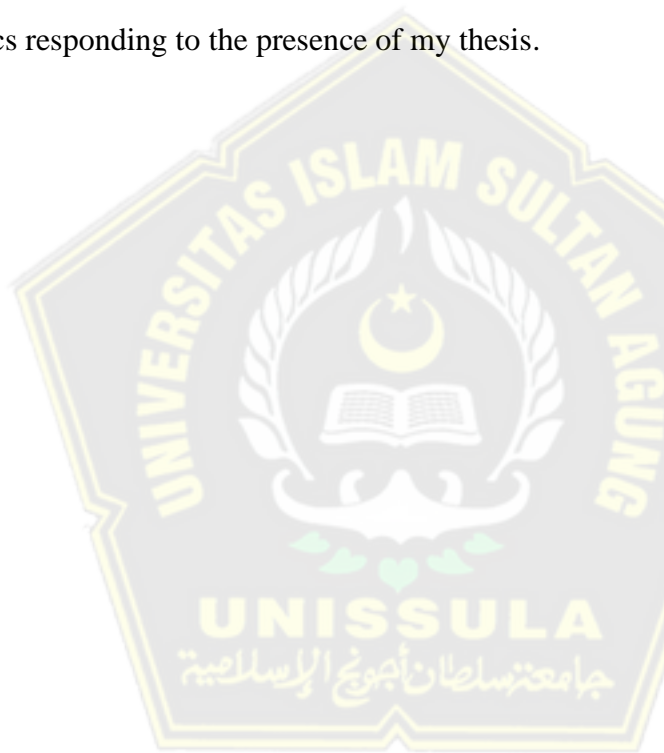
1. Kurniawan Yudhi Nugroho, S. Pd., M. Pd., as Dean of Faculty of Language and Communication Science Faculty, Sultan Agung Islamic University.
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days off. I wanna thank me for never quit. I wanna thank me for just being me at all times.

I realized that this thesis is far from perfect, hope this thesis will be useful for the reader and gives a valuable contribution to the English literature filed. Hopefully, the reader is able to take advantage. Finally, this thesis still needs a readers suggestion and critics responding to the presence of my thesis.

Semarang, June 28, 2022


Oktova Hikmatul Umma



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CHAPTER I

INTRODUCTION

A. BACKGROUND OF THE STUDY

Literary works consistently develops every time. Literary works are known in two forms, fiction and non-fiction. Types of fiction literary works are prose, poetry, and drama. While types of non-fiction literary works are biographies, autobiographies, essays and literary criticism. The adaptation of literary genres to film making is not recent phenomenon but an old one. The film is a kind of fiction, we get a lot of benefits from watching it. This is not only fun, but also useful because it may contain special text messages.

Harmon's book titled *A Handbook to Literature* explained that film literally a sheet or roll of transparent material coated with a light-sensitive emulsion for making photographs or moving pictures. By extension, a motion picture made or preserved on such material is itself called a film. The term is applied to an individual motion picture, to motion picture as an art form, as in film criticism, and to the industry engaged in making motion pictures. In America film has largely replaced the term "cinema," which was once widely used (Harmon 229).

Moreover, there are components within literary works. Additionally a film, because film is literature, Hornby defined a film as an event in which an identified film is recorded as a series of animated images played on television or in a cinema (Hornby

434). As mentioned in Microsoft Encarta 2008, a film or movie is a series of images projected on a screen, creating the illusion of motion. Animation, also known as film, movie or cinema, is one of the most popular forms of entertainment that allows people to immerse themselves in a fantastic world (Microsoft Encarta: 2008). So film can be analyzed and interpreted as traditional literary.

All the elements of fiction that can be found in literature exist in the literature presented as a film. Those components called intrinsic elements. Without the intrinsic elements, a literary work or movie won't be framed as expected. The intrinsic elements are the essential underpinning of literary works. Readers will also know the different aspects that make up the film by reading the script. There are intrinsic elements. According to Wellek and Warren, intrinsic element is "the interpretation and analysis of the works of literature themselves" (Wellek 139). These are the elements that develop the literary work from within, such as the plot, the themes, the situations, the characters and the characterization, as well as the intrinsic elements. All this ignites the story.

The intrinsic elements of the study focus on the characters and conflicts in the "*The Farewell*" film, which was released in 2019. According to Bennet and Roy, Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (Bennet 60). This means that character is one of the most important elements. The character presented by the writers in the story, and the main of the story is the character itself. It's not a story without

characters. In a literary work, the reader pays attention to the characters in the story, so it is very important how the author describes the characters in each storyline. There are two types of characters namely protagonist and antagonist. The definition of protagonist was clearly stated by David, Joe and Robin in *The Architecture of Drama*:

The protagonist is the central player in the struggle to achieve the goal. Not only is she someone who has a lot of lines or stage and screen time (although she can have both), but essentially the character has desires, actions, and destiny to pursue. The goal involves the viewer in telling the story. The protagonist must also lose his balance by a provoking incident and thus achieve a conscious goal, one that he hopes will restore balance to his life. (David, Joe & Robin 6-7)

At that point, we can see that the protagonist has a big influence on the story, so the representation of the character is more detailed and for the audience sometimes the protagonist is like a hero, even though he faces many obstacles but can save the story. But the protagonist will not run into obstacles if there is no antagonist. As explained in *Literature: Approaches To Fiction, Poetry, And Drama* by Robert DiYanni “The Antagonist is the character or force against which the protagonist struggles. The antagonist may be another character, a culture and its law or traditions, nature elements or the protagonist divided against himself.” (Robert 932). The antagonist's job in the story is to behave as an agent of opposition, disagreeing with and disrupting the protagonist's ambitions.

A literary element marked by a fight between different forces is called a conflict. In any fiction, conflict is used to create tension and move the plot further. Clayton stated in his book that a conflict in which someone we care about is involved. The reader has to become concerned about conflict, which may not be stated directly: what a character wants or fears or what we see approaching that the character does not see. Then, there must be an obstacle (Clayton 13).

Every story there must be two conflicts, internal conflict and external conflict but what is very clearly visible is only external conflict because according to Stanton in *Introduction to Fiction* that external conflict between characters or between character and his environment (Stanton 16). Therefore, the audience can easily understand external conflicts only on the dialogue between the characters. Meanwhile, internal conflicts are difficult to identify because they are implied in the character's own mind, as Stanton said in his book *An Introduction to Fiction*.

The object of this study is the "The Farewell" 2019 film. The film produced by Lulu Wang and distributed by A24 films. The Farewell film has a different packaging and unique story by bringing the different traditions between China and America. It tells about a woman from a Chinese family who moved to America when she was only six years old. Even though they are far apart, Billi is still close to her grandmother who still lives in China. Until one day Billi received the news that her grandmother had been diagnosed with cancer and did not have much time left. In the Chinese family tradition, the family has to hide this fact from their parents who are suffering from cancer. They

believe that it is not disease that kills them, but the fear of knowing the truth. Billi, who has lived in the West for too long, feels an internal conflict with this eastern tradition. Then they made a wedding party for Billi's cousin named Hao Hao as an excuse so that their extended family could meet Nai Nai one last time. All the family agreed not to tell Nai Nai about his illness and the doctor who treated Nai Nai also lied and said that Nai Nai's condition was fine. Billi keeps her promise to keep the lie until Billi's family returns to America and says goodbye to Nai Nai.

For non-Chinese viewers, this film give real and informative stories because we can know new insights into Chinese family traditions that are truly important to them. This kind of tradition reminds us of our unwritten rules that still live in Eastern culture. This kind of tradition is reminiscent of some of our unwritten laws that still exist in Eastern culture. There are many similar traditions in our culture. The protagonist, Billy, who has lived in the West (USA) for too long, feels an inner conflict with the traditions of the Orient.

Wang has made a film about her grandmother's illness, and her family is also hosting weddings as an excuse. The film opens with a title card "Based on an Actual Lie". Lulu Wang or Wáng Zǐyì, her Chinese name was born in Beijing. Her father, Haiyan Wang, was a Chinese diplomat in the Soviet Union, and her mother, Jian Yu, was a cultural critic and editor of the Beijing Literary Newspaper. Lulu Wang is best known for writing and directing the comedy-film "*Posthumous*" (2014) and "*Farewell*" (2019). The latter won the Independent Spirit Award for Best Film and was named one

of the top 10 films of 2019 by the American Film Association. Wang has also written, produced and directed several short films, documentaries and music videos.

Based on all the explanations above, this study focused on analyzing protagonist, antagonist, conflict, internal conflict and external conflict that happened in *The Farewell 2019* film. Therefore, the title of this study is *Cultural Contradictions As Conflict In The “The Farewell” 2019 Film*.

B. PROBLEM FORMULATION

The study focuses in finding out:

1. Who are the characters of protagonist and antagonist in the film?
2. What are the conflicts that appear in the film?

C. LIMITATION OF THE STUDY

This research is focused on intrinsic elements of “*The Farewell*” 2019 film, consisting of characters of protagonist and antagonist and the conflict such as the internal conflict and the external conflict. This study also analyze cultural differences between American and Chinese culture based on the conflict.

D. OBJECTIVES OF THE STUDY

Based on the problem formulation, there are two objectives of the study:

1. To describe protagonist and antagonist characters in *The Farewell 2019* film.
2. To analyze conflicts that appear in *The Farewell 2019* film.

E. SIGNIFICANCE OF THE STUDY

There are two significances of the study:

1. Theoretical significance

The purpose of this study is to implement the theory of literature and to add new contributions and data for the study function of the theory of internal elements.

2. Practical significance

This theory aims to help readers understand the intrinsic elements that appear in literary works. This study can be explained in more detail in terms of intrinsic elements from various points of view.

F. OUTLINE OF THE STUDY

The outline of this study was an overview of the content studied in this study. So there are three chapters:

1. The first chapter presents this study. The background of the study, the limitations of the study, the problem formulation, the objectives of the study, the significance of the study and the outline of the study were composed.
2. The second chapter provides a theoretical and literary overview of the issues discussed in this study. It consists of a summary of "*The Farewell*" 2019 film, the subject of this study, and the theory used in this study is an intrinsic elements.
3. The third chapter describes the research methods of the study. It consisted of a data source, a method of data collection and a method of data analysis.

4. The fourth chapter explains the results and discussion of the study. It is composed of the results of the analysis.
5. The fifth chapter discusses the conclusion and suggestions. It consisted of a conclusion and suggestion to the reader.



CHAPTER II

REVIEW OF RELATED LITERATURE

There were two subchapters in this chapter that explained the literature review that is linked to the themes mentioned in this study. The first sub-chapter contains a synopsis of “*The Farewell*” 2019 film, while the second sub-chapter was the theoretical framework that includes character and conflict.

A. SYNOPSIS OF THE FILM

The film opens with a title card "Based on an Actual Lie" because is inspired by director Wang's own experiences, that she first shared publicly in her radio story What You Don't Know, which aired on an episode of This American Life. It tells about Billi, a woman from a Chinese family who moved to America when she was only six years old. Even though they are far apart, Billi is still close to her grandmother who still lives in China. Billi learns from her parents, Haiyan and Jian, that Nai Nai has just been diagnosed with stage lung cancer and has only a few months to live after receiving a Guggenheim Fellowship rejection letter. Billi was shocked when she learned the news, but her parents stopped her from calling or even visiting Nainai because the rest of the family had decided to keep it a secret.

The diagnosis is kept a secret from Nainai herself by lies and manipulation of medical test results. Instead, Nainai is told incorrectly that her earlier doctor visits showed only normal results. A wedding for Billi's Japanese cousin, Hao Hao, has been organized in China as something of an excuse to bring the family together for one more

time with Nainai. Haiyan and Jian advise Billi to stay in New York City because they are afraid she may reveal the truth to her grandmother.

Billi breaks her parents' wishes and arrives in Changchun soon after the family. Billi promises her parents that she would not tell Nainai about her cancer diagnosis. Throughout the visit, unfortunately, she has disagreements with the rest of the family about their willful lying of her grandma. Billi is filled with guilt as she discusses with her parents her conflicting feelings about Chinese cultural values that lead to a family refusing to announce a life-threatening diagnosis. Another night, her uncle, Haibin, explains that the lie helps the family to carry the emotional impact of the diagnosis rather than Nainai herself, a collectivist practice that Haibin follows contrasts from the individualistic norms popular in Western culture. eventually, Billi finds out that Nainai told her husband a similar lie up to the end when he was gravely ill.

On the wedding day, both Haibin and Hao Hao cry on separate moments, but they succeed to go through the banquet before triggering Nainai's suspicions. Billi takes Nainai's medical lab results from the hospital and gets them changed to indicate a positive diagnosis, participating in the lie. At night, Nainai gives Billi angpao and tells her she can spend it however she wants. Billi expresses her wish to stay in Changchun in order to spend more time with Nainai, but Nainai disagrees, saying that she must live her own life.

When Billi tells her about the Guggenheim Fellowship rejection, Nainai advises her to have an open mind and not get too upset about it. She believes that life is more about how one goes about doing things than it is about what it really does. Billi follows

through on her promises to keep the lie a secret. As the visiting family members head home in Japan and America, she hugs an emotional goodbye with Nainai. A title card shows that the woman Nainai's character was based on is still alive and clueless of her illness six years after her diagnosis.

B. THEORETICAL FRAMEWORK

We can study the plot, theme, setting, points of view, language, and so on to analyze the intrinsic elements. Since this study is about intrinsic elements and focuses on character and conflict, the writer only describes characters and conflict in the second sub-chapter.

B.1. CHARACTERS

According to Bennet and Roy, characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (Bennet 60). This means that character is one of the most important elements. The character presented by the writers in the story, and the main of the story is the character itself. It's not a story without characters. It's difficult to identify a literary work as a story literary work if there are no characters because the storyline is driven by the characters' activities. These characters are the victims of the tragedy, and their actions become the plot's determinants. In a literary work, the reader pays attention to the characters in the story, so it is very important how the author describes the

characters in each storyline. There are two types of characters namely protagonist and antagonist.

B.1.1. PROTAGONIST

The protagonist has a big influence on the story, so the representation of the character is more detailed and for the audience sometimes the protagonist is like a hero, even though he faces many obstacles but can save the story. It was clearly stated by David, Joe and Robin in *The Architecture of Drama*:

The protagonist is the central player in the struggle to achieve the goal. Not only is she someone who has a lot of lines or stage and screen time (although she can have both), but essentially the character has desires, actions, and destiny to pursue. The goal involves the viewer in telling the story.

The protagonist must also lose his balance by a provoking incident and thus achieve a conscious goal, one that he hopes will restore balance to his life (David, Joe & Robin 6-7).

For the audience, usually the protagonist is the closest to them because the description is very detailed and often appears in every scene. This makes the protagonist easily recognizable in depth, but the protagonist will not run into obstacles if there is no antagonist.

In other definition about protagonist, Mario Klarer said in his book “*An Introduction to Literary Studies*” that the protagonist or main character is depicted in more detail and with greater care, thereby moving beyond the classical epic whose main character functions primarily as the embodiment of abstract heroic ideals (Mario 10). The protagonist can be imagined of as a pretty simple individual: they have such a goal that they really want to reach and come up with a strategy to help them succeed it.

B.1.2. ANTAGONIST

As explained in *Literature: Approaches To Fiction, Poetry, And Drama* by Robert DiYanni “The Antagonist is the character or force against which the protagonist struggles. The antagonist may be another character, a culture and its law or traditions, nature elements or the protagonist divided against himself” (Robert 932). The antagonist's job in the story is to behave as an agent of opposition, disagreeing with and disrupting the protagonist's ambitions. The protagonist is usually not sympathetic.

The protagonist and antagonist must allow for a fight, and the conflict must develop to a climax. The antagonist must have a strong and contradictory character to the protagonist. The antagonist character has a function to make the story more interesting so that the story does

not seem monotonous because it can bring the emotional flow of the audience or readers so that it is more emotional. Julie and Alan in their article said that “The role of antagonist in the narrative is to act as the force of opposition to interfere and obstruct the protagonist in achieving their goals (Julie 1071). From the antagonist agent perspective this task can be split into two parts: observing the protagonist’s behaviour in order to identify their intentions and recognise the goal that they are working towards; and considering the possible ways in which the antagonist can attempt to interfere with these intentions to stop them from achieving their goal

And also, they said that before causing problems with the protagonist's goals, the antagonist agent's task can be divided into two parts: monitoring the protagonist's actions in order to recognize their ambitions and identify the goal that they are focusing towards; and deciding the multiple paths in which the antagonist can come into conflict with these ambitions in order to avoid them from reaching their goals.

B.2. CONFLICT

A literary element marked by a fight between different forces is called a conflict. In any fiction, conflict is used to create tension and move the plot further. Clayton stated in his book that a conflict in which someone we care

about is involved. The reader has to become concerned about conflict, which may not be stated directly: what a character wants or fears or what we see approaching that the character does not see. Then, there must be an obstacle (Clayton 13).

After the exposition is given in the plot, conflicts start happening. In this part, the antagonist is constantly creating problems for something like the protagonist and will not allow them to live his life. Where the goal of those fighting isn't just to make a profit, but rather to control their enemies through violence or threats. In a film, these conflicts play a crucial role. In a film, conflicts are about the level of interaction and situations that might express the audience's attention, glory, and compared to actual. These conflicts are depicted as stage movements or as a fantastic existence that is clearly presented as a monologue, conversation, or dialogue.

Conflict is central to the phenomena of a literary work. Conflict can be caused by several reasons, and conflict can be caused by events. A story's issues can take the form of physical or mental events. Physical events include physical activity, as well as interactions between the characters in the story and other storylines, as well as the environmental elements. A mental event is something that occurs in a character's thoughts or heart. Conflict can be found in all parts of human life, as evidenced by this description. The protagonist is characterized by two types of conflict: internal and external conflict.

B.2.1. INTERNAL CONFLICT

Internal conflict is problems appear as a result of humans' struggle with himself. Interpersonal conflicts are usually the result of a person's dissatisfaction. Not just that, but there are emotions of tragedy, panic, sadness, stress, upset, guilt, fear, happiness, excitement, anxiety, and curiosity that can only be experienced by himself. According to Frank Madden in his book *Exploring literature: Writing and arguing about fiction, poetry, drama, and the essay*, said that internal conflict is a struggle of opposing forces within a character. What provokes an internal conflict in one person may go unnoticed by another (Frank 63). Internal conflicts are difficult to identify because they are implied in the character's own mind.

Problems appear as a result of conflict between persons and themselves, often known as psychological conflict. Conflict between two goals, various choices, assumptions, or other issues, for example. As Stanton said in his book *An Introduction to Fiction* that internal conflict between two desires within a character (Stanton 16). Because this kind of conflict is more hard to express, it needs skill. The existence is linked to an order to find the solution or even a way out, that may also include himself. As a result, the character has internal conflict with himself about his goals or different expectations. As some kind of conclusion,

the purpose of conflict in a film is to represent as the story's key element, resulting in a succession of dramatic stories.

B.2.2. EXTERNAL CONFLICT

According to Stanton in *Introduction to Fiction* that external conflict between characters or between character and his environment (Stanton 16). Therefore, the audience can easily understand external conflicts only on the dialogue between the characters. External conflict, there is a conflict experienced by between characters or more including power, ownership, and contention.

Conflict between people or a person and society. This type of conflict is often referred to as social conflict. Conflicts like this usually occur between characters and their environments. This conflict arises from the individual's attitude towards the social environment regarding various problems that occur in society. Physical or elemental conflicts, as well as natural conflicts, are terms used to describe these types of conflicts. When a character is unable to control, utilize, and cultivate their natural environment as they should, this form of conflict happens. Conflict will occur if the interaction between humans and nature is not in balance, which might lead to conflict.

Most stories wouldn't go anywhere if there wasn't a problem or conflict: the protagonist may spend more time at home, or they might

reach their goals without some of the obstacles or conflicts that create a better story exciting to read. The protagonist of a storyline could even win or lose, but his or her conflict with another character, the natural environment, or society pulls the plot forward and, in the end, makes the story worthwhile to tell.



CHAPTER III

RESEARCH METHOD

In this chapter there were three sub-chapters to be presented such as type of the study, type of data and data organizing including data collecting and analyzing the data.

A. TYPE OF THE RESEARCH

The research method used in this study was qualitative research. To accurately understand how people understand their environmental situation, qualitative analysis can be applied because qualitative research is defined as the study of collecting, analysing, and evaluating non-numerical data.

Qualitative research methods are created in such a way that they can help identify a target audience's perceptions and behavior in focusing on a specific topic. In-depth interviews, focus groups, ethnographic research, content analysis, and case study research are just a few examples of qualitative research methodologies that are usually applied. Qualitative methods create more descriptive results, and conclusions can be taken from the collected data with relative ease. According to Cropley in his book *Introduction to Qualitative Method*, stated that:

Qualitative research emphasizes (a) discovery, (b) broadly defined goals, (c) flexible research questions, (d) emergent contents, (e) generation of hypotheses and (f) credibility. It can be understood in

terms of its understanding of reality, the kinds of question it examines and the methods used to find answers to the questions. Qualitative research is largely inductive and “flexible” in nature, whereas quantitative research is mainly deductive and positivistic. Qualitative methodology raises particular problems for researchers, largely connected with rigour, and relies heavily on special criteria of validity such as soundness of reasoning or plausibility of conclusions. Some researchers turn to qualitative methods because they expect them to be easier than quantitative methods. However, qualitative research makes special personal demands on researchers that are different from those of quantitative approaches; for example, the ability to elicit personal accounts from participants or the ability to think inductively. In addition, it raises special ethical issues, because it not infrequently asks participants to reveal how they construct personally significant or even painful events (Cropley 37).

In a situation where decisions must be made fast, research methods should provide necessary skills and knowledge to manage current and future problems difficulties. As a result, the method problem is related with the work problem of being able to identify the issue that is the science's aim.

B. DATA ORGANIZING

The steps in collecting data and the types of data are included in this data organization.

B.1. DATA COLLECTING METHOD

There are five basic steps to collecting data in this study:

B.1.1. WATCHING THE FILM

The object of this study is the "*The Farewell*" 2019 film. The film produced by Lulu Wang and distributed by A24 films. The Farewell film has a different packaging and unique story by bringing the different traditions between China and America. The duration of the film is one hour and forty minutes. This study focused on analyzing protagonist, antagonist, conflict, internal conflict and external conflict so the researcher keeps watching the film multiple times in order to get understanding of it.

B.1.2. READING THE FILM SCRIPT

The Farewell film script is the primary source. In order to identify the storyline of the film for this study's analysis or to find out exactly the content of the film, such as character and conflict, the researcher is scanning the dialogue, which contains characters on words and accurate transcription of dialogue.

B.1.3. IDENTIFYING THE DATA

The goal of this step is to select the parts that would be discussed in the film so the researcher will identify characters, especially protagonists and antagonists, as well as internal and external conflicts, after watching the film and reading the script by analyzing the data, the researcher marks, captures, and puts the tags.

B.1.4. CLASSIFYING THE DATA

The next step is to classify the data. Classifying, like problem formulation which are all included in the appendix, means the primary data are used to identify and classify such as film screenplay data, scenes, a type of analysis, references, and comments as an answer to the problem formulation that will be discussed in this study.

B.1.5. REDUCING THE DATA

In the data collection method, the final step is focuses on optimizing classified data methodologies to limit down the data from general to specific. To complete the study formulation at this step, only the strongest and most relevant methods are applied, this means that duplicate or faulty data is removed in order to maximize and simplify the data.

B.2. TYPES OF THE DATA

There are two types of the data, such as:

B.2.1. THE PRIMARY DATA

The primary data for this study was taken from the “*The Farewell*” 2019 film, which has duration of one hour and forty minutes and includes dialogue and monologue. The main data used during the study is that primary data. The most important data was collected specifically from the topic of the study.

B.2.2. THE SECONDARY DATA

The study material presented in research papers and other related sources is considered secondary data. Journals, research articles, and books relevant to this study can makes this method effective as a supporting source to analyze the primary data linked to the literature involved in the study topic. Secondary data usually adopted from previous researched and filtered data that has been tried and proven.

C. ANALYZING THE DATA

Analyzing the data is the final part of this chapter. The techniques for collecting, analyzing, and evaluating data in order to supporting details that actually help final choice is known as data analysis. Data analysis is to present absolutely detailed data information. Depending on the project and the goal of

the study, there are a kinds of methods and techniques for conducting analysis, so in Chapter IV, the study's findings are presented and to identify, analyze, and understand all of the available data, the way is to use a description so in this study, descriptive analysis data was used as the data type.



CHAPTER IV

FINDING AND DISCUSSION

Based on the problem formulation that has been stated in the first chapter, so this chapter finding and discussion would divided into two major parts. The first part would analyze the first problem that was describe protagonist and antagonist characters in *The Farewell* 2019 film. The second part would analyze the second problem that was analyzing conflicts that appear in *The Farewell* 2019 film.

A. CHARACTER

The character presented by the writers in the story, and the main of the story is the character itself. It's not a story without characters. It's difficult to identify a literary work as a story literary work if there are no characters because the storyline is driven by the characters' activities. Character is one of the most important elements. These characters are the victims of the tragedy, and their actions become the plot's determinants. In a literary work, the reader pays attention to the characters in the story, so it is very important how the author describes the characters in each storyline. There are two types of characters namely protagonist and antagonist.

A.1. PROTAGONIST

The protagonist has a big influence on the story, so the representation of the character is more detailed and for the audience sometimes the protagonist is like a hero, even though he faces many obstacles but can save the story. Based

on the explanation above, there is only one main character in the “*The Farewell*” 2019 film, Billi.

Billi was the protagonist that the “*The Farewell*” 2019 film focuses on. She was thirty years old, a woman from a Chinese family who moved to America when she was only six years old. Billi still close to her grandmother who still lives in China, even though they are far apart.

Furthermore, according to David, Joe and Robin in *The Architecture of Drama* explain that:

The protagonist is the central player in the struggle to achieve the goal. Not only is she someone who has a lot of lines or stage and screen time (although she can have both), but essentially the character has desires, actions, and destiny to pursue. The goal involves the viewer in telling the story. The protagonist must also lose his balance by a provoking incident and thus achieve a conscious goal, one that he hopes will restore balance to his life (Letwin, Stockdale and Stockdale 6-7).

There is a quote related to that statement which show that Billi is the protagonist in “*The Farewell*” 2019 film.

BILLI: I need to go see her...

HAIYAN: You can't.

JIAN: Everyone thinks it's better if you don't go. Look at you.

You can't hide your emotions! Nai Nai will know right away!

BILLI: I need to say goodbye. What if she dies and I don't get a chance to say goodbye?

The very thought of this makes Billi break down. Tears stream down her face. (12:40-13:05)

The reference explains that the struggle to achieve the goal is centered on the protagonist. A provocative incident also causes the main character to lose his balance. As a result, he must attain a purposeful goal in the hopes that it would help him regain his balance. It relates to the dialogue that this main character has a very important role to the development of the story, as the main character presents conflicts and meaningful actions that build the film. The way Jian said that Billi can't go to see her grandmother because of all Billi's family members thinks that if Billi meet Nainai she can't hide her emotions and will tell Nainai the truth because Billi has a close relationship with her Grandma.

In book *The Architecture of Drama*, it is also said that the protagonist must be strong-willed, which means they have the ability to make decisions and act on their own, rather than being prompted (Letwin, Stockdale and Stockdale 7). It can be related from the narrative below:

As Billi moves into the living room, **everyone reacts**.

...

A deer in headlights, Billi doesn't speak, as if the secret would spill out if she opened her mouth. **Family members observe her carefully, exchanging looks of concern.** (15:39-15:55)

As a protagonist character, Billi make decision and act on her own by going to China to see her Grandma even though her parents had told her not to come. All family members except Nainai are shocked at her arrival and worried that Billi will break the agreement not to tell Nainai about Nai Nai's illness and they try to make Nai Nai happy until his death comes.

Different from the previous reference, Mario Klarer in his book titled *An introduction to literary studies* stated that the protagonist or main character is depicted in more detail and with greater care, thereby moving beyond the classical epic whose main character functions primarily as the embodiment of abstract heroic ideals (Klarer 10). There are three quotes related to Mario Klarer statement.

Billi opens her mouth and still, nothing comes out.

Anticipation lingers in the air.

NAI NAI: What's wrong with you? Why aren't you talking?

Billi looks at her family, then back at Nai Nai. She swallows hard.

After a few long beats –

BILLI: I missed you. (16:10-16:22)

From the quote above, it explain that Billi was the main character who functions primarily as the embodiment of abstract heroic ideals for the family's plan to keep Nainai's illness a secret, that is way Billi's arrival to China makes all the family watch her very carefully to anticipate if Billi tells the truth to Nainai and mess up the family's plan to keep Nainai's disease a secret.

Billi closes the door. She lets out a breath as she sits on the toilet - **a moment of refuge.**

On the wall in front of her is a poster of a chubby, overly cheerful baby. Underneath, in Chinese, it reads:

They all say I'm adorable

...

Billi returns to the table in a daze. Nai Nai turns to look at her with concern.

NAI NAI: What's wrong?

The threat of being exposed lingers in the air.

BILLI: I'm fine. (20:19-20:56)

The narrative tells that Billi can only show a desperate face when she is in the toilet and remains a watchful eye for her family whenever Billi's behavior worries Nainai because Billi is absolutely key to the family's plan to keep Nainai's illness secret, the family members will keep an eye on her to make sure that Nainai does not suspect.

UNCLE HAIBIN: It's probably the jet-lag. **Come, I'll take you to the hotel.**

BILLI: Hotel? Why can't I stay here? I always stay here.

UNCLE HAIBIN: With so many people visiting, it's easier if everyone stays at a hotel. It's very close.

NAI NAI: Don't worry, it's an excellent hotel. It's brand new.

Billi swallows her disappointment.

NAI NAI: Go get some rest. We have a lot to do the next couple days before the wedding.

The family's eyes linger on her, menacing. (20:57-21:22)

To prevent Billi from telling Nainai the truth, Billi's family makes her stay in the Hotel instead of Nainai's and when Billi refuses to stay at the Hotel, the whole family looks at her with threats that make her have to give in.

From all the quotes and references above, it can be concluded very clearly that Billi was the protagonist because she plays an important and key role in the family plan to keep Nainai's disease a secret so that all her behavior will be limited and the family members will keep an eye on her so as not to raise suspicion and damage the well-planned plans.

A.2. ANTAGONIST

The antagonist's job in the story is to behave as an agent of opposition, disagreeing with and disrupting the protagonist's ambitions. The protagonist is usually not sympathetic. Based on that explanation, there are four antagonists in the “*The Farewell*” 2019 film, there are Haiyan, Gugu, Uncle Haibin and Jian.

A.2.1. HAIYAN

Haiyan or Haiyan Wang is Billi’s Dad in his fifties. He is the antagonist because according to Robert Stanton statement in *Introduction to Fiction* that the antagonist is the character or force against which the protagonist struggles. The antagonist may be another character, a culture

and its law or traditions, nature elements or the protagonist divided against himself (Stanton 932). In the film, it related to this quote:

BILLI: I need to call her...

HAIYAN: **No, Billi...**

BILLI: I need to see her!

HAIYAN: **You can't do that.**

Haiyan puts aside his own grief momentarily. His words are measured.

HAIYAN: She doesn't know... And the family thinks it's better not to tell her. **So you can't say anything.**

BILLI: I don't understand. She needs to know, right?

HAIYAN: There's nothing they can do, **so everyone decided it's better not to tell her.** (11:37-12:03)

After hearing that Nainai has stage four lung cancer, Billi truly wants to get in touch with and meet Nainai, but Haiyan insists on stopping her from doing so because he is afraid that Billi won't be able to control her emotions in front of Nainai, which would ruin the family's plan. It's

related to the reference that Haiyan is the antagonist character that goes against Billi's goal.

A.2.2. GUGU

GUGU or Chen YuPing is Billi's aunt, she is forty years old. Based the statement from Holman and William in their book *A Handbook to Literature* that antagonist is the character directly opposed to the protagonist. A rival, opponent, or enemy of the protagonist (Harmon and Holman 32). In the film, the quote that related to that reference is:

BILLI: But.. what if she wants to say goodbye?

GU GU: **Say goodbye? That's so painful! What's the point of that?**

...

GU GU: You see her for yourself. She seems fine, right? Just like a normal person.

Billi realizes this is valid.

GU GU: **If you tell her, you'll ruin her good mood.**

Billi considers this. (35:00-35:20)

In the dialogue between Billi and Gugu it is clear that Gugu is the antagonist as she disagrees with Billi about telling Nainai the truth.

A.2.3. UNCLE HAIBIN

Uncle Haibin early sixties is billi's uncle. The main reason why Uncle Haibin became the antagonist was because of Julie and Alan's statement saying that the role of antagonist in the narrative is to act as the force of opposition to interfere and obstruct the protagonist in achieving their goals (Porteous and Lindsay 1071). The dialogue and narrative below describe Uncle Haibin as the antagonist:

BILLI: Are you going to tell her?

Uncle Haibin examines Haiyan carefully. Haiyan doesn't meet his gaze. He sighs in a way that tells us he's conflicted.

HAIYAN I can't, Billi. I won't go against my family.

BILLI: Dad...

UNCLE HAIBIN: You know Billi. You need to understand something. You guys moved to a Western country a long time ago, so you're no longer connected to the Eastern way of looking at things. In America, you think one's life belongs to oneself. But that's the difference between the

East and the West. In the East, your life is part of a whole.

Family. Society.

He lectures to her like she's a child. Still, his words register.

UNCLE HAIBIN: You want to tell Nai Nai the truth because you feel too much responsibility carrying it. If you tell her, then you don't have to feel guilty anymore. We're not telling her because it is our responsibility to carry this emotional burden for her. (1:00:10-1:03:28)

The dialogue is very clear that Uncle Haiban is trying to hinder and disturb Billi from telling Nainai about Nainai's lung cancer. Uncle Hanbin advises Billi not to tell Naina the truth, he tells Billi if there is a cultural difference between East and West. As we know that while Americans prioritize the individual, Chinese society focuses primarily on the group. In China, every achievement should be seen as a success for the team, the family, or the company, while the United States is a country where people can make an impact. Instead of only thinking about themselves, a Chinese people will anticipate how their behaviors may impact the group as a whole.

A.2.4.JIAN

Jian Lu or Billi's Mom, she is late fifties. The explanation from Literaryterm.net says that This character, or group of characters, causes the conflict for the protagonist. Most times, something external is causing the problem. A group of people causing the conflict would be considered society, perhaps the members of a team, community, or institution (Literaryterm.net). The dialogue below tells about Jian that causes conflict with Billi:

BILLI: Mom. I want to stay. To help take care of Nai Nai.

Jian looks at Billi like she's crazy.

JIAN: You stay? For what? You can't cook, you can't clean. You barely speak Chinese!

BILLI: I'll figure it out.

Jian realizes her daughter is being serious.

JIAN: So... you just stay and what... wait for her to die? What about the fellowship? You're 30 years old and you just stop your life. Stay here. And every day she has to look at you... with that sad look on your face. That's not nice for anyone, right? (1:04:11-1:05:19)

Because Jian causes conflict for Billi by saying something external that causes Billi to be unable to achieve her goals. Jian prevents Billi from staying in China by explaining Billi's inability to do many things. This is the reason Jian became one of the antagonists in the film.

B. CONFLICT

After the exposition is given in the plot, conflicts start happening. In this part, the antagonist is constantly creating problems for something like the protagonist and will not allow them to live his life. Where the goal of those fighting isn't just to make a profit, but rather to control their enemies through violence or threats. Most stories wouldn't go anywhere if there wasn't a problem or conflict: the protagonist may spend more time at home, or they might reach their goals without some of the obstacles or conflicts that create a better story exciting to read. The protagonist of a storyline could even win or lose, but his or her conflict with another character, the natural environment, or society pulls the plot forward and, in the end, makes the story worthwhile to tell.

According to John J Clayton in his book that a conflict in which someone we care about is involved. The reader has to become concerned about conflict, which may not be stated directly: what a character wants or fears or what we see approaching that the character does not see. Then, there must be an obstacle (Clayton 13). It statement related to the dialogue above:

BILLI: What's going on?

More silence. Billi's insides are shrieking.

BILLI: (raises her voice) Something's going on! Just tell me what's going on!

JIAN: (dry, to-the-point) Nai Nai's dying. She has lung cancer. It's stage four.

...

BILLI: I need to call her...

HAIYAN: No, Billi...

BILLI: I need to see her!

HAIYAN: You can't do that.

Haiyan puts aside his own grief momentarily. His words are measured

...

BILLI: When were you planning on telling me all of this?

We're back to silence.

BILLI: (accusatory) How could you let me find out like this?

(11:05-12:25)

The dialogue refers to the reference that Billi's parents kept the news of Nainai's death a secret, but after Billi felt something suspicious, finally Billi's parents informed and Billi was not allowed to call or even meet Nainai. Someone Billi care about is involved and this is an obstacle for Billi because there is not much she can do.

Conflict is central to the phenomena of a literary work. Conflict can be caused by several reasons and conflict can be found in all parts of human life, as evidenced by this description. The protagonist is characterized by two types of conflict: internal and external conflict.

B.1. INTERNAL CONFLICT

Internal conflict is problems appear as a result of humans' struggle with himself. Interpersonal conflicts are usually the result of a person's dissatisfaction. As a result, the character has internal conflict with himself about his goals or different expectations. Frank Madden stated in his book that Internal conflict is a struggle of opposing forces within a character. What provokes an internal conflict in one person may go unnoticed by another (Madden 63). There is a quote related to the reference.

INT. FRIEND'S HOUSE, BROOKLYN - DAY

Lit candles on a birthday cake. Everyone sings 'happy birthday' for their friend TONY. **Billi's mind is clearly elsewhere, even as she sings along.**

Her mother's right - she's no good at hiding her emotions.

INT. NYC SUBWAY PLATFORM - NIGHT

An ELDERLY CHINESE WOMAN waits for her train across the tracks on the opposite platform. **As Billi watches her, she fights back emotions.**

As the train arrives, **we see Billi's grief transform into determination. She knows she must go.**

As the train whisks the elderly woman away... (13:13-14:00)

Billi who chose to continue with her daily activities even though she still thinks about Nainai's condition and struggling with her emotions inside after knowing Nainai was sick, and decides to meet Nainai in China.

Robert Stanton made a different statement in *Introduction to Fiction* as his book that Internal conflict between two desires within a character (Stanton 16). It related to these two narratives in the film above:

Nai Nai embraces Billi. **Billi's throat swells shut. Her mouth quivers as tears flood to her eyes.**

...

A deer in headlights, **Billi doesn't speak, as if the secret would spill out if she opened her mouth.** Family members observe her carefully, exchanging looks of concern.

Nai Nai kisses her all over her face. **Billi fights for control of her emotions.**

...

Billi opens her mouth and still, nothing comes out.

Anticipation lingers in the air.

...

Billi looks at her family, then back at Nai Nai. **She swallows hard.**

After a few long beats – (15:45-16:20)

When Billi met Nainai, she was uneasy between the two desires in her heart which made her act flat. Billi keeps arguing with herself to contain her emotions in front of her family especially Nainai. That also can see in the narrative above:

Suddenly, Billi breaks into a full impassioned piano piece (perhaps Liszt or Prokofiev). Everyone stops what they're doing to watch, a little surprised.

Billi's fingers fly furiously. Expressing through music what she can't express in life, Billi's eyes flicker with rage.

As Billi finishes, everyone is stunned silent. To mask the awkwardness, Little Nai Nai claps enthusiastically. (53:07-53:30)

According to the reference of Robert Stanton on page forty, it explain as a result Billi held back her emotions for so long that Billi played the piano with great emotions and expressed them through music.

As a result, the character has internal conflict with herself about her goals or different expectations. As some kind of conclusion, the purpose of conflict in a film is to represent as the story's key element, resulting in a succession of dramatic stories.

B.2. EXTERNAL CONFLICT

The audience can easily understand external conflicts only on the dialogue between the characters. External conflict, there is a conflict experienced by between characters or more including power, ownership, and contention. As Robert Stanton said in his book, External conflict between characters or between character and his environment (Stanton 16). It can be seen from the six dialogues below:

HAIYAN: She doesn't know... And the family thinks it's better not to tell her. So you can't say anything.

BILLI: I don't understand. She needs to know, right?

HAIYAN: There's nothing they can do, so everyone decided it's better not to tell her.

BILLI: Why is that better?

JIAN: Chinese people have a saying. When people get cancer, they die...

Billi: squints-what the fuck?

JIAN: ... it's not the cancer that kills them. It's the fear. (11:42-12:15)

This became an external conflict as Billie's parents became representatives of her family circle who had Chinese beliefs and decided that it was better not to tell Nainai. An old Chinese saying that has become traditional in Chinese culture is held dear by Billy's family. The proverb says "When people have cancer, they die. It's not cancer that kills them, but fear". When Billy first heard the proverbs that became part of Chinese tradition, she was shocked by the beliefs held by her family. Her family is quite strict in their perspectives and traditions, which also confused and made it hard for Billy to understand, as she was used to American standards where everything could be open, in contrast to Chinese customs.

UNCLE HAIBIN: She doesn't know. **So you have to be very careful not to tell her.**

It feels like he's testing her. Billi's patience wears thin.

She raises her voice.

BILLI: I know! Dad already told me!

Like a broken record, Uncle Haibin's tone remains consistent.

UNCLE HAIBIN: She doesn't know a thing.

Billi relinquishes with a sigh. **As they continue on, their repetitious dialogue falls into pace with their walking. (22:15-22:40)**

Uncle Haibin continues reminds Billi that Nainai doesn't know about anything about Nainai illness and then Billi must keep it a secret like everyone else because he truly wants Billi to keep the family secret from her. So Billi had to be very careful not to tell Nainai. Billi became so frustrated that she raised her voice.

Haiyan paces back and forth, carefully considering his words.

HAIYAN: Maybe it's time we tell her.

Everyone looks up, as if betrayed.

HAIYAN: And we make some plans... like who's going to come back to stay with her when she's sick.

UNCLE HAIBIN: We can make plans without telling her.

Haiyan lets out a conflicted sigh.

HAIYAN: It's just... **in America, we would not make this kind of decision. We couldn't, really.**

BILLI: It'd be... (switches to English) Illegal. How do you say illegal?

HAIYAN: Illegal. **In America, this is illegal.**

UNCLE HAIBIN: **This isn't America.**

LITTLE NAI NAI: I recommend...it's not time yet. (50:02-50-45)

In that scene Haiyan begins to doubt the family's agreement not to tell Nainai the truth as Billi and Haiyan was used to American standards where everything could be open, in contrast to Chinese customs, it causes Uncle Haibin and little Nainai to feel betrayed until they argue.

BILLI: Nai Nai shouldn't be organizing this wedding.

JIAN: **She enjoy it, so just let her do it!**

BILLI: She's sick. She should be resting or in the hospital, not stressing about a fake wedding!

JIAN: You don't know your grandma as well as you think you do. Don't you know, she loves to boss everyone around! Make her feel important and in control.

...

BILLI: Stop it, Mom.

JIAN: (suddenly defensive) What? What did I do?

BILLI: I know you've always had issues with her, but you need to drop it!

JIAN: I don't have issues with her. She has issues with me!

BILLI: She's dying! Can't you be a little more sensitive?

Haiyan groans as their voices raise to a shout. (53:59-54:45)

Due to her discomfort with a scenario that went against her hopes and desires, Billy started to protest with her mother. Billi expresses her feelings to her mother that Nainai is dying and should not organize the wedding but this makes them argue.

Uncle Haibin offers Haiyan another cigarette. Billi grabs the box.

BILLI: Stop giving him cigarettes!

UNCLE HAIBIN: Don't control him! He's your father, you shouldn't control him.

HAIYAN: Go to bed, Billi.

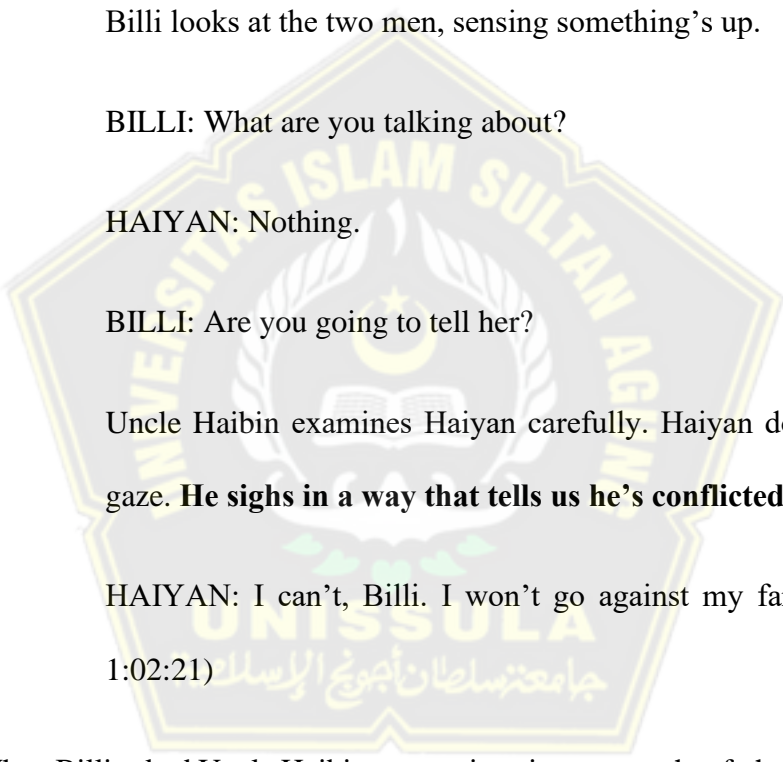
Billi looks at the two men, sensing something's up.

BILLI: What are you talking about?

HAIYAN: Nothing.

BILLI: Are you going to tell her?

Uncle Haibin examines Haiyan carefully. Haiyan doesn't meet his gaze. **He sighs in a way that tells us he's conflicted.**

HAIYAN: I can't, Billi. I won't go against my family. (1:01:44-1:02:21) 

When Billi asked Uncle Haibin not to give cigarettes to her father, Uncle Haibin raised his voice and told Billi not to control her father. After that Billi asked her father's intention to tell Nainai but with Uncle Haibin watching, Haiyan said he didn't want to go against his family.

BILLI: Mom. I want to stay. To help take care of Nai Nai.

Jian looks at Billi like she's crazy.

JIAN: You stay? For what? You can't cook, you can't clean. You barely speak Chinese!

BILLI: I'll figure it out.

Jian realizes her daughter is being serious.

JIAN: So... you just stay and what... wait for her to die? What about the fellowship? You're 30 years old and you just stop your life. Stay here. And every day she has to look at you... with that sad look on your face. That's not nice for anyone, right?

BILLI: So what can I do? Tell me what I should do! Because she's all that's left. One of the few good memories I have of my childhood were those summers in Nai Nai's house where they had that garden and Ye Ye and I used to catch dragonflies. We moved to the States and everything was different, everyone was gone and suddenly it was just the three of us.

This finally gets to Jian and she softens.

JIAN: I know it was hard. It was hard for us too...

BILLI: But you chose to leave. You were adults and you understood why. I was just a kid. Nobody ever asked me what I wanted or how I felt. I just had to trust you and you told me it was a

good thing to leave, but it didn't feel like a good thing when you and Dad fought all the time because we didn't have money and I was the weird Chinese girl in school who didn't speak English and had no friends or anyone to talk to. **I wanted to believe that it was a good thing, but all I saw was the fear in your eyes. I was confused and scared constantly because you guys never told me what was going on.**

Hao Hao, Aiko and Auntie Ling observe awkwardly as **Billi finally lets it all go, tears streaming down her face.**

Hao Hao hands Billi a tissue.

BILLI: And then Ye Ye died and you guys didn't tell me he was sick so it felt like, he just vanished suddenly. **And you didn't even let me go to his funeral!**

JIAN: You were in school. We didn't want you to miss school. We did what we thought was best for you.

BILLI: **But I never saw him again!** When I came back to China, he just wasn't here anymore, and every time I come back, he's just... gone. The house is gone, Adia's gone, our Beijing home is gone, and soon she'll be gone too.

This is it. **This is everything she's been feeling.** Billi lets out a deep sigh of relief from the catharsis. (1:04:11-1:06:45)

Billi tries to convince her mother that she wants to stay in China to take care of Nainai but Jian refuses by talking about Billi's incompetence in various ways which makes Billi express all the feelings she has been holding back.



CHAPTER V

CONCLUSION AND SUGGESTION

A. CONCLUSION

To solve the problem that was mentioned in Chapter I, Chapter IV was created. As described in the objective of this study, the analysis needs to fully explore *THE FAREWELL*'s culture of contradiction through the intrinsic elements such as character and conflict. So, there were a few things that would need to be cleared up in the last chapter.

The characters in the film are divided into two types. The first is the protagonist. Billi was a protagonist because her role was very influential in the film, being the key to the success of the plot and being involved in every scene. Billi struggles to get the goals in her life that seem unbalanced and gets worse after finding out that the person she loves, Nainai, has stage four lung cancer. Billi has been in America since she was six years old, even though Billi still in close contact with Nainai in China by phone. The family's decision to keep Nainai's illness a secret from Nainai and to plan Haohao's wedding as a reason for the family to get together made it difficult for Billi to accept it because in America it is very illegal in contrast to an old Chinese saying that has become traditional in Chinese culture is held dear by Billy's family. Billi was the key to the secret even though she doesn't want to and holds back all her emotions because all the family is always watching, repeatedly reminding Billi not to say anything about Nainai's illness and explaining that it is a good lie. From all the explanations, it can be

concluded that Billi was the protagonist in the “*The Farewell*” 2019 film. The second is antagonist, there were four antagonists in the “*The Farewell*” 2019 film, Haiyan, Gugu, Uncle Haibin and Jian because in the film they behave as an agent of opposition, disagreeing with and disrupting of Billi's ambitions and has no sympathetic.

Conflicts start happening after the exposition is given in the plot because conflict is central to the phenomena of a literary work. The protagonist reflects two types of conflict: internal and external conflict. Internal conflict is problems appear as a result of humans' struggle with himself is the result of a person's dissatisfaction. Billi has internal conflict with herself because she has to hide all her emotions. This is because of the previous external conflict, there is a conflict experienced by between characters or more including power, ownership, and contention. The external conflict was Billi argue with her parents, Haiyan and Jian, Gugu and Uncle Haibin because at first they did not let Billi know about Nainai illness and decided to keep it as a secret because her family was quite strict in their Chinese perspectives and traditions.

B. SUGGESTION

In this study, the film was analyzed using intrinsic elements, such as character and conflict. So people who will analyze this film can use other intrinsic elements that have not been discussed in this study or can also analyze from extrinsic elements. Intrinsic and extrinsic elements can be used to analyze other literary works, so this study can be used as a reference.

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