

**EXTERNAL CONFLICTS FACED BY RAYA IN THE *RAYA*
AND THE LAST DRAGON MOVIE**

FINAL PROJECT

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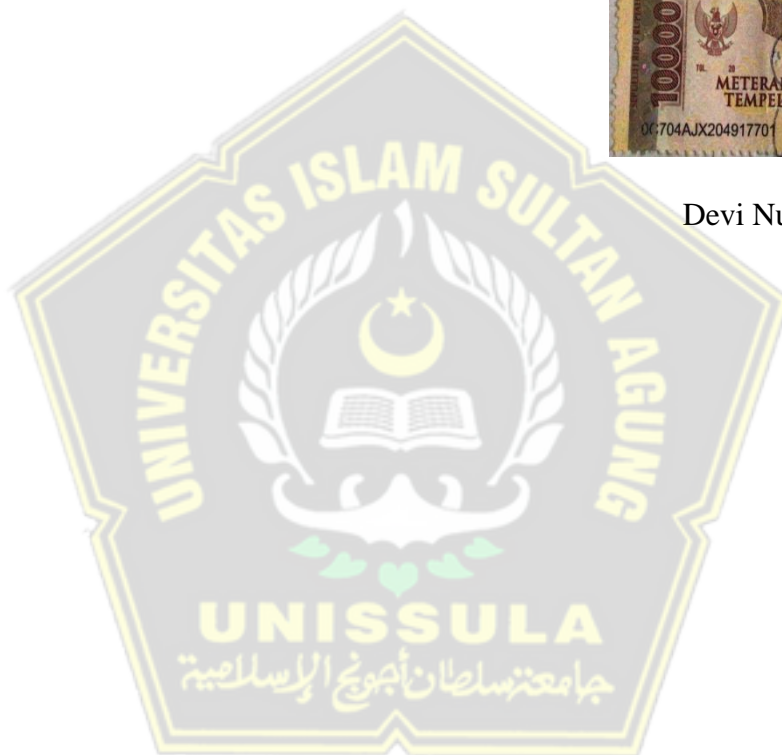
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Semarang, August 31 2022



Devi Nurkumalasari



MOTTO

“Believe in yourself and don't give up, know that there is something inside of you
that is bigger than any obstacle”

DEDICATION

*It is warm regard that we dedicate this final project to my parents who i love very
much, all my beloved family, all my friends who are very kind in helping the
process of my final project.*



ABSTRACT

Nurkumalasari, Devi. 30801800010. The External Conflicts Faced by Raya in The *Raya and The Last Dragon* Movie. Final Project of College Language and Communication Science. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: Afina Murtiningrum, S.S., M.A.

This study aims at analyzing the external conflicts that occur in the main character, namely Raya in *Raya and The Last Dragon* Movie and then analyze how Raya solves the problems that occur to him. This study only focuses on the main character in this film who has many complex external conflicts that occur in the story. This study explains and analyzes how Raya has an external conflict using conflict theory from M.H Abrams and how Raya resolves conflicts that occur to her using Johnson's theory in Supratiknya.

This study uses a qualitative method. The steps used in collecting data are watching movie, reading movie scripts, identifying data, classifying data, and reducing data.

The study finds external conflicts and how to resolve conflicts reflected in main character Raya. Based on the references used in this study, external conflicts that occur can be analyzed using three types of external conflicts, namely conflicts between character vs. character, conflict between character vs. society and the last is the conflict between the character vs. nature. Then in resolving the conflict that occurred, according to Johnson have five ways, the first is Turtle style, Shark style, Mouse deer style, Fox style, and Owl style, but Raya used three ways of solving it, namely by using the turtle style, the shark style and the fox style.

Keywords: External Conflict, Resolve Conflict, Raya and The Last Dragon

INTISARI

Nurkumalasari, Devi. 30801800010. The External Conflicts faced by Raya in the *Raya and The Last Dragon* movie. Tugas akhir perguruan tinggi Fakultas Bahasa dan Ilmu Komunikasi. Program Studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Afina Murtiningrum, S.S., M.A.

Penelitian ini bertujuan untuk menganalisis eksternal konflik yang terjadi pada karakter utama yaitu Raya di *Raya and The Last Dragon* film dan kemudian menganalisis bagaimana Raya menyelesaikan masalah yang terjadi pada dirinya. Penelitian ini hanya berfokus pada karakter utama dalam film ini yang memiliki banyak konflik eksternal yang begitu kompleks yang terjadi didalam ceritanya. Penelitian ini menjelaskan dan menganalisis bagaimana Raya memiliki konflik eksternal dengan menggunakan teori konflik dari M.H Abrams dan Bagaimana Raya menyelesaikan konflik yang terjadi pada dirinya dengan menggunakan teori dari Johnson berdasarkan Supratiknya.

Penelitian ini menggunakan metode kualitatif. Langkah-langkah yang digunakan dalam mengumpulkan data yaitu dengan menonton film, membaca skrip film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Penelitian ini menemukan konflik eksternal dan bagaimana dalam menyelesaikan konfliknya dari karakter utama Raya. Berdasarkan referensi yang digunakan dalam penelitian ini, konflik eksternal yang terjadi dapat dianalisis dengan menggunakan tiga tipe konflik eksternal, yaitu konflik antara karakter vs. karakter, konflik antara karakter vs. masyarakat dan yang terakhir yaitu konflik yang terjadi antara karakter vs. alam. Kemudian dalam menyelesaikan konflik yang terjadi, menurut Johnson ada lima cara, yang pertama gaya Kura-kura, gaya Hiu, gaya Kancil, gaya Rubah, gaya Burung hantu. Tapi Raya menggunakan tiga cara penyelesaiannya, yaitu dengan menggunakan gaya kura-kura, gaya hiu dan gaya rubah.

Kata Kunci: Konflik Eksternal, Mengelola Konflik, *Raya and The Last Dragon*

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Semarang, June 25 2022



Devi Nurkumalasari

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CHAPTER I

INTRODUCTION

This chapter is introduction, chapter one provides background of the study, limitation of the study, problems formulation, objectives of the study, significance of the study, and the last one is organization of the study.

A. Background of the Study

Every human being will always have conflicts in his life, especially humans are created as social creatures, which must always communicate with other people to share and learn from each other. According to Hidayah, “Then added in the definition of conflict that the conflict part of society that will always exist, so that if there is a society there will be conflict” (17). From this statement, it can be interpreted that every social being is part of a conflict, because the conflict itself is the most important part that must always exist and be part of everyday life. Conflict itself is divided into two, namely internal conflict and external conflict.

According to Stanton (1965:16), there are two very important elements in a plot, namely conflict and climax, the conflict itself is divided into two, internal conflict that occurs by one's own mind and external conflict which is a conflict that occurs between the character and the environment. Internal conflict is a conflict that is more often known as inner conflict, the second conflict is an external conflict, this conflict occurs when the character has a difference of opinion with the surrounding community or opposes the customs of the

surrounding community. From the two conflicts, it can be interpreted that the two types of conflict have dissimilarities, internal conflicts are more directed to human psychological conflicts, between humans and humans, while external conflicts themselves are more directed to conflicts between humans and other people or nature. In this study, the focus is more on external conflicts, conflict Raya with another character, Raya with society, and conflict Raya and nature. Talking about conflict of course everyone has a must be a way to resolve it.

According to Hidayah, "In the face of conflict, a person must have a way to resolve the conflict" (36). Every conflict that occurs in everyday life as well as conflicts that occur in a literary work story, someone who has this conflict will definitely have a way to resolve it, preferring to avoid or by fighting bravely. So, based on M.H Abrams who researcher from America in his book *A Glossary of Literary and Terms*, there are three ways analyze external conflict such as Character vs. character, Character vs. society and the last is Character vs. nature. According to Johnson in Supratiknya (99), there are five Style to resolve the conflict, Turtle Style, Shark Style, Mouse Deer Style, Fox Style and Owl Style.

Every literary work such as a movie must include a conflict in the story, whether it's a character who has a conflict in himself or even the environment around him, as is the case with *Raya and The Last Dragon* movies. This movie is an adventure genre movie directed by Disney, this movie was released in 2021 with a story that carries various conflicts in it. Raya is the main character in this movie, Raya who is the son of the guardian of the dragon gem as well as the lead of the heart clan, which always been enemies of each other in Kumandra for

fighting over the dragon gem. This is what triggers Raya to have conflicts with other characters. Raya, who was challenged by her father, fought her before being ready to become the guardian of the dragon gem and Raya accepted the challenge and then proved that he was capable of being part of the guardian of the dragon gem, but she made a mistake. Because of her mistake the Druun plague finally returned after fifty years of being gone and made Raya have to fight for the dragon gem and restore Kumandra to how it used to be.

The researcher chose the movie *Raya and The Last Dragon* as the object of his research because the this film is very easy to understand and can help in knowing and understanding conflict theory and how to solve it easily, the message contained in this film is also very interesting, how Raya deals with problems that occur and Raya's enthusiasm to try to return it to normal. And the second, story that is presented is very interesting to watch, the conflict that occurs in the movie is very tense, from Raya who should not tell Namaari the location of the dragon gem storage and in the end Raya looks for Sisu to be able to save the world again and unite return. Raya who has external conflicts with the existing social, starting with Raya's conflict with existing characters, Raya's conflict with society and Raya's conflict with the Druun plague that destroyed all humans including her father. And how Raya resolves conflicts from this analyze by using three styles. And this research is very useful for readers who are very interested in knowing about external conflicts studies and how does the character resolve the conflict.

Based on the explanation above, it can be concluded that conflict theory, especially external conflict and how characters resolve conflicts in a movie is very

important to study. As in the movie *Raya and The Last Dragon* which has so many complex conflicts and conflict resolution methods. Therefore, this research is entitled **EXTERNAL CONFLICTS FACED BY RAYA IN THE RAYA AND THE LAST DRAGON MOVIE.**

B. Limitation of The Study

External conflict is a conflict that occurs when the character has a conflict with the existing social environment, whether it is related to the character's conflict with other characters, the conflict between the environment and the conflict with nature. In this case, it is usually more focused on one character in the research. Therefore, the limitation of the problem in the research only focuses on Raya, who is the main character who has many external conflicts in the storyline of the movie *Raya and The Last Dragon*. The research focuses on the external conflict seen from Raya by using the external conflict theory from M.H Abrams and how Raya solves the problems that occur using Johnson in Supratiknya.

C. Problem Formulation

From the limitations of the study above, this research will formulate the problem as follows:

1. What kind of external conflict faced by Raya in *Raya and The Last Dragon Movie*?
2. How does Raya resolve the external conflicts?

D. Objectives of The Study

This study has two objectives:

1. To find out how the external conflict happened to Raya in the movie *Raya and the last dragon*.
2. To know what type Raya used to solve the problems in the movie *Raya and the last dragon*.

E. Significance of The Study

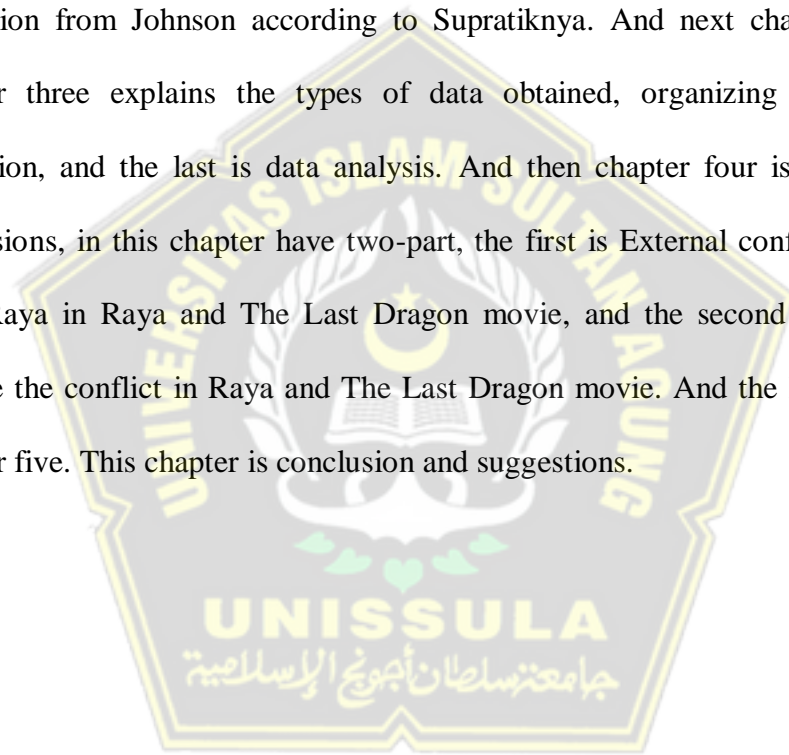
There are two significances of the study:

1. This study is expected to be useful as a reference or knowledge to students of the Sultan Agung Islamic University, especially to students majoring in English literature who will research about conflict, especially external conflicts.
2. And secondly, this study is expected to assist the reader in understanding and knowing more clearly about conflicts that do not only exist in the surrounding life, but are clearly visible in a literary work. Especially on the theory of External conflict by M.H Abrams and how the character resolve the conflict theory by Johnson according to Supratiknya.

F. Organization of The Study

The outline in this study consists of five chapters. Chapter one explains the background of this research, explains how the researcher chose this film, then

explains about the limits in the study, formulation of the problem in the study, objectives in the study, significance in the study and finally explains the organization of the study. Then in chapter two explains the synopsis of the object in the study, namely *Raya and The Last Dragon* movie and briefly explains the theory used by the researcher in his research, namely the conflict theory broadly and theory of external conflict from M.H Abrams, and the theory of conflict resolution from Johnson according to Supratiknya. And next chapter three, in chapter three explains the types of data obtained, organizing data in data collection, and the last is data analysis. And then chapter four is findings and discussions, in this chapter have two-part, the first is External conflict happened with Raya in *Raya and The Last Dragon* movie, and the second is how Raya resolve the conflict in *Raya and The Last Dragon* movie. And the last chapter is chapter five. This chapter is conclusion and suggestions.



CHAPTER II

REVIEW OF RELATED LITERATURE

Chapter two is review of related literature, this chapter tells about the synopsis of *Raya and The Last Dragon* movie, and the second this chapter tells about the theory use in this research, which consist of the definition of conflict, the definition of external conflict and the last is the definition theory of resolve the problem.

A. Synopsis

Raya and The Last Dragon movie is a movie created by Disney, this movie was published in 2021. About genre, this movie focused on the adventure genre. This film has an amazing duration of one hour and forty-seven minutes and is presented with so many tense actions and very climactic conflicts from the existing players or characters, as well as the main character in this film, namely Raya. In this film, there are so many characters that can be seen, such as Benja who is Raya's father and leader of the heart clan, Sisu who is the last dragon that Raya seeks to stop chaos in the land of Kumandra, Namaari who is the son of Virana who is the leader of clan fang, Tuk Tuk who is Raya's pet who helps in every action Raya does, Toung, Boun, Little Noi who are friends who help Raya carry out the action to save Kumandra.

Raya who is the main character in this film has so many external conflicts that occur, conflicts between Raya and her characters, conflicts between Raya and the social environment, and conflicts between Raya and nature. Kumandra is a land inhabited by people and a group of dragons who are the guardians of the land of Kumandra and are responsible for the welfare of the country. One day a plague named Druun changed everything, attacked and turned everyone in its path to stone, including the existing dragon. The only remaining dragon is Sisu, it was Sisu who was finally given the responsibility by all the other dragons to give a dragon gem to stop the Druun plague that changed the welfare of the Kumandara country, the dragon gem that was finally guarded and protected by the heart clan, who guarded for generations and not notified to other clans. Fifty years later, the Kumandra country was prosperous, but an unexpected incident occurred, when a clan gathering was being held in the heart clan, Raya instead told Namaari the place where the dragon gem was hidden, who was not from the heart clan but from the fang clan which in the end caused a riot and a struggle. The dragon gem that triggered the conflict between Raya and other characters, Raya with society and Raya with the Druun plague which finally reappeared after the dragon gem broke because it was fought over by all the clans and turned everyone to stone after being passed by the Druun plague including Raya's father, and have so many conflict seen in this film, especially external conflict.

The external conflict between the character and Raya is seen when Raya and her father have different desires to achieve as well as Raya and Namari, Raya who wants to restore the peaceful and peaceful Kumandra country by carrying out the

mission of collecting and uniting dragon gems from various clans instead tries to be thwarted by Namari who didn't want to just sit there watching Raya try to make things right. Raya's conflict with the social environment described is that Raya cannot believe and tell where the dragon gem is kept neatly by the heart clan. Then there was a conflict between Raya and nature, namely Raya who revived the Druun plague that had disappeared fifty years ago, which started with Raya's mistake in telling the dragon gem which was then fought over by all the clans in Kumandra which eventually broke out, and shared. In every problem that occurs there will be a solution and how the characters resolve the problem.

In solving the problem itself, there are 5 ways to solve it, namely Turtle style, shark style, mouse deer style, fox style, and owl style, in the film *Raya and the Last Dragon* there are only 3 types of ways to solve the problem. In this film, Raya solves problems very well, Raya solves various problems by using several methods, Raya several times solves her problems by avoiding her enemies and ignoring them, but Raya doesn't always solve problems by avoiding her opponent, often Raya also intimidates her opponent and prefers to choose to fight. This happened when Raya was collecting the dragon jewels that were torn apart in the tail clan, where Raya was instead blocked by Namaari and his troops, Raya preferred to advance against Namaari by compromising with Tong who is a resident of the tail clan to secure all his friends and Raya dealing with Namaari by intimidating Namaari more than avoiding the ongoing conflict.

B. Theory of Literature

B.1 Conflict

Conflict is the most important part of a plot, without conflict a story will run very bland and have no interesting story. Conflict is an element that will always exist in a story because the conflict will be the most awaited part by the audience and the most interesting part of the story. According to M.H Abrams in his book, *Glossary and literary term* conflict in a story usually relate to the protagonist with the antagonist, the antagonist who has evil and criminal desires. However, apart from everything, conflict is an element plot in a story.

In a story usually first introduces the characters or players in the story, then introduces the circumstances, the setting of the place and how a story occurs, only after that the story will become more complex because a conflict begins to emerge which in the end the conflict will peak and reach the climax of a story, and the characters in a film begin to resolve the conflicts that occur. This is what underlies that conflict is an element in a film that will definitely exist in a story in a film or in all literary works.

According to Hanisa “In literature, there are elements which is involves theme, setting, character, conflict, and plot. Conflict is a struggle between two opposing characters or forces. A plot is the organization of character and action in a work or narrative or drama in order to achieve certain effects” (5). Story conflicts in the plot itself can be seen and analyzed whether a conflict is a conflict within a character or even a conflict that occurs between the character and external not from himself. Based on M.H Abrams conflict itself is divided into two, namely

internal conflict and external conflict. “Interpersonal conflict is struggle that takes place in the character’s mind, because of the dual desires or different wishes and choices. For example: a character may have to decide between right and wrong or between two solutions to a problem. Sometimes, a character must deal with his or her own mixed feelings or emotions. Conflict Man versus Self is internal battles that characters wage within themselves; these are internal issues that affect their actions, motivations and interactions with other characters” (Soraya 31).

B.2 Internal Conflict

According to Tresno, “Internal conflict involves a psychological struggle that takes place within a character, caused by their own emotions, fears, conflicting desires, or mental illnesses. Internal conflict tends to be a battle of reconciling two opposing forces within the same individual” (10). internal conflict is usually better understood as a mental conflict, because this conflict occurs by the character with himself. Internal conflict is also a person's psychological conflict which is more directed to a choice that the character must choose, the fears that occur in the character, the emotions that occur, and the character's desires which are originally contrary to the social sphere. This internal conflict also usually leads to the desire and will to be achieved by a character, but this should not be done because it is contradictory which in the end the conflict that occurs makes the story develop through the inner conflict that occurs by the character, in addition to internal conflicts, there are also external conflicts.

B.3 External Conflict

In contrast to the type of internal conflict that is more likely to lead to self-conflict or a person's psychological conflict, this external conflict occurs between the character and the surrounding environment, this conflict usually refers to a different desire to be achieved by one character or with existing social groups. In addition, this external conflict also refers to conflicts that occur between characters and nature which are described as storms, lightning, animals and so on. According to Rosaria, "External conflict is the conflict between character and his environment. There maybe the conflict character's against fate and the circumstances that exist between and a goal himself. Besides, it happened because the different opinions of characters" (18).

According to Soraya, "The main character fights against something or struggles to overcome something outside of himself. External conflict is something outside of the person. The person may have some control over the situation or may have zero control. The conflict appears because of suspense emotion and problem. Besides, conflict occurs between the characters of story with something outside of him perhaps with environment or other character" (28). From this statement, it can be understood that external conflict is a conflict that occurs from outside the character, which makes a character have to struggle to get what he wants and makes the tension of the story more complex. External conflicts are also usually marked by the emergence of differences of opinion from one character to another, or even occurs when a character wants to do something that is not supposed to be done because it is contrary to the customs and habits of the surrounding community.

According to M.H Abrams, there are three primary types of external conflict:

1. Character vs. character

This type of external conflict occurs when a character with another characters have opposite wants and needs, each have their own goals to achieve an achievement they want. The character development in this film is careful through direct or indirect characterizations. In character development, which is done carefully, the audience will better understand the conflicts that occur in the form of inequalities between the desires or goals of each character.

2. Character vs. society

As for this type, it refers more to conflicts that occur by characters with an existing social scope and a wider scope, usually occurs by protagonist characters who are pitted against the wider community, occurs between character conflicts and local community customs and even unwritten habits of the community spoken. The depiction of the community itself is drawn from one or more characters who describe as figures and symbols of the community. This type of conflict can be assessed and felt collectively rather than random, depending on the character and perspective.

3. Character vs. nature

In contrast to the two types of conflict above that occur between characters and other people, this type of conflict occurs by characters with the surrounding nature, this conflict usually refers to characters who are threatened or even

separated by natural forces, the nature in question can be like a plague, storm, infectious diseases, floods, wild animals or other natural phenomena. Unlike other conflicts that make the character have to argue and others, this type of conflict makes the character asked to reflect on the choices and life that happened to the character.

These three types are types of external conflicts that occur by characters with another characters, social and natural environments. Talking about conflict, of course, every character in a story will have a way to resolve the conflict that occurs.

B.4 How to Resolve Conflict

According to Hidayah, “In the face of conflict, a person must have a way to resolve the conflict” (36). From this statement, it is clear that every conflict that occurs and is experienced by a character in a film or story must have a way to resolve the conflict that occurs in the character. It doesn't always solve the conflict in the problem that occurs, some character have to come forward to face and intimidate the opponent's character, but a character who prefers to leave and doesn't respond to other characters who try to block him is also one way to resolve the conflict that occurs. According on Supratiknya, “Everyone has their own strategy in managing conflict. Strategies are learned outcomes, usually begin in childhood, and will work automatically. Usually we are not aware of how we behave in conflict situations” (99).

Therefore, in handling conflicts that occur in each person is different, they will have their own ways and strategies by looking at the relationships that exist with each other or the personal goals of each person. In the theory of problem solving itself, there are so many theories that explain how to resolve the conflict, as according to Soekanto in his book which explains that there are five ways to resolve conflict, namely the first is by coercion, whether physically or psychologically forced. The second is by compromising, this method is used to make both parties mutually in the same state of conflict and is also usually done if both parties have the same goal. The third way to solve the problem is through legal media that brings problems or conflicts that occur in court. Then another way is to mediate, both parties who have conflict with each other use intermediaries in resolving conflicts that occur. Then the last method of conflict resolution according to Soekanto is by conciliation, in which the two warring parties discuss each other's desires and achieve goals which ultimately make a mutual agreement. There are many ways to solve problems in a conflict and have so many methods. However, this study uses Johnson's problem-solving theory according to Supratiknya.

Here are five ways to resolve conflicts that occur as stated by Johnson (Supratiknya, 99).

1. Turtle style

Types and ways of solving problems of this type of turtle prefer to avoid problems or conflicts that occur to them. They prefer to solve problems by

leaving, avoiding and withdrawing from the ongoing conflict rather than solving it by facing opponents or even intimidating their conflict opponents, according to them resolving conflicts by dealing with opponents is futile, they are easier to avoid and withdraw rather than fight it. This type is similar to the behavior of a turtle who prefers to avoid conflict and withdraws himself by hiding his body with his shell.

2. Shark style

Very different from the turtle type which is more withdrawn than fighting its opponent, this type of shark prefers to attack its prey by forcing the opponent to resolve the conflict that occurs with the solution it provides. For him, a conflict will be resolved if one of the parties concerned wins. This type puts forward their personal goals, the relationship that is established by the other party is not so important. In this type the character of the shark itself, prefers to fight, attack, threaten, outperform the opponents they face.

3. Mouse deer style

In contrast to the type of shark that prioritizes their personal goals, this type of mouse deer prioritizes their good relationship with their opponents rather than prioritizing their personal goals that they must achieve. According to them a good relationship is the key to solving problems, a conflict does not have to be solved by fighting or threatening each other, because according to them every conflict can be resolved by peace between the two parties. Because according to the type

of deer, every conflict should be reconciled, not solved because the relationship with each other is very important and should not be damaged and even split.

4. Fox style

Foxes solve problems by choosing to compromise, according to him achieving personal goals is as important as maintaining relationships with each other. The fox chooses to fight and sacrifice himself, whether it's his own goal or good relations with others in order to achieve a common good and interest in order to create a better life. This type is very inversely related to the previous types, such as the type of shark.

5. Owl style

The last type in solving problems according to Johnson is the owl type, owls will always prioritize their personal goals in tune with the good relations of their opponents. According to him a problem must be solved and the resolution of the conflict must also be in accordance with the personal goals and objectives of the opponent. Owls think that conflict is a rodent in a relationship and is a way and means of reducing tension in an ongoing problem. This type of problem solving will always look for a solution that makes both parties mutually satisfied and always try to eliminate the tension that occurs in a conflict.

CHAPTER III

RESEARCH METHOD

Chapter three is a research method, the research method explains how to get data by collecting and analyzing data which is then used to answer the problem formulation. In chapter three consists of three sub-chapters, the first is the type of data, the second is organizing data and the last is analyzing data.

A. Types of the Research

This type of research uses qualitative research methods, where data collection is carried out using qualitative methods. According Miles and Huberman “qualitative data is usually in the form of words rather than numbers. The qualitative data are sources of wellgrounded, rich descriptions and explanations of processes in identifiable context of words, sentences, utterances and dialogues” (45).

From the statement above, it can be concluded that this research focuses on text as the most important data, focuses more on sentences, and dialogues, and does not use additions or calculations in the process of obtaining research results or using statistical analysis such as numbers. This research will only focus on the dialogues and monologues contained in the film script, by making sentences, dialogues, speeches, monologues the most important and number one data in the study. Therefore, qualitative research methods are used as research methods on the main character of the research object in the film *Raya and The Last Dragon*.

B. Data Organizing

In Data organizing the are steps and types to explain the data.

B.1. Data Collecting Method

The following are the four steps in collecting data in this study:

B.1.1 Watching the movie

The first step that must be done in obtaining data in this study is to watch the film first, watching movies is not only done once but the author does it repeatedly. The researcher watched the Disney film entitled *Raya and The Last Dragon* watched it for the first time to see a broad picture of the storyline and the content of the existing story, then the researcher watched it again to collect data and obtain data.

B.1.2 Reading movie script

After watching the film, the researcher reads the film script *Raya and The Last Dragon* repeatedly, which aims to obtain data as material for analysis by underlining the film script or by highlighting the script to be used as data, it aims to find the data contained in the script in the research process.

B.1.3 Identifying the Data

Identifying the data is the most important step in this research after reading the film script. Data identification aims to find primary data used in the analysis of this study, researchers identify data by underlining, and highlighting data used as research.

B.1.4 Classifying the Data

After the researcher reads the film script, the next step is to make an appendix, an appendix is a table which is a table of answers to the problem formulation containing table numbers, quotes, data types, film duration according to quotes, problem formulations, types in research, references, and comments, aimed at making it easier for the researcher in the research process.

B.1.5 Reducing the Data

The last step in the data collection method is to reduce unnecessary data, this is aimed at making it easier for the researcher and in the research process. Reduce unnecessary data and data that is not so strong in research.

B.2. Types of the Data

There are two types of data used in this study, namely primary data and secondary data.

1. Primary Data

Primary data itself is data that comes from researchers directly and is the first. In this case, the researcher uses primary data from the films *Raya and The Last Dragon*, which are Disney productions that first aired in 2021, and the film script which has ninety-six pages. The researcher explores the primary data contained in the film script by reading it repeatedly, not just reading it, the researcher is also required to read carefully the script to get primary data in the research which is of

course script data related to external conflicts and how the main character resolves the conflicts he faces in *Raya and The Last Dragon* movie.

2. Secondary Data

Secondary data itself is data that strengthen research and primary data from researchers. In this case, the researcher uses books, journals, and articles related to the theory of external conflict and solving problems. Secondary data is also commonly referred to as second-hand data, secondary data is obtained by researchers by reading it. This data can also be obtained from a scientific work by previous authors, this data is also the result of primary data which is then processed and becomes secondary data from primary data collectors or other parties. The purpose of collecting secondary data is to add information to the study.

C. Analyzing the Data

The last step is to analyze the data. In analyzing the data, the author uses a qualitative method which only focuses on words, dialogues and monologues in the film. As for the theory, the author uses the theory of external conflict from M.H Abrams which has three types in his theory, namely character vs. character, character vs. society and character vs. Nature. For the second theory, the author uses John's resolve problem theory according to Supratiknya which has five types, namely turtle style, shark style, mouse deer style, fox style and owl style, but in this study only three types will be used, namely turtle style, shark style and fox

style in analyzing data. The analyzed data will then be explained in chapter IV: findings and discussion.



CHAPTER IV

FINDINGS AND DISCUSSION

Chapter four is findings and discussion, used to answer problem formulations stated in chapter one. This chapter focuses on the conflict between the main character in the movie *Raya and The Last Dragon* using the theory from M.H Abrams, conflict that happened from the external conflict in Raya, and how Raya resolves the conflict using the theory from Johnson by Supratiknya.

A. External conflict happen to Raya in *Raya and the Last Dragon* movie

A conflict that occurs in a story is very closely related to both, the story presented by the author will not be presented so well and interestingly if the story is not given conflict to make the story more complex and colorful. The conflict itself is divided into two, namely internal conflict which is usually called a person's psychological conflict, while external conflict itself is a conflict that occurs between a person and the surrounding environment.

According to Tresno the definition of external conflict is, “External conflict sets a character against something or someone beyond their control. External forces stand in the way of a character’s motivations and create tension as the character tries to reach their goals”(24). This means that this conflict occurs by characters with other characters which ultimately risk the desires that a character wants to achieve but are blocked. According to M.H Abrams, the external conflict itself is divided into three in analyzing it.

A.1. Character vs. Character

The first is character vs. character, this conflict occurs when two sides between one character and another have unequal goals and each have different points of view, with direct or indirect characterizations shown. This follows a reference based on Tresno, “Character vs. character. This type of conflict occurs when two characters with opposing viewpoints or needs are at odds with each other. Each of these characters is carefully developed through indirect and direct characterization, so that the reader understands the core of their disagreement (and in some cases, is able to empathize with both)”(Tresno, 24). In the movie script, it deals with the dialogues and monologues below.

In the three quotes, the first one explains about Raya who had an argument with her father about how Raya was confident to be part of guarding the dragon jewel but her father didn't believe it and then a fight ensued between the two. The second quote explains that Raya and Namaari are fighting because both of them have their own point of view, Raya believes that all the chaos that happened in Kumandra country is because of what Namaari has done, but Namaari denies that and does not intend to make all this happen . While the last quote explains when Raya and her friends argue with each other about how the problem should be solved if everyone is united but Tong and Boun don't trust Raya.

YOUNG RAYA : (CONT'D) (humored) “Chief Benja. Look, **I know it’s your job to try and stop me, but you won’t**”.

BENJA: “Don’t mistake spirit for skill, young one. I promise you will not set foot on the Dragon Gem’s inner circle. Not even a toe”.

YOUNG RAYA: ”You might want to take out that blade. You’re gonna need it”.

BENJA: “Not today”

The Masked Warrior detaches his sword from his belt, but doesn’t remove it from its sheathe. Raya attacks. **THEY FIGHT** - it’s fun, athletic. They’re both highly skilled, but Benja is clearly the superior fighter. He disarms her Raya and puts her on point. (Q. Nguyen and A. Lim, 5).

Raya and Namaari continue to clash. It’s an epic sword-fight. (Think the best fights in Star Wars... but with steel.) Like their last fight, Namaari once again gets the upper hand. But this time... instead of backing down... Raya smacks Namaari’s swords out of her hands. Raya kicks her to the ground. As Namaari falls, the dragon pendant slides out. **Namaari scrambles to grab it. She holds onto it. Raya raises her blade...**

NAMAARI: “I never meant for any of this to happen”.

RAYA: “Liar!”(Q. Nguyen and A. Lim, 87).

RAYA: “That’s why it worked. That’s why we can do it too. By doing the one thing Sisu wanted us to do what my Ba wanted us to do to finally trust each other and fix this. But we have to come together. Please”. Raya looks to her friends –

TONG: “After what she’s done -”

BOUN: “We’ll never trust her!” Noi hisses!

Raya looks at her divided team and understands what she must do.

RAYA: “Then let me take the first step”. Raya hands Namaari her gem piece.

BOUN: “Raya, no!” Raya steps away and is immediately turned to stone (Q. Nguyen and A. Lim, 90).

The two monologues and the three dialogues explain that Raya who is the main character in this film has a conflict with other characters, the conflict between characters vs. character, based on Tresno, characters that occur are conflicts that occur when one character with another has different wants and needs. Seen in the first dialogue and monologue, Raya and Benja fight each other because Raya thinks that she will be able to become the next dragon gem guard but Benja thinks that Raya will not be able to and Benja will stop him. Then it is also seen in the second dialogue and monologue explaining that Raya and Namaari are fighting and fighting each other, Raya believes that Namaari is the cause of all the conflicts that occur in Kumandra but Namaari thinks that he did not mean what happened because of Namaari. Character conflict vs. The characters in this film are also seen in the dialogue that occurs between Raya and Tong and Boun, they clash with each other regarding Namaari, Raya believes that if uniting and uniting the broken dragon gem to Namaari will make things better and stop the Druun plague, but Tong and Boun don't believe it and try to stop Raya's steps because of

what Namaari did to them.

A.2 Character vs. Society

The second is character vs. society, this conflict occurs when a character fights against the existing community, fighting here can be interpreted as against the power of society which is like the customs prevailing in that place and how the character is against the power of society individually or by many people who symbolize society. This follows an existing reference based on Tresno, “Character vs. society. Unlike character vs. character, this type of conflict pits the protagonist against broader forces of society. These forces can involve everything from social mores and unspoken customs to government systems. While society may be personified in one or more specific characters, these people typically stand as symbols or representatives of a larger system. In this type of conflict, the judgment of society can feel collective and overwhelming, or entirely random, depending on the character’s perspective”(Tresno, 24). In the movie script, it deals with the dialogue and monologue below.

The three quotes here explain the conflicts that occur between Raya and the existing social. The first quote explains that when Raya had told where the dragon gems were stored, then Namaari surrounded Raya with the fang clan, who were the Namaari clan troops. Then the second quote explains when Raya explained to sisu that she had violated the regulations in the Raya clan not to tell where the dragon gems were stored for years and were guarded by the Raya clan. Then the last quote explains that when Raya was carrying out her mission to restore the land of Kumandra by collecting pieces of dragon gems from various clans, Raya

was confronted by a group of troops led by Namaari.

YOUNG RAYA: “There is no way you’re taking Sisu’s Gem”

Namaari steps away from Raya towards the chamber doors.

YOUNG NAMAARI: “Sorry. It’s Fang’s now”

Suddenly, the room fills up with Fang soldiers. Raya steps back, she’s the only thing between Fang and the gem. Tuk-Tuk climbs up on Raya’s shoulder, frightened. Raya bravely squares up against the Fang forces(Q. Nguyen and A. Lim, 17).

RAYA: “Sisudatu... I don’t know if you’re listening. I’ve searched every river to find you. And now I’m here at the very last one. Look, there’s not a lot of us left and we really... we really need your help. If I can be honest, I really need your help. **I made a mistake. I trusted someone I shouldn’t have. And now the world’s broken.** (a beat) Sisudatu, I just really... really want my ba back. Please” (Q. Nguyen and A. Lim, 22).

The soldiers aim their flaming cross-bows. However... The giant gates of Spine open. **All the Fang Soldiers lower their arrows as... Raya, alone, armed with only her sword, walks out.**

RAYA:” Hey there, princess undercut, fancy meeting you here”

NAMAARI “You and those dragon gem pieces are coming with me” RAYA”

My sword here says we're not. All the Fang soldiers raise their weapons”

RAYA (CONT'D) “Yeah, I knew you couldn't handle rolling solo. You're nothing without your band” (Q. Nguyen and A. Lim, 64).

The two dialogues and one monologue explain how Raya has conflict with the surrounding community, conflict with the community here according to Tresno is a conflict that occurs if a character goes against the written or unwritten local rules, customs, the community itself can be interpreted by one person or many. In the first dialogue, it is explained that Raya alone sacrificed to save the dragon gem which would be attacked by the fang clan, after Raya broke her own promise to keep the dragon gem and did not tell the gem to other clans, in order to create a fertile and prosperous Kumandra country. The second dialogue explains how Raya realized that she shouldn't have violated the rules in the surrounding community and did not trust Namaari who was another clan which in the end made the Druun plague reappear and destroyed the Kumandra country. The monologue explains how Raya is alone against a group of people from the fang clan who intend to stop Raya from carrying out Raya's mission to restore the land of Kumandra to its former state.

A.3 Character vs. Nature

The third is the conflict that occurs between the characters vs. In nature, this conflict occurs by a character with wild animals, plagues, infectious diseases, storms, and even other natural phenomena. This conflict makes the character have to fight with the nature and in the end makes the character realize their mistake.

This follows an existing reference based on Tresno, “Character vs. nature. In this type of conflict, characters are threatened or kept apart by a natural force. That force may be represented by a powerful animal, a storm, an infectious disease, or some other natural phenomenon. Because nature is a silent opponent, characters are forced to reflect on their lives and choices, often with the conclusion of accepting their mistakes, flaws, or mortality”(Tresno, 11). In the movie script, it deals with the monologue and dialogue below.

Both quotes explain how Raya had a conflict with the Druun plague. The first quote explains that Druun is a very evil plague, Druun's plague can turn anyone into stone after being exposed to the smoke. The second quote explains how Raya is very, very sorry for all the damage she has done and what she only wants is that everyone can return as well as her father can return to normal.

But then, the **druun came - a mindless plague that spread like wildfire** - multiplying as they consumed life and turned everyone they touched into stone. **The smoke-like DRUUN turns someone into stone by floating over them. As it does, the Druun multiplies into two. A war between the Druun and the Dragons ensue** RAYA (V.O.) The dragons fought for us the best they could, but it wasn't enough. Druun turn dragons and people into stone by the dozens. Amid the chaos, we find SISU, a majestic blue Dragon who climbs to the highest point in Kumandra.(Q. Nguyen and A. Lim, 2).

RAYA: “**Literally thousands of people turned to stone would argue otherwise**”.

SISU-HUMAN: “That doesn’t mean you shouldn’t try”.

RAYA: “And I did. And you know what happened? I got kicked in the back by someone who gave me a “gift” - Look around. We’re a world of orphans because people couldn’t stop fighting over a gem. Wanna know why other dragons didn’t come back? Because people don’t deserve them”.

SISU-HUMAN: “But you can change that”.

RAYA: “I am done trying. Kumandra is a fairy tale. **The only thing important to me now is bringing my ba back.** The ship comes to a stop”.

(Q. Nguyen and A. Lim, 58).

The dialogues and monologues explain the external conflicts that occur between Raya and nature, the conflict between character vs. nature itself according to Tresno is a conflict that occurs by a character where nature itself is a presentation of plague, disease, storms and wild animals. In this case, it can be seen from the first monologue explaining that Druun is a plague that turns humans into stone, this Druun himself reappeared after Raya made the mistake of trusting Namaari about the location of the dragon jewel which should not be told to any other clan other than clans Raya's father's heart. this causes the dragon gem to be shattered into pieces which are then guarded by various clans in the land of Kumandra. The conflict that occurs between the character and nature itself results in a character having to reflect and regret their actions, it can be seen from the dialogue above that Raya explains the Druun epidemic that turned everyone into stone and also changed his father, and one of the things Raya always wanted was to allowing his father to become human again.

B. How do Raya resolve the conflict in *Raya And The Last Dragon* movie

Every conflict that occurs there will always be a way to resolve it. Solving problems that occur will not always be through attacking the other or outperforming the opponent, it could be by preferring to avoid. According to Hidayah, “In the face of conflict, a person must have a way to resolve the conflict.”(21). This indicates that every conflict that occurs will definitely be accompanied by how the existing characters solve the problem, resolving the conflict will certainly make the characters more complex in the story. According to Supratiknya, to resolve conflicts between people and a character itself has its own strategies, the existing strategies are the result of the learning they have gone through. In solving problems according to Johnson by Supratiknya, there are five ways to resolve the conflict itself, but in this movie Raya only have three ways to resolve her conflict in her story.

B.1 Turtle Style

How to solve problems using this method is more likely to withdraw from the existing problem, prefer to avoid and not face the opponent because according to him solving a problem will feel more futile and prefer to go and avoid. This is the same as the reference from Hidayah, “Turtle Style, theoretically, happy turtle withdraws into hiding behind her Shell to avoid conflict. They tend to shy away from the issue as well as the ones that cause conflict. They assume every effort in solving the problem will be in vain. More easily withdraw physically or psychology of the conflict rather than deal with it” (Hidayah, 36).

The quote explains that Raya ran away and invited Sisu to avoid Namaari and his troops while chasing Raya with Sisu.

Namaari's people raise their crossbows. Raya quickly reacts, kicks the trip wire. Traps go off. The room begins to fill with sand. A ton of it dumps directly on Namaari and her feline army. Raya scoops up Sisu and swings her over to the other side.

RAYA: "Run!"

Sisu tries to run, but with four legs.

RAYA: "(CONT'D) Not like that. Two legs!"

SISU-HUMAN: "Right!"

Raya and Sisu run past Namaari and her people. Namaari and her people unbury themselves and start chasing them. Raya looks forward, sees the Toot N Boom alley and begins agitating them to make them explode. (Q. Nguyen and A. Lim, 34).

From the dialogue and monologue above, it can be seen that Raya solves problems using the turtle style, in which the turtle style prefers to avoid the conflict, this is also done by Raya, Raya prefers to avoid Namaari's gang and his army instead of fighting or surpassing Namaari and his army. Raya invites Sisu to run away and run away from Namaari and his group. And Namaari and Namaari's group tried to catch up with Namaari and Sisu

B.2 Shark Style

Solving problems using this style will be bolder in resolving conflicts that occur between characters with other characters, this style will prefer to overpower

their opponents, threaten and even attack opponents, in this style assume that every conflict that exists there will be one party who wins, the conflict will end if the conflict is resolved, this is according to a reference from Hidayah, “Shark Style Sharks love to conquer opponents by forcing him to accept a solution to the conflict that he gave. For him, the achievement of personal satisfaction is a primary while the relationship with the other party does not apply. Important to him, the conflict must be broken down by way of one side wins and the other lose. The character of sharks is always looking for the win by attacking, outperform, and threatening other fish” (Hidayah, 36). In this case it can be seen from the dialogue and monologue.

The first quote explains how Raya bravely fought the fang troops when she wanted to seize the dragon gem which had been guarded by the liver clan which was the clan of Raya's father and Raya.

YOUNG RAYA: “There is no way you’re taking Sisu’s Gem”

Namaari steps away from Raya towards the chamber doors.

YOUNG NAMAARI: “Sorry. It’s Fang’s now”

Suddenly, the room fills up with Fang soldiers. Raya steps back, she’s the only thing between Fang and the gem. Tuk-Tuk climbs up on Raya’s shoulder, frightened. **Raya bravely squares up against the Fang forces**(Q. Nguyen and A. Lim, 17).

From the monologue, it is clear that Raya solves problems using a shark style, which Raya bravely solves problems by preferring to attack existing opponents

rather than run away. Raya who was only with her pet Tuk-Tuk advanced to attack Namaari and the clan fang troops with great courage. Attacking to defend the dragon gems that he and the Raya clan have been guarding all this time.

The second quote explains how Raya bravely chooses a step to resolve the problem with Namaari by fighting him and using words that look more threatening and even superior.

Raya, alone, armed with only her sword, walks out.

RAYA: “Hey there, princess undercut, fancy meeting you here”.

NAMAARI: “You and those dragon gem pieces are coming with me”.

RAYA: “My sword here says we’re not”.

All the Fang soldiers raise their weapons.

RAYA (CONT'D): “Yeah, I knew you couldn’t handle rolling solo. You’re nothing without your band”.

They start to advance. Did Raya’s bluff not work? Namaari’s hand finally signals her men to stop.

NAMAARI: “Stand down. This shouldn’t take long”.

Raya smiles. She got she wanted. **The two women go at it. It’s a martial arts fantasia, as our Luke Skywalker battles with our movie’s Darth Vader.** With everyone watching the fight, Raya is able to clock Tong, Sisu, and the kids start to escape. **Raya goes back to the fight and disarms Namaari.**(Q. Nguyen and A. Lim, 64).

From the dialogue and monologue, it was explained that Raya in the conflict between Raya and Namaari, Raya used a shark style too, where when Raya first met Namaari Raya used words that seemed more threatening to Namaari, Raya said that the sword she used bring will win against Namaari. Then it was also seen when Raya said that Namaari would be nothing compared to Raya because Namaari wouldn't dare if he wasn't with his group, Raya said more superior words so that his opponent would feel superior to Raya himself. Then the shark's style in solving problems faced by Raya is also seen when Raya bravely fights with Namaari instead of choosing to go and be ahead. And when Namaari stated that the battle between himself and Raya would not take long and would make Raya lose, Raya just chose to smile and attack immediately.

B.3 Fox Style

In this fox style, solving problems that occur by prioritizing compromises to friends and even enemies, foxes prefer to maintain the good relationship they have than to attack or even outperform their opponents, this style prioritizes the good relationship created between the two articles. According to him a good relationship will be the only way to solve the problem which is very true, the fox will prefer to make sacrifices rather than having to make a good and definite relationship not to achieve a common interest. This is an existing reference from Hidayah, "Fox Style, Foxes are often looking for compromise. Both the achievement of personal goals although, good relations with the other equally important enough. Fox want to sacrifice a little further and the relationship with

other parties in order to achieve the interests and the common good” (Hidayah, 36). In this case it can be seen from the dialogue and monologue.

The first quote explains when Raya tried to defuse the atmosphere that occurred between several clans that existed when they were united in the heart clan, namely the Raya clan. Raya tries to lighten the mood by inviting those who are hungry to eat immediately and look forward to solving the problems that occur.

Raya looks around and sees all the angry voices shouting from the crowds. Her eyes catch NAMAARI's (also 12, the only other kid in this army of angry adults). They share a smile as all the adults argue away. Raya makes a decision and steps forward, gives a respectful bow before speaking.

YOUNG RAYA: “I have something to say...”

The crowds hushes...

YOUNG RAYA (CONT'D): “Who's hungry?”

No one in the crowd responds... **except for one hand raises**, a LANKY SPINE WARRIOR from the congregation of Spine. His fellow warriors eye-shame him into lowering it.

Namaari giggles at him. She looks up at her mother, VIRANA (Queen of Fang), asking for permission to approach.

VIRANA: “(whispers) Go ahead. It's alright”.

Namaari walks to Raya.(Q. Nguyen and A. Lim, 12).

From the monologue and dialogue, it can be seen that Raya in solving the problems she faces uses the fox style, the fox is more concerned with good relations between the two parties and sacrifices more than problems or conflicts that occur unresolved. From the dialogue and monologue, Raya, who is the son of Chef Benja who is the chairman of the heart clan, invites all of the clients to meet at the place where Raya lives, that is, the heart client, but all of the claimants feel angry at the heart client instead of feeling happy, this is what encourages Raya to make more sacrifices to do things further to achieve the same goal, namely so that the Kumandra country can return to its normal state and not be divided between one clan and another. Raya tried to come forward and talk by changing to another topic "who's hungry here" in order to lighten the mood, and then Raya tried to invite Namaari who is the son of Virana the head of the Fang clan in order to create more relations between the various clans in Kumandra.

The second quote explains that Raya asked the dragon Sisuu to remain human until the mission was successful, and the milk dragon agreed.

RAYA Sisuu, I saw people lose their minds over a dragon gem. Can you imagine what they'd do over an actual dragon? Look, we need you to make this all work.

RAYA (CONT'D)

Until we have all the gems, you have to stay human. Please.

SISUU

Wow. You've really got some trust issues.

RAYA

(sidebar response)

Look, my father blindly trusted people and now he's stone.

Sisu jumps onto the boat as a human.

SISU-HUMAN

Hey. We'll get your ba back. I got you, girl. Come on. Who's your dragon? I mean human. **Because I'm gonna be human until - yeah, you get it.** Bowls suddenly fall onto a table.(Q. Nguyen and A. Lim, 40).

From Dialogue above the Raya resolving the problem also using a fox style, Raya asked Sisu to compromise so that Sisu remains human until the mission in taking the dragon pieces of the dragon in all clans in Kumandra was successfully taken and the mission in restoring the Kumandra country that was destroyed by the Druun plague could be elevated and Kumandra Land into a prosperous country and all the residents in Kumandra can live quietly side by side with each other, as stated by Raya's father that before Druun came and changed all dragons into Kumandra stones, not separate from various clans as they are today.

The third quote explains how Raya spoke and told Sisu's spirit that Raya had searched every river in existence to be able to summon Sisu and return Sisu, with the aim of asking Sisu to fix all the mess.

There's no way for Raya to get to the other side. Raya rummages around her satchel, pulls out a bowl. She places it on the ground and fills it with rice.

She holds the dragon pendant in her hands.

RAYA: “Sisudatu... I don’t know if you’re listening. I’ve searched every river to find you. And now I’m here at the very last one. Look, there’s not a lot of us left and we really... we really need your help. If I can be honest, I really need your help. I made a mistake. I trusted someone I shouldn’t have. And now the world’s broken. (a beat) Sisudatu, I just really... really want my ba back. Please.

She takes a deep breath.(Q. Nguyen and A. Lim, 63).

From the dialogue above, it can be seen that Raya is trying to compromise with Sisu who is the last dragon left after all dragons were slaughtered by the Druun plague which turned all dragons to stone except for Sisu, Sisu is a dragon who gave dragon gems to protect Kumandra from Druun, However, after Raya's mistake caused the dragon gem to break and split into several pieces, Druun began to reappear. Raya sacrificed to find Sisu in all the rivers to ask for help and compromised with Sisu so that she could return the dragon jewel that was destroyed due to Raya's mistake, Kumandra country.

The fourth quote explains how Raya makes and strategizes in solving problems while on a mission to collect dragon gem shards and then gets blocked by Namaari and his troops. Raya asks Tong to take all his friends out of the place and Raya will distract from Namaari and his troops.

RAYA: “(thinks) Okay, the Fang gang’s here for me, not for you. So if I can distract them, you guys can get out of here”.

SISU-HUMAN: “You’re gonna fight an entire army?”

RAYA: “No, I’m just gonna stall them. **Look, I know how to push Namaari’s buttons. Once you guys are clear, I’m out of there.** (to Tong) What’s your name?”

TONG: “The moniker given to me is Tong”.

RAYA: “(to Tong) **Okay, Tong, look, you don’t know me, I don’t know you. But I’m sure that you know a back door or way outta here and it’s really important that my friends stay safe. Okay? So, I am sincerely asking you, will you help us? Please**”.

He nods. (Q. Nguyen and A. Lim, 63).

From the dialogue above, it is explained that Raya uses the fox style to solve the problems and conflicts she faces, Raya compromises with her friends when Raya is confronted by Namaari's troops while carrying out their plan to take the dragon gem pieces that are in the spine clan to stop the Druun plague. Raya compromises with the only character left in the spine clan to get all her friends to escape from the back door where the spine clan is located, while Raya tries to stop Namaari and his group. Raya compromises with Tong in order to establish good relations with his friends and the mission he undertakes to return the Kumandra country to its former state is still realized.

The last quote also explains how Raya strategizes in the mission she is running, makes plans and invites all her friends to go through the river so that they can enter the most powerful clan, the Fang clan and carry out their mission of taking dragon gems.

EXT. KUMANDRAN RIVER - DAY A map wipes screen and slams down onto a table.

RAYA: “Alright, everyone. Here’s the plan”.

Spy music...

RAYA: “(CONT'D) The last gem piece is in Fang” –

(Noi and the Ongi hiss)

- the most heavily guarded of the five lands.

EXT./INT. FANG CITY & PALACE – NIGHT

An aerial shot of the city of Fang.

RAYA: “(V.O.) Now, they’re protected by an artificial canal that separates them from the rest of the world. The only way in or out is by water.

The camera zooms into one of the ports and we see...”

RAYA (V.O.): “Luckily for us, we have a magic water-dragon”.

...Raya, Tong, Boun, Noi the Ongis, and Sisu-Human emerge from the water - all dressed as Fang citizens. The team strolls into the city, undetected. They approach the palace.(Q. Nguyen and A. Lim, 69).

From the dialogue, it can be seen that Raya compromised with all of her friends in solving the problems she was facing, Raya invited all her friends to pass through the water so they could enter the fang clan's residence where the fang clan itself is the clan in Kumandra which is the most tightly guarded, Raya is here trying to come up with a plan and compromise in order to create a successful mission to retrieve the dragon gem.

CHAPTER V

CONCLUSION AND SUGGESTIONS

Chapter five is the conclusions and suggestions, the conclusions obtained from the results of the research and the answers to the results of the problem formulation from chapter four in this study, the conclusions contained in the formulation of the problems in this chapter also the researchers also provide suggestions for the research that has been researched.

A. Conclusion

In the discussion of chapter four that has been analyzed, the Raya which is the main character of the Raya and the Last Dragon Movie is divided into two results, namely the first regarding external conflict that occurs from Raya using theory based on M.H Abrams and the second is how to resolve external problems, the conflict he faced using the theory of Johnson by Supratiknya.

Related to the external conflict that occurs by Raya as the main character in this film, there are three types of external conflicts that occur, namely the first conflict between characters vs. Character, in this type of external conflict, Raya has a conflict with other characters, namely with his father, Namaari, and friends namely Tong and Boun, from the conflict between these characters has a different angle of view which ultimately produces conflicts between both. Then the type of external conflict that occurs between the character vs. Society that occurs in this film is seen

when Raya violates an unwritten agreement from clan Raya, which should have been guarding the Dragon gem and is not told the place where the dragon gem that is so protected by the heart is stored. Then from the type of external conflict between the character vs. Nature that occurs, Raya must face the outbreak of Druun that returned after the mistakes made by Raya made all people affected by the plague of Druun turned into a stone including his father.

While related to the way to resolve the problem and conflict that occurs to him, Raya uses three ways to resolve the conflict, the first is to use the turtle style, the Raya resolves the problem by avoiding his opponent, namely the Namaari by ordering Sisu to run to avoid it along with a group of names of Namaari. The second Raya resolves the problems and conflicts that occur using the shark style, which is more threatening, outperforming and fighting enemies, several times when Raya gets threats from Namaari and the group Raya prefers to directly attack and even use sentences for more outperform to Namaari. The latter in solving the problem that occurs, Raya uses a fox style in solving the problem, Raya prefers to compromise each other and make, producing a good relationship between Raya and the opposite conflict rather than having to fight or even run away. From the style of Fox, it was seen when Raya tried to solve the condition when all the clans were angry by inviting to eat and invite the young Namaari to become a symbol of the end of anger that was happening, then it was also seen from how Raya compromised with Sisu to remain human until the mission they did succeeded, compromising with Sisu to help him restore the land of Kumandra

to be ready, compromise with his friends when confronted each other. Raya prefers to sacrifice further the creation of a good relationship from various parties.

B. Suggestions

Based on the conclusions above, there are several suggestions submitted by the author to the reader. First the reader can analyze all literary works using external theory of conflict from M.H Abrams, because every literary work that is presented for the reader will always have conflicts in it. Secondly, the reader can analyze *Raya and The Last Dragon* movie using the theory of Hero's Journey.

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