

**CONFLICTS AND CONFLICT RESOLUTIONS OF MICHAEL OHER
AS THE MAIN CHARACTER IN *THE BLIND SIDE* (2009) MOVIE**

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirements

to Obtain the *Sarjana Sastra* Degree in

English Literature



AULIA PRASTIKA DEWI

30802100014

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FACULTY OF LANGUAGES, LITERATURE, AND CULTURE

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Prepared and Presented by:

AULIA PRASTIKA DEWI

30802100014

has been approved by the advisor and to be examined by the Board of Examiners.

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Nailil Muna, S.S., M.A.
Advisor

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30802100014

Defended before the Board of Examiners

On August 1st, 2025

and Declared Acceptable

Chairman : Nailil Muna, S.S., M.A

Secretary : Idha Nurhamidah, S.S., M.Hum

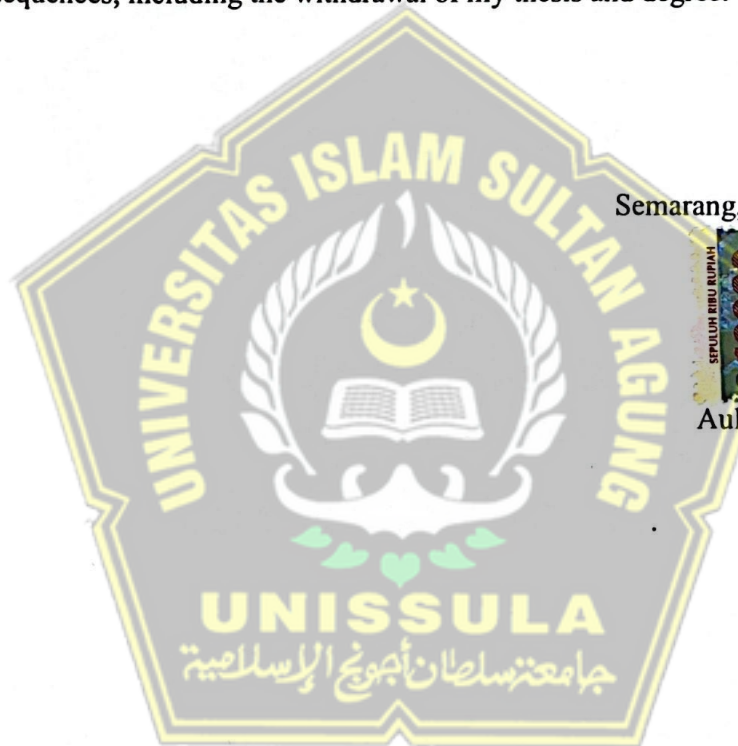
Member : Diyah Fitri Wulandari, S.S., M.Hum

**Faculty of Language, Literature,
and Culture of UNISSULA
Dean**

Destary Praptawati, S.S., M.Hum

STATEMENT OF WORK'S ORIGINALITY

I hereby declare that this undergraduate thesis, I have written is my own work and does not contain any part of the work of others, except as clearly stated as quotations or references in accordance with the rules of scientific writing. If today's statement is proven to be untrue, I am prepared to accept academic consequences, including the withdrawal of my thesis and degree.



Semarang, August 1st 2025



Aulia Prastika Dewi

MOTTO

"Feel every process you go through in your life, so that you know how great you have fought until this moment"

"Allah does not burden a person except according to his ability."

(Al-Baqarah: 286)

"Indeed, with difficulty there is ease."

(Q.S Al-Insyirah: 5)

"Success does not belong to smart people, success belongs to those who always try"

- B.J Habibie

DEDICATION

"there is no page more meaningful in this thesis report than the dedication page.

With great gratitude, I dedicate this work as a form of gratitude to my beloved parents, loyal friends, and colleagues who have always provided support until this thesis is completed."

ABSTRACT

Prastika Dewi, Aulia. 30802100014. Conflicts and Conflict Resolutions of Michael Oher as the main character in *the Blind Side* (2009) Movie. A Final Project of English Literature Program, Faculty of Languages, Literature and Culture. Sultan Agung Islamic University Semarang. Advisor: Nailil Muna, S.S, M.A.

This study points out the main character of *the Blind Side* (2009) named Michael Oher that happened to deal with social conflicts in his environment and its revolutions. Conflict is a dispute or disturbance that arises between individuals or groups due to various factors. This study aims to identify the types of conflict faced by Michael and his methods of resolving them.

William Kenney's theory is used to classify conflict types, while David and Frank Johnson's theory is used to analyze conflict resolution strategies. The research method used is descriptive qualitative, the data collected from dialogues, monologues, and narratives from the movie script.

The results of the study highlighted the types of conflicts and how the conflicts being resolved depicted in Michael Oher as the main character of the movie. The types of conflicts including Internal conflict Man vs. Self (Michael vs. Himself), External conflict Man vs. Man (Michael vs. Opponent Team), Man vs Society (Leigh Anne vs. Friends). Furthermore, In resolving these conflicts, five approaches are found to be used by Michael and other supporting characters: problem-solving negotiation (Tuohy vs. Leigh Anne), smoothing (Michael vs. Friend), forcing or win-lose negotiation (Mother vs. Father), compromising (Leigh Anne vs. Miss Sue), and withdrawing (Michael vs. Himself). This research is expected to contribute to literary analysis, particularly in the study of conflict and character development in film.

Keywords: *conflict, conflict resolution, the blind side* (2009).

INTISARI

Prastika Dewi, Aulia, 30802100014. Konflik dan Resolusi konflik Michael Oher sebagai karakter utama dalam film *the Blind Side* (2009). Tugas akhir Program Studi Sastra Inggris. Fakultas Bahasa, Sastra, dan Budaya. Universitas Islam Sultan Agung Semarang. Pembimbing. Nailil Muna, S.S, M.A.

Penelitian ini menyoroti tokoh utama film *Blind Side* (2009) bernama Michael Oher yang kebetulan menghadapi konflik sosial di lingkungannya dan revolusi-revolusinya. Konflik adalah pertikaian atau gangguan yang muncul antara individu atau kelompok karena berbagai faktor. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis konflik yang dihadapi Michael dan metode-metode penyelesaiannya.

Teori William Kenney digunakan untuk mengidentifikasi jenis-jenis konflik, sedangkan teori David dan Frank Johnson digunakan untuk menganalisis strategi penyelesaian konflik. Metode penelitian yang digunakan adalah deskriptif kualitatif, data dikumpulkan dari dialog, monolog, dan narasi dari naskah film.

Hasil penelitian menyoroti jenis-jenis konflik dan bagaimana konflik tersebut diselesaikan yang digambarkan dalam diri Michael Oher sebagai tokoh utama film tersebut. Jenis-jenis konflik tersebut meliputi konflik internal, yaitu Manusia vs. Diri Sendiri (Michael vs. Dirinya), konflik eksternal, yaitu Manusia vs. Manusia (Michael vs. Tim Lawan), dan Manusia vs Masyarakat (Leigh Anne vs. Teman-temannya). Lebih lanjut, dalam menyelesaikan konflik-konflik ini, ditemukan lima pendekatan yang digunakan oleh Michael dan tokoh-tokoh pendukung lainnya: negosiasi pemecahan masalah (Tuohy vs. Leigh Anne), menghaluskan (Michael vs. Teman), memaksa atau negosiasi menang-kalah (Ibu vs. Ayah), berkompromi (Leigh Anne vs. Miss Sue), dan menarik diri (Michael vs. Dirinya). Penelitian ini diharapkan dapat berkontribusi pada analisis sastra, khususnya dalam studi konflik dan pengembangan karakter dalam film.

Kata Kunci: *konflik, resolusi konflik, the blind side* (2009).

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The author fully realizes that this final project is far from perfect. Therefore, with humility, the author welcomes all forms of constructive criticism and suggestions to improve further research. Hopefully, this work

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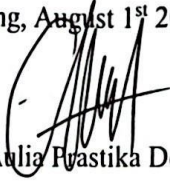

Aulia Prastika Dewi



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CHAPTER I

INTRODUCTION

This chapter is an introduction, which discusses the background of the study, limitations of the study, problem formulation, objective of the study, significance of the study, and finally organization of the study.

A. Background of The Study

Conflict is an unavoidable aspect of everyday life. This is because humans are social beings who constantly interact with one another, and such interactions often lead to differences that can trigger conflict. Conflict is a social process that occurs when one party attempts to eliminate another in order to achieve certain goals, often accompanied by resistance, threats, or violence (Hapizoh 8). Conflict is a natural part of social life, and its presence is inevitable in any human interaction. In literature, conflict is a fundamental element that drives the plot and develops characters. Conflict is a literary element that involves a dispute between two opposing forces, typically between the protagonist and antagonist (Soraya 11). It is through conflict that readers engage with the characters' experiences and learn from the situations they face. Therefore, conflict has a significant role in both real life and literary narratives.

Conflict can generally be categorized into two types: internal and external. Internal conflict, also referred to as "inner conflict" or "man vs. self," occurs within a character and involves emotional, psychological, or moral struggles (Hidayah 18). It is often manifested through a character's inner turmoil, such as confusion, fear, or indecision about what actions to take or

what beliefs to follow. On the other hand, external conflict refers to a struggle between a character and external forces, such as other individuals, society, or the environment. explains that external conflict occurs through interaction with other characters or the surrounding setting. This type of conflict happens when a character faces challenges from outside forces that make it difficult to reach their goals (Rosaria and Lia 18). According to William Kenney, classifies external conflict into three types: man vs. man, man vs. society, and man vs. nature.

Conflict, whether internal or external, often requires a resolution. David and Frank Johnson, in their book *Joining Together: Group Theory and Group Skills*, identify five conflict resolution strategies: problem-solving negotiation, smoothing, forcing (win-lose negotiation), compromising, and withdrawing. One film that illustrates both internal and external conflicts is *The Blind Side* (2009), directed by John Lee Hancock and based on the 2006 book by Michael Lewis. The film tells the real-life story of Michael Oher, an African-American teenager who grows up facing poverty and family instability. Internally, Michael struggles with emotional and psychological challenges, while externally he faces discrimination, social exclusion, and academic difficulties. These conflicts make Michael's story a powerful case for conflict analysis, especially regarding how he manages to overcome various obstacles.

Previous studies have explored similar topics related to conflict. For example, a study titled *External Conflict Faced by Anne Shirley as the Main Character in Anne of Green Gables Novel by Lucy Montgomery* analyzes the

external conflicts experienced by Anne and how she resolves them using William Kenney's theory (Nuraziza 43). The difference between the previous study and the current study lies in the object of analysis, while this study examined a novel, this study focuses on a film as its object of research. Another study, titled External Conflict Faced by Raya in The Raya and the Last Dragon Movie, discusses the external conflicts experienced by the character Raya, using M.H. Abrams' theory, and identifies the resolution methods she employs (Nurkumalasari 43). The difference between the previous study and this lies in the theoretical framework, this study use M.H. Abrams' theory, while this study uses William Kenney and Johnson's theory.

However, most previous research focuses solely on external conflict. This study is unique in that it aims to examine both internal and external conflicts, as well as their resolutions, using the theories of William Kenney and David & Frank Johnson. The researcher selected *The Blind Side* (2009) as the object of study because the film presents a comprehensive depiction of conflict, especially external conflict and how the protagonist responds to it with perseverance and determination. This study is expected to contribute to a better understanding of how conflicts are portrayed in film and how they can be resolved. It also serves as a reference for future researchers interested in the analysis of conflict in literary and cinematic works. Based on the above explanation, it can be concluded that studying conflict and conflict resolution is both important and relevant. Therefore, this research is entitled **“Conflicts**

and Conflict Resolutions of Michael Oher as the Main Character in *The Blind Side* (2009) Movie.”

B. Limitation of the Study

This study will explore works of literature discussing conflict and conflict resolutions, focusing solely on Michael Oher’s character using William Kenney’s theory and How to conflict resolutions conflict using David and Frank Johnson’s theory. As the title suggests, this study aims to provide a more focused and in-depth understanding of how conflict shapes a character’s experience and how it is resolved within the context of the story.

C. Problem Formulation

Based on the limitations above, this study will formulate the following problem questions:

1. What conflicts are faced by Michael Oher in *The Blind Side* (2009) movie?
2. How does Michael Oher resolve conflicts in *The Blind Side* (2009) movie?

D. Objective of the Study

Based on the problem formulation above, this study formulates the following objectives:

1. To identify what kind of conflicts Michael Oher faces in *The Blind Side* (2009) movie.
2. To analyze how Michael Oher resolves the conflict in *The Blind Side* (2009) movie.

E. Significance of the Study

In this study there are two important things, namely:

1. This study can serve as reference for further researchers, especially students majoring in English Literature who are interested in conflict analysis, especially conflicts and conflict resolution methods.
2. This study benefits readers as a source of knowledge for those who want to study literature, especially conflicts and conflict resolutions methods.

F. Organization of the Study

This research will be divided into five chapters. The first chapter is the introduction, this chapter presents the background of the research that provides a background and a brief explanation of why this film is interesting and what are the reasons why problems of internal and external conflict cannot be studied. Therefore, this chapter also explains the limitations of the research, the formulation of the problem, the objectives of the research, and the significance of the research. At the end of this chapter, the author will inform the research organization. Meanwhile, chapter two discusses the theoretical framework. This chapter presents an overview of the research object. The research and this chapter will provide a brief explanation of related theories, namely conflict is internal conflict and external conflict which consists of two types and the last part is conflict resolution. The third chapter is the research method, this chapter explains the types of data, data organization, and data analysis. Furthermore, the fourth chapter contains findings and discussion. The last part the fifth

chapter contains conclusions and suggestions based on the analysis in the fourth chapter.



CHAPTER II

REVIEW OF RELATED LITERATURE

The second chapter contains a literature review that is explained in two parts. The first part provides an overview of the object of the study, while the second part presents a theoretical framework that includes various relevant theories, such as conflict theory, internal and external conflict, types of external conflicts, and conflict resolutions.

A. The Synopsis of *Blind Side* (2009) Movie

The Blind Side (2009) movie directed by John Lee Hancock tells the story of Michael Oher, an African-American teenager who comes from a poor and violent environment. Throughout his life, he faces many External Conflicts. This aid movie shows how Michael deals with these problems with the Touhy family, especially Leigh Anne Touhy. This is done from the perspective of conflict theory and conflict resolution. Michael experiences external conflict issues, such as racial discrimination, class differences, and resignation from the National Football Association (NCAA), which accused the Touhy family of exploiting him for the benefit of the University of Mississippi. When Michael feels confused about his identity and underestimates the good intentions of the Touhy family, this conflict becomes more complex. The Touhy family offers support and affection, which helps Michael overcome his academic, social, and emotional challenges, leading to the resolution of the conflict in this movie.

Leigh Anne Touhy helped Michael gain confidence, made him feel safe, and made sure he got the education and opportunity to excel in sports. Eventually, Michael was able to resolve his issues with the NCAA, indicating that he decided to play at the University of Mississippi privately. Michael overcame the problems in his life and became a successful professional football athlete by resolving conflicts properly. The movie shows that problems in one's life can be resolved with social support, personal determination, and a positive mood. *The Blind Side* (2009) successfully won the Academy Award for Best Actress, won by Sandra Bullock. In addition, the movie was also nominated for Best Picture.

This achievement surprised the producers, considering that the movie won two prestigious nominations at the Oscars. Not only that, the movie also won a number of other awards, such as the Black Reel Awards for Best Actor and Best Breakthrough Performance won by Quinton Aaron, and Best Screenplay won by John Lee Hancock. Critics' responses to the movie were quite varied. According to Rotten Tomatoes, *The Blind Side* received a rating of 67% based on 200 reviews. Meanwhile, on Metacritic, the movie received a score of 53 out of 100 based on 29 critic reviews. Despite receiving mixed responses from critics, the audience gave a very positive appreciation. Based on CinemaScore, the movie received an "A+", the highest score on their rating scale, which ranges from A+ to F.

B. Theoretical Framework

B.1. Conflict

Conflict is an inevitable part of life for many different reasons. A variation of the physical struggle against nature is the struggle with the laws of nature or with fate. In general, conflict can occur due to differences in interaction, Based on Soraya;

In literature, conflict is a literary element that involves conflict between two opposing forces, usually a protagonist and an antagonist. Disagreement or disagreement is called conflict. Just as a development towards conflict is latent in the initial situation, therefore, is a development towards climax latent in the initial conflict. The movement from the initial statement of conflict to the climax is often referred to as complication. The climax is reached when the complication attains its highest point of intensity, from which the outcome of the story is inevitable. The importance of complications in fiction cannot be overestimated. Without adequate complications, the conflict would remain inert, its possibilities never realized. And it is by his control of complications that the writer gradually increases the intensity of his narrative, thus preparing us to receive the full impact of the climax. The conflicts with which fiction concerns themselves are of many kinds. A story may deal with a conflict within a single man (e.g., desire vs. duty), a conflict between men, a conflict between man and society, between man and nature, and so on (Soraya 73).

Conflict can arise in various conditions. Conflict does not always have a negative impact. Conflict allows humans to find the best solution to every problem that occurs in human life. In everyday life, a person faces many

problems and challenges. This conflict or problem makes the situation more complex, so a person must choose the best solution to solve the problem according to his own opinion. Whereas, according to Kenney, conflict is the struggle between some characters against the opposing forces. The researcher uses the theory of William Kenney (1966) about conflict in literary works. He said that conflict can occur in a story from within or outside the character. Conflict that occurs in the character's mind is called internal conflict. In contrast, The conflict between the protagonist and antagonist characters shows conflict. Conflict is a gap and disagreement about interests, opinions, or even principles. Conflict is one of the inherent aspects in literary works that plays an important role in the story because it makes the story interesting. The results of several similar studies show that conflicts are useful in building plots and increasing the attractiveness of literary works. Conflicts, both in real life and in literary work, have an influence on the character's behavior (Utami 97).

B.2. Types of Conflict

Based on William Kenney, there are two types of conflicts, namely internal conflict and external conflict (Kenney 5). However, these study use external conflicts to be focused on the object of the study.

B.2.1 Internal Conflict

According to William Kenney, internal conflict is a fight that occurs in a character's mind because of different desires or choices (Kenney 5). This conflict, often called psychological conflict, is develops within the character's mind, reflecting a human's struggle with

themselves. Mental conflict arises from persistent inner disturbances, affecting personality and thought patterns, and even causing psychological disorders. Generally, this mental conflict stems from interactions between individuals or social pressures. In a story, internal conflict builds through complications that culminate in dramatic tension. Although it often reaches a climax and resolution, some stories intentionally end with an open-ended plot, leaving the reader guessing about the character's fate. This technique can stimulate emotional engagement, although it risks dissatisfaction if the conflict is not clearly resolved.

Internal conflict is closely related to human emotions because it cannot arise without external stimuli, such as social issues or relationships with others. Also known as man vs. self, this type of conflict features the main character debating his or her thoughts about the actions or decisions to be taken. This conflict is central to character development and can only be resolved by the character through introspection or personal choice (Hidayah 17).

B.2.2 External Conflict

Kenney introduces various conflicts that are the focus of fiction. A literary work that can reflect the conflict between external conflicts can occur between humans and humans, between humans and society, or between humans and nature. External conflicts often occur anywhere, either in the environment where people live or external conflicts can

occur because of differences of opinion between characters that cause conflict to be unavoidable. External conflict occurs outside the character or is related to world problems. Stanton defines conflict as a physical, moral, mental, emotional, and fateful conflict between humans, animals, or even ourselves. The term "external conflict" is used to describe the conflict in more detail. In a terrible picture, humans face forces greater than themselves. Other factors that work in this drama are fate, destiny, chance, and necessity. According to William Kenney, external conflict is a problem that occurs due to factors outside of humans (Kenney 5). external conflict can be described as a quarrel, dispute, or just a conflict between two parties. External conflict is a struggle between characters and forces outside themselves. Characters may experience various external conflicts, for example, types of external forces Man vs. Man, Man vs. Society, Man vs. Nature.

B.2.2.1 Type of External Conflict

This research specifically limits the analysis to the conflict aspect, referring to William Kenney classification in *Analyze Fiction* which distinguishes three forms of external conflicts:

A. Man vs Man

Man vs man is a conflict that occurs when one character in a story has a problem with another character. This conflict makes two characters fight each other.

The most basic type of external conflict is human-to-human conflict. This occurs when one character fights against another character. Moral, religious, or social differences can cause this disorder, which can be emotional, verbal, or physical. This dispute can take many forms, from physical disturbances to irreconcilable disturbances. differences of opinion or ethics. Occurs when one character is struggling against another character in the story. For example, a hero fights the villain. One of the most common conflicts in society is this (Kenney 7).

B. Man vs Society

Man vs society is a conflict that occurs when the story characters face problems that occur in certain social groups or communities.

This external conflict occurs when characters struggle against the morality of their culture and government or another group. One of the hallmarks of man vs. society conflict is works that depict oppressive cultures and fight evil. Each community has unique things. Characters do not always agree on where they live. occurs when one character or more struggles against the morays of their culture and government. These differences in understanding of the characters and society can lead to conflict (Kenney 8).

C. Man vs Nature

Man vs Nature is a conflict that occurs when a character in a story must fight against challenges from nature. There are many factors beyond human control that can trigger this conflict, including natural phenomena that threaten human survival. The cause can come from human actions themselves or external factors such as natural disasters and other calamities. In this kind of conflict, humans fight against the unstoppable and indifferent forces of nature, trying to survive amidst the ferocity of nature. The main character may be forced to face nature, or may deliberately challenge it in order to prove human superiority over nature (Kenney 8). Use the "Insert Citation" button to add citations to this document.

B.3. Conflict Resolutions

Depending on how one handles conflict, it can produce either destructive or innovative results. However, if one can handle conflict in a creative way, both parties can often find new, mutually satisfying solutions. Conflict will cause peace in a relationship, therefore it must be resolved immediately. The sooner the conflict is resolved, the better for your society and your country. Sometimes this involves distributing resources or power more equitably than before or creating a larger pool of resources or forms of influence than before. This is intended to avoid negative impacts that are

detrimental to us and others. Based on David and Johnson in his book entitled *Joining Together : Group Theory And Group Skills* there are five ways to resolve conflict:

B.3.1 Problem-solving negotiation

The owl style is another term for problem-solving negotiation. It is consistent with the current reference based on Johnson, Owls value relationships and goals. When you believe in goals and relationships, you resolve problems to resolve conflicts. These negotiations seek solutions to ensure that you and the other group members fully achieve your goals and resolve any tensions and hard feelings between the two of you. Taking risks is part of this approach, as is expressing your hidden interests while expecting others to follow your lead (Johnson and Frank 380-381).

In this style of conflict, characters solve problems by negotiating, which means identifying the problem, finding information, and then searching, considering, and choosing a solution. Thus, both conflicting characters suffer no loss, and a win-win solution is achieved. This method is very effective for solving problems caused by misunderstandings, but it is not effective for solving problems caused by differences in system values.

B.3.2 Smoothing

Smoothing is also referred to as the teddy bear style, which is based on Johnson, Teddy bears believe in relationships and goals. When

goals are not important to you but relationships are very important to you, you will sacrifice your goals to maintain the highest quality of relationships possible. If you believe that the interests of others are more important than your own, you will smooth over and help others achieve their goals (Johnson and Frank 381).

In this conflict style, the character solves the problem by concentrating on the satisfaction of others besides themselves. This is done to reduce differences and pressure that all parties involved must come together. This strategy excels because of its attempt to encourage cooperation. The difficulty with this solution is that it is only temporary and does not address the underlying problem that solves it.

B.3.3 Forcing or win-lose negotiation

According to Johnson, “shark style” is a term used to describe coercive or winning negotiations. Sharks view relationships as unimportant and force their opponents to give in so they can achieve their goals. When a goal is important but unattainable, they attempt to achieve it by coercing or forcing the other person to give in. To win, they use threats, physical and verbal aggression, force fights that will be resolved if the other party gives in, and take countermeasures intended to resolve the conflict without the other party's consent, such as returning a book they consider theirs. Imposing a time limit, committing to an "unchangeable" position, or making demands that go

far beyond what is actually acceptable are some strategies for getting others to give in (Johnson and Frank 381).

In this conflict style, characters solve problems in an interesting way because they do not care about the interests of others, which drives them to use force to achieve goals, usually using the method "I win, you lose." If the problem being solved is not too complex or significant, and decisions must be made in a timely manner, this method can be used. However, this technique is not suitable for dealing with complex problems.

B.3.4 Compromising

In addition, the compromise is referred to as the fox style, which is in accordance with existing references based on Johnson, Conflicts are resolved by the Foxes by giving up some of their original goals and asking both parties to do the same. This method tends to produce many results and relationships (A. P. Johnson 3). Foxes care deeply about their goals and how they relate to other members. When you and another person can't seem to get what you want, you may have to give up some of your goals and sacrifice some of your relationships in order to reach an agreement. When disputants want to engage in problem-solving negotiations but don't have enough time, compromise is usually achieved by meeting in the middle so that each gets half of what they want, or by flipping a coin to see who gets what they want (Johnson and Frank 381).

In this character conflict style, the character solves the problem by compromising. This is a character conflict style that balances personal interests with the interests of others. This is an approach used by the parties involved in the conflict to give and take, or a give and take approach. In cases where two parties have equal power but have different goals, an agreement is a good solution. This compromise has the main advantage of allowing a democratic process where no party feels defeated; however, the resolution of the conflict is sometimes temporary.

B.3.5 Withdrawing

Withdrawal is also referred to as the turtle style, according to existing references from Johnson, Turtles do not value relationships and goals, so they withdraw into their shells to avoid conflict. When goals are not important and you do not need to maintain relationships with others, you may want to let go of your goals and relationships and avoid problems and people. Avoiding hostile strangers, for example, may be the best choice. At times, you may want to avoid conflict until you and the other person have calmed down and can control your feelings (Johnson and Frank 381).

Conflict characters in this style solve problems by avoiding. The avoidance method is suitable for solving simple problems, but is not suitable for conflicts involving significant issues.

CHAPTER III

RESEARCH METHODOLOGY

This chapter explains the research methodology which consists of several points. These points are the type of research, data organization, and data analysis techniques. These points have been outlined to complete the research discussion.

A. Types of the Research

This study applies a qualitative approach, where data collection is carried out qualitatively, while the presentation of research results is presented descriptively. In addition, in qualitative research, text is used as the main data source. This is in accordance with existing references based on the definition of qualitative data according to (Cresswell 4) stating that "a qualitative approach is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (i.e. the multiple meaning meaning of individual experiences, meaning socially and historically constructed, with an intent of developing a theory or pattern) or advocacy/participatory perspectives (i.e. political, issue-oriented, collaborative or change oriented) or both". The above emphasizes that in qualitative research, knowledge is built by researchers through interpretation by referring to various perspectives and information as it is from the research subjects. In this case, the descriptive-qualitative research type is used to analyze Michael Oher as the main character in the movie *The Blind Side* 2009.

B. Data Organizing

B.1.Data Collecting Method

In the data collection method, there are stages of data collection from various sources that will be analyzed by utilizing information from the theory that has been studied in the previous chapter. In this study, there are several basic steps applied to collect data. Here are the steps:

B.1.1.Watching Movies & Reading Movie Scripts

The first stage carried out by the researcher was watching movies and reading movie scripts that were the object of the research. The movie entitled *The Blind Side* (2009) was analyzed in depth by watching it five times. In the first screening, the researcher aimed to understand the overall storyline of the movie. Furthermore, in the second and third screenings, the researcher focused on understanding the contents of the movie and identifying elements that were relevant to the research, especially related to the external conflict experienced by the main character and the resolution of the conflict. In the fourth and fifth screenings, the researcher rewatched the movie to ensure that all relevant information and data had been collected to answer the research problems. In addition, the researcher also read the movie script several times. The purpose of this process is to identify scenes that can be selected as analysis material and compare them with the movie's storyline.

B.1.2 Identifying the Data

After watching the movie repeatedly and conducting an in-depth analysis of the script, the next step is to identify specific information taken from the movie *The Blind Side* (2009). The purpose of this stage is to collect important data relevant to the research topic, including dialogues, prologues, monologues, and related sentences. Furthermore, the author carefully notes the exact minutes and seconds of the movie, along with the page numbers in the script, to facilitate data identification and provide further explanation for researchers in finding relevant evidence.

Appendix 1. Table of Overall Data

No	Quote	Type of Data	Type of Analysis	Page/ Minutes	References	Comment
1.						

B.1.3. Classifying the Data

The next step involves classifying the data found in the previous step. Each information found will be entered into a table that includes an appendix. The purpose of this step is to make it easier for researchers to analyze the data after all the data has been collected. The appendix consists of several parts, such as time and page, quotes from the movie, references, and finally criticism to complete the data.

B.1.4. Reducing the Data

The final stage in the data collecting method is data reduction. At this stage, data reduction aims to summarize and select key information, such as data reports and eliminate less relevant or weak data, in order to answer the problem formulation. Thus, the data used for analysis is data that has strong evidence and can support the author in answering questions related to the problem formulation.

B.2. Types of the Data

This study uses two types of data, namely primary data and secondary data. Primary data is the main source that contains direct information related to the research subject, namely *The Blind Side* (2009) movie. Primary data sources are obtained directly by researchers, while secondary data come from other sources, such as publications in scientific journals that have gone through a peer-review process (Ajayi 1-6). Primary data includes various elements in the movie script, such as dialogue, narration, sentences, and descriptions. Meanwhile, secondary data functions as a complement to primary data and can be obtained from various sources, including textbooks, digital books, and printed and electronic journals.

B.3. Analyzing the Data

This chapter focuses on data analysis using descriptive techniques, including explanations, statements, and quotations. The purpose is to analyze data obtained from the movie script, as well as secondary data collected from various sources such as journals, books, theses, and articles

that discuss William Kenney and Johnson's theory, especially regarding external conflict and resolution conflict. In the analysis process, quotations and statements from references that discuss attribution bias, especially correspondence bias, are used, which are supported by evidence from the movie script. The complete results of the analysis are reported in chapter IV as research findings. Complete data can be seen in the appendix.



CHAPTER IV

FINDINGS AND DISCUSSION

Chapter four presents the findings and discussions that aim to answer the research questions formulated in the first chapter. The focus of the discussion in this chapter is on the analysis of various types of External Conflicts with the application of William Kenney's theory, as well as Conflict Resolution based on the perspective of David and Frank Johnson.

A. Internal Conflict

According to William Kenney, internal conflict is a fight that occurs in a character's mind because of different desires or choices (Kenney 5). This conflict, often called psychological conflict, is develops within the character's mind, reflecting a human's struggle with themselves. Mental conflict arises from persistent inner disturbances, affecting personality and thought patterns, and even causing psychological disorders. Generally, this mental conflict stems from interactions between individuals or social pressures. In a story, internal conflict builds through complications that culminate in dramatic tension. Although it often reaches a climax and resolution, some stories intentionally end with an open-ended plot, leaving the reader guessing about the character's fate. This technique can stimulate emotional engagement, although it risks dissatisfaction if the conflict is not clearly resolved.

Internal conflict is closely related to human emotions because it cannot arise without external stimuli, such as social issues or relationships with others. Also known as man vs. self, this type of conflict features the main character

debating his or her thoughts about the actions or decisions to be taken. This conflict is central to character development and can only be resolved by the character through introspection or personal choice (Hidayah 17).

A.1. Trauma vs New Self-Image

Michael Oher's inner conflict is a struggle between past trauma that left him feeling worthless and his new self-image as a beloved family member and a talented athlete. His old feelings of alienation make it difficult to trust this new goodness, making this optimistic identity “not himself.”

Teacher 1: This kid has been here for a month, but hasn't shown any progress in my class.

Teacher 2: Why is the council like this? It's not fair to us or the kid. It's just setting him up to fail.

Teacher 1: I don't think he knows what I'm teaching.

Teacher 3: And how do you know if he does?

Teacher 4: He can write, that's all. He threw this in the trash, "I see white everywhere, white walls, white floors and lots of white people.

The teachers don't know that I don't know anything they say, I don't want to listen to anyone, especially the teachers. They give me homework and expect me to fix it myself, I've never had homework in my life. I went into the bathroom, looked in the mirror and said "this isn't Michael

(Datum Number 12)

Michael Oher's discarded letter poignantly illustrates his Man vs. Self conflict, a psychological struggle rooted in his feelings of alienation and inadequacy within the unfamiliar academic environment. His **observation "I see white everywhere, white walls, white floors and lots of white people"** does more than describe his surroundings; it underscores his profound sense of isolation in a space where he feels culturally and racially out of place. This external alienation exacerbates his internal conflict, as he grapples with the pressure to adapt while lacking the foundational support to do so. His admission "The teachers don't know that I don't know anything they say" reveals a crippling academic disconnect, highlighting the systemic failure to recognize his educational gaps.

His resistance **"I don't want to listen to anyone, especially the teachers"** is not mere defiance but a self-preservation mechanism, shielding his vulnerability from a system that dismisses his struggles. This act symbolizes an existential crisis he no longer recognizes in this alien environment, suggesting that the pressure to conform has fractured his sense of self. Teacher 1's remark "This kid has been here for a month, but hasn't shown any progress" demonstrates a "lack of accountability" from educators who mistake his confusion for apathy. Meanwhile, Teacher 4's revelation that Michael "can write, that's all" reduces his potential to a bare minimum, ignoring the emotional depth of his letter. Thus, Michael's conflict is not just personal but "structural, as the institution's inability to meet him where he is deepens his internal rift.

B. Type of External Conflicts

This research specially limits the analysis to the conflict aspect, referring to William Kenney classification in *Analyze Fiction* which distinguishes three forms of External Conflicts:

B.1. Man Vs. Man

Man vs man is a conflict that occurs when one character in a story has a problem with another character. This conflict makes two characters fight each other.

The most basic type of external conflict is human-to-human conflict. This occurs when one character fights against another character. Moral, religious, or social differences can cause this disorder, which can be emotional, verbal, or physical. This dispute can take many forms, from physical disturbances to irreconcilable disturbances. differences of opinion or ethics. Occurs when one character is struggling against another character in the story. For example, a hero fights the villain. One of the most common conflicts in society is this (Kenney 7). In the film, three quotes relate to Man Vs. Man.

B.1.1. Michael vs. Opponent Team

When a character faces an opponent who directly hinders him, a Man vs. Man conflict arises, according to William Kenney (1966:5). In this scene, Michael is verbally criticized and provoked by the opposing team. This type of conflict involves physical threats in addition to verbal exchanges "We're not done yet", suggesting the possibility of a fight after

the match. This demonstrates a clear opposition from an outside source, where the main character's resilience is tested against the threats of others (Kenney) .

Opponent Team 1: “Hey, fat boy. We're not done yet.”

Opponent Team 2: “All game, kid. All game.”

Coach: “Pass the ball.

Leigh Anne: Why pass it again, Burt?”

Opponent Team 1: “Where are you going, fat boy? You better stay off my court. You're not welcome here, this is my court.”

Coach: “66, go back to your own seat.”

Leigh Anne: “Burt, shut up, Burt.”

Coach: “Hello.

Leigh Anne: Enough with the deception, Burt. Play the ball.”

(Datum Number 1)

The dialogue between Michael Oher and the opposing team exemplifies a heightened Man vs. Man conflict, characterized by verbal aggression, territorial dominance, and implied physical escalation. The opponents' taunts **“Hey, fat boy”** and **“Where are you going, fat boy?”** are not merely insults but deliberate acts of body-shaming, weaponizing Michael's appearance to undermine his confidence and assert social hierarchy. These remarks reinforce a hostile environment where exclusion is enforced through humiliation, as seen in the declaration, **“You're not welcome here, this is my court.”** The threat

“We’re not done yet” shifts the conflict from verbal to imminently physical, with its abrupt, ominous tone suggesting retaliation beyond the game.

This aligns with Kenney’s definition (1966:5) that interpersonal conflict can manifest as “emotional, verbal, or physical” strife, escalating from provocation to potential violence. The dialogue’s tension between curt commands “Pass the ball” and hostile jeers mirrors Kenney’s observation that such conflicts stem from “moral, social, or ethical differences” (1966:5). The verbal and physical stakes fuse into a singular Man vs. Man struggle, where language becomes a prelude to violence, and authority’s inaction fuels the fire.

B.1.2. Michael vs Leigh Anne

Kenney (1966) emphasized that differences in interests, values, or life goals often lead to conflict between characters. Michael believes that personal motivations influence Leigh Anne's decision to attend Ole Miss more than her own self-interest. Because the question "Is it for you or for me?" reflects Michael's inner turmoil, this conflict is designated as "Man vs. Man" because it is directed directly at Leigh Anne. This demonstrates the emotional tension that destroys the relationship between the protector Leigh Anne and the protected Michael (Kenney).

Michael: “Why did you do this?.”

Leigh Anne: “You wanted me to go to Ole Miss all this time.”

Michael: “Why did you do all this? Was it for you or for me?”

Should I go to the school you wanted? should I do what you wanted?."

Leigh Anne: "Michael, it's not what you think. Michael, I need you to listen to me."

(Datum Number 2)

This exchange between Michael and Leigh Anne epitomizes a "Man vs. Man" conflict, where tension stems from clashing perspectives on agency and autonomy. Michael's repeated interrogations **"Why did you do this?"** and **"Was it for you or for me?"** reveal his distrust of Leigh Anne's motives, framing her advocacy as coercion masked as care. His rhetorical questions **"Should I go to the school you wanted? Should I do what you wanted?"** underscore his existential crisis over ownership of his choices, transforming the dialogue into a battle over who controls his future. This aligns with Kenney's definition (1966:5) of interpersonal conflict rooted in "moral or ethical differences", as Michael's accusations imply a breach of trust and a moral violation of his right to self-determination.

Leigh Anne's defensive reply "Michael, it's not what you think" further escalates the conflict by dismissing his interpretation rather than addressing his fears. Her imperative "I need you to listen to me" mirrors the power imbalance inherent in their relationship, she positions herself as the authority demanding compliance, while Michael resists being "passively scripted" into her narrative. The absence of physical

confrontation here is inconsequential, the verbal sparring carries the weight of a physical standoff, exemplifying Kenney's assertion that conflict may be "emotional [or] verbal" (1966:5).

B.1.3. Michael's Mother vs Michael's Father

Kenney (1966) states that moral and religious differences can lead to Man versus Man conflict. In this scene, Michael's mother tries to emphasize the moral aspect, "It's not right," while the mother refuses to let Michael stay at home for practical and material reasons. The conflict in this family stems from these differing value orientations. This type of conflict demonstrates a disagreement between household interests that cannot be resolved without one party giving in (Kenney).

Michael's mother: "Why does he always have to be in our house? He will finish all the food."

Michael's father: "That's not right."

Michael's mother: "I tried to be a Christian because of that child." **Michael's father:** "Okay."

Michael's mother: "Let someone else be a Christian for that child".

Michael's father: "Do you want me to throw him out on the street like a dog?."

Michael's mother: "Let someone else take care of him?."

Michael's father: "Should I throw him out on the street?."

Michael's mother: "He's always here. I just want to be with you."

Michael's father: "Okay, whatever. You win. I'll take care of him."

(Datum Number 3)

This dialogue clearly depicts the interpersonal conflict Man vs. Man between Michael's father and mother who argue over responsibility for the child. Based on Kenney's (1966) theory, this conflict arises from fundamental differences in moral values between the two characters. Michael's mother displays a transactional attitude of doing good **"I've tried to be a Christian because of the child"** which is then canceled by her statement **"Let someone else do it"**, revealing religious hypocrisy and prioritizing personal comfort "He ate all our food". On the other hand, Michael's father initially shows moral awareness "That's not right" but eventually gives in "Okay, you win" due to relational pressure. This conflict is reinforced through the use of tense language, including dehumanizing metaphors "throw him away like a dog" and repetition of sentences that indicate a communication impasse.

B.1.4. Michael vs Friend

Kenney (1966) stated that interpersonal conflict can stem from assertiveness or social dominance rather than physical violence. Although Michael only responds with a smile in this scene, the fullness of his friend's language "honey," "I'm in charge" indicates an unstable relationship. Differences in social status within the group contribute to this conflict,

resulting in an imbalanced hierarchy. The potential for conflict would increase if Michael challenged the dominance (Kenney).

Michael's friend: "big mike, where have you been, honey?"

Michael: "(just smiling)."

Michael's friend: "And who's the pretty one who's escorting you like Daisy's mom?"

Michael: "Hey, Dave. "(smiling)

Michael's friend: "let me buy you a new pair of sneakers, buddy. I'll take care of it. I'm the one in charge of this whole village, honey. got it?"

(Datum Number 4)

This dialogue shows a relationship that contains elements of imbalance, although it does not lead to open conflict, **this verbal interaction shows Michael's friend displaying a condescending attitude through the repeated use of the greeting words "honey" and "buddy", "I'm the one in charge of this whole village"**. According to Kenney (1966), this pattern of interaction can be categorized as a potential Man vs Man conflict because it reflects differences in social status and the tendency for one party to dominate over the other. Although Michael only responds with a smile and a short reply, this interaction has the potential to cause tension if one party feels uncomfortable with the role given.

B.1.5. Leigh Anne vs Miss Sue

When two characters have different goals for the main character, conflict occurs. Kenney (1966) states that differing interests often lead to conflict between Man and Man. While Miss Sue emphasizes athletic scholarships as a quick fix, Leigh Anne emphasizes the importance of academics for Michael's intellectual success. This difference of opinion creates verbal tension and draws attention to Michael's future (Kenney).

Miss Sue: "How is Michael doing?"

Leigh Anne: "He needs better grades in school, which is why it's so urgent?"

Miss Sue: "He'll get a football scholarship if his grades improve. Is he considering Ole Miss? That's even better. I want to tutor him."

(Datum Number 5)

This dialogue shows interpersonal conflict Man vs Man through verbal communication between Leigh Anne who emphasizes the urgency of improving academic grades "He needs better grades in school, which is why it's so urgent?" with Miss Sue who focuses more on the potential for sports scholarships "He'll get a football scholarship if his grades improve". Leigh Anne's tone of dissatisfaction indicates tension in their relationship. Third, the choice of diction such as "urgent" versus "football scholarship" reflects *different priorities* in viewing Michael's future, where Leigh Anne prioritizes the academic aspect while Miss Sue sees the practical value of the athletic path.

B.2. Man Vs Society

Man vs society is a conflict that occurs when the story characters face problems that occur in certain social groups or communities. This external conflict occurs when characters struggle against the morality of their culture and government or another group. One of the hallmarks of man vs. society conflict is works that depict oppressive cultures and fight evil. Each community has unique things. Characters do not always agree on where they live. occurs when one character or more struggles against the morays of their culture and government. These differences in understanding of the characters and society can lead to conflict (Kenney 8).

B.2.1. Michael vs Friends

Kenney (1966:8) emphasized that conflict between humans and society occurs when an individual is confronted with the principles, customs, or beliefs of society. In this scene, Leigh Anne's friends represent the racial stereotypes and discrimination that prevail in middle-class white society. Her snide questions about Michael reveal societal bias. This conflict demonstrates how Michael confronts a social system that marginalizes him and others (Kenney).

Leigh Anne's friend 1: “you look so tiny next to him.”

Leigh Anne's friend 2: “Really? like Jessica Lange and King Kong.”

Leigh Anne's friend 1: “does Michael get the family discount at taco bell? because if he does, Sean is going to lose out big time.

Leigh Anne: he's a great kid.”

Leigh Anne's friend 1: “I'll make it official and adopt him.?”

Leigh Anne: “he'll be 18 in a few months, it doesn't make sense to legally adopt him.”

Leigh Anne's friend 1: “Leigh Anne, is this some kind of, white man's redemption? What did your dad say?”

Leigh Anne: “before or after he's buried? Dad's been dead for 5 years, Elaine. you made it worse at the funeral. remember? you were wearing a channel and that ugly black hat. Look, I don't need you all to agree with my choice. But I need you to respect it. you have no idea what this kid's been through. and if this is going to be a point of criticism I can find a more expensive salad closer to home.”

Elaine: “Leigh Anne, I'm sorry. we didn't mean it.?”

Leigh Anne's friend 1: “we really didn't mean it, I think what you did was great.”

Elaine: “open your home to him. Honey, you're going to change that kid's life.”

Leigh Anne: “no, he's going to change mine.”

Elaine: “That's great for you, but what about Collins?”

Leigh Anne: “What about Collins?”

Elaine: “aren't you even the slightest bit worried? he's a big black boy sleeping under the same roof.

Leigh Anne: Be ashamed of yourself.”

(Datum Number 6)

This exchange starkly illustrates a Man vs. Society conflict, where Leigh Anne’s defiance of racist societal norms clashes with her friends’ ingrained prejudices. societal conflict as a struggle against “the morality of one’s culture”, revealing how systemic racism permeates even casual conversations. **The friends’ “jokes” are not isolated insults but microcosms of broader societal attitudes that view Black men through lenses of mockery or fear. The question “Is this some kind of white man’s redemption?.”** This reflects Kenney’s observation that such conflicts arise from “differences in understanding” between individuals and their communities (1966:8). **Elaine’s concern “He’s a big black boy sleeping under the same roof”** explicitly ties Michael’s presence to racialized danger, showcasing how society pathologizes Black masculinity as inherently threatening. The friends’ quick backtracking “We didn’t mean it” highlights how societal prejudice often cloaks itself in plausible deniability, forcing marginalized individuals to navigate coded slights. The scene thus becomes a battle for narrative control: Leigh Anne challenges her friends (and, by extension, society) to either reckon with their biases or forfeit their place in her life.

B.2.2. Michael vs Teachers/School

This conflict illustrates how educational institutions can create conflict. Kenney (1966) divides Man vs. Society into a struggle between a character and a constraining social structure. Michael's teacher considers him academically "incompetent," even though his difficulties stem from prior inequities in access to education. This demonstrates that the educational system is not neutral and fosters social prejudice (Kenney).

Teacher 1: "He knows. Who knows, and what does he know?."

Teacher 2: "The lesson I gave Michael Oher on the verbal test."

Teacher 3: "Is a C allowed? How big is the curve?."

Teacher 2: "He listens to everything, his absorption is amazing, and believe me, he listens to you too."

Teacher 1: "His reading level is low, and he doesn't know how to study in class."

Teacher 2: "I won't say he'll pass, but Mike isn't stupid."

(Datum Number 7)

The teachers' focus on Michael's "low reading level" and perceived inability to "study in class" exemplifies what educational theorists call deficit discourse - a systemic practice of framing marginalized students by their shortcomings rather than their potential. Teacher 1's rhetorical question "Who knows, and what does he know?" employs a Socratic pretense of objectivity while actually

reinforcing the institutional tendency to quantify human worth through standardized metrics.

This aligns with Kenney's concept of societal conflict as a struggle against "oppressive cultures" (1966:8), where the education system becomes an apparatus for maintaining social hierarchies rather than empowering individuals. Teacher 3's question "Is a C allowed? How big is the curve?" reveals the conditional nature of institutional acceptance, suggesting Michael's success must be rationed and mediated rather than organically achieved. The focus on grade curves and permissions exposes how systemic structures artificially regulate success, particularly for students from disadvantaged backgrounds.

B.2.3 Michael vs Bureaucratic System

This conflict demonstrates society's inability to meet individual needs. Kenney (1966) explains that the Man versus Society conflict consists of two things: rejection of social standards and structural barriers that create character. The rigid legal process facing the Tuohy family makes it difficult for Michael to be legally recognized. This shows how social rules can interfere with one's happiness (Kenney).

Tuohy: "What are you going to do?."

Leigh Anne: "You heard me. Shouldn't we be talking about this? What are we going to do? And don't act like I'm talking behind your back. I know you put our names as Michael's emergency contact at school."

Tuohy: “What's the big difference between paying for a broken arm and being legally responsible for someone? This kid is new to us.”

Leigh Anne: “One more thing, we need to find out more about his past.”

Tuohy: “He won't talk about it, he's like an onion.”

Leigh Anne: “Not if you use a knife. What if we take him to a child psychiatrist?.”

Tuohy: “Do you really expect Big Mike...”

Leigh Anne: “Michael!.”

Tuohy: “Do you really expect Michael to sit down and tell you about his childhood? Like he's Woody Allen? Michael's talent is his ability to forget. He's not angry with anyone, and he really doesn't care what happened in the past.”

Leigh Anne: “You're right.”

(Datum Number 8)

The dialogue emerges through Tuohy's legalistic **framing** “What's the big difference between paying for a broken arm and being legally responsible?”, which reduces societal obligation to transactional care. as the characters grapple with institutional systems designed for temporary intervention rather than sustained support. Tuohy's bureaucratic language mirrors society's preference for quantifiable, short-term aid medical bills over complex emotional investments, exposing how

systems mechanize compassion. Leigh Anne's counter "Not if you use a knife" symbolically challenges this passive acceptance, advocating for active engagement with painful histories. Her psychiatric suggestion confronts society's tendency to medicalize rather than humanize trauma, aligning with Kenney's "fight against oppressive cultures" (1966:8).

B.2.4. Michael vs Child Welfare System

This impact suggests that the child welfare system treated Michael as a policy object. Kenney (1966) stated that Man vs. Society arises when institutions insult the human character. Michael's abandonment of his mother is an example of how discriminatory social structures can lead to ongoing trauma and conflict (Kenney).

Psychiatrist: "There's very little about Michael. Most of his files are gone."

Leigh Anne: "What's in it?."

Psychiatrist: "Some notes, this one details the incident where the police forcibly took Michael from Denise Oher's care when he was seven. It was a truly tragic event, they had to separate the children. And that's far from the worst of it."

Leigh Anne: "Where is he?."

Psychiatrist: "I don't know, if you find him we can update our files again."

Leigh Anne: "How many children does he have?"

Psychiatrist: "Probably at least 12, if not more. With his drug

arrest record. My guess is he can't even remember."

Leigh Anne: "Can I see it? So we need his permission, right?."

Psychiatrist: "No. Michael is a child in state custody. Just fill it out and get a judge to sign it."

Leigh Anne: "So you just gave him away without telling his mother?"

(Datum Number 9)

The psychiatrist's clinical detachment **"Most of his files are gone"** exemplifies how child welfare systems convert human suffering into administrative problems. This aligns with Kenney's concept of oppressive cultures (1966:8), where systems prioritize procedural efficiency over human dignity. The passive construction "they had to separate the children" linguistically erases institutional accountability, demonstrating how bureaucratic language sanitizes trauma. **The casual estimation of "probably at least 12 children" reduces paternal relationships to statistical probabilities, embodying what sociologists call "administrative violence".** Leigh Anne's shocked question **"you just gave him away without telling his mother?"** underscores the system's paternalistic violence, where poor Black mothers are systematically excluded from decisions about their children.

This mirrors real-world disparities where, according to the National Council on Crime and Delinquency, Black children are 4 times more likely to be removed from their families than white children for

identical circumstances. This conflict exemplifies Kenney's "struggle against the morays of their culture and government" (1966:8), where Michael becomes trapped between a neglectful state and an unjust family court system. The dialogue's power lies in exposing how routine paperwork becomes weaponized against marginalized communities, with Leigh Anne's outrage representing the first challenge to this oppressive status quo.

B.2.5. Michael vs Educational System

The educational system views Michael merely as a "tool" for athletic purposes rather than as a whole individual, which creates conflict. Kenney (1966) states that *Man vs. Society* demonstrates society's pressure on individuals to conform to certain standards. In this case, Michael's value is not determined by his overall ability, but by his usefulness to the sports team (Kenney).

Leigh Anne: "All the teachers have given grades. I don't know what your problem is."

Teacher 1: "Sorry. I won't give grades to students who don't deserve them."

Leigh Anne: "Michael needs a B. What does he have to do to deserve it?."

Teacher 1: "Right now, Michael is working on assignments for a C-minus. He got a D-plus. His best chance is to write a written essay at the end of the year. That's one-third of the passing

grade.”

Leigh Anne: “Okay, we'll try.”

(Datum Number 10)

The teacher's rigid adherence to grading standards **"I won't give grades to students who don't deserve them"** exemplifies what sociologist Pierre Bourdieu termed "institutional habitus" the unconscious biases embedded in educational systems that privilege certain cultural capital. Leigh Anne's challenge **"What does he have to do to deserve it?"** exposes the subjective nature of academic evaluation. This aligns with Kenney's "oppressive cultures" framework (1966:8), showing how schools reproduce societal inequities through seemingly neutral policies. The dialogue's power dynamics with Leigh Anne as privileged advocate versus Michael's silent absence further underscore how marginalized students depend on institutional outsiders to challenge systemic barriers.

B.2.6. Michael vs Educational System

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Miss Suee: How is Michael doing?

Leigh Anne: “He needs better grades at school, which is clear why

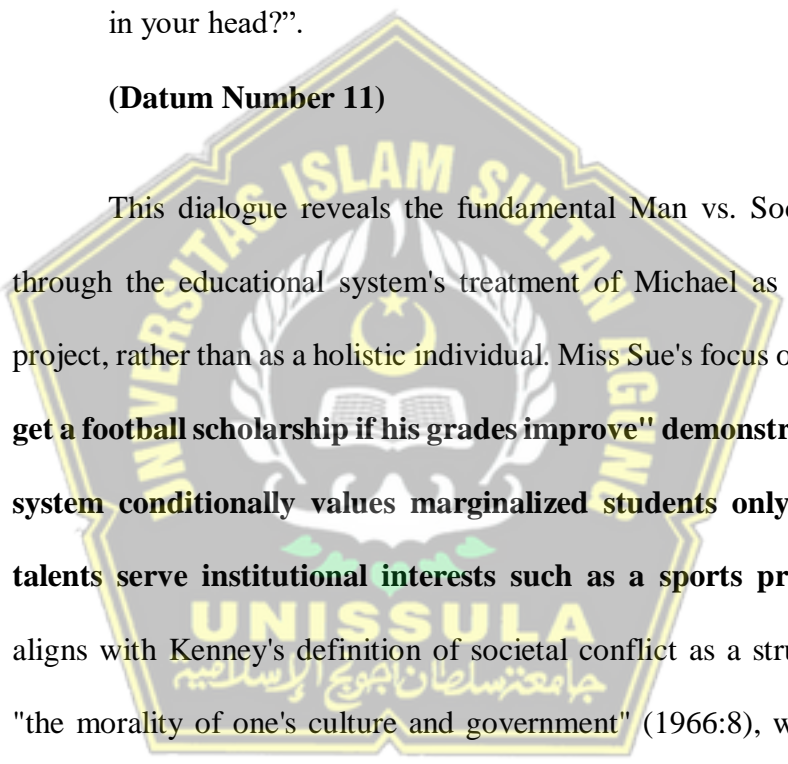
so urgently?"

Miss Sue: "He's in line for a football scholarship if his grades improve, He's considering Ole Miss? That's better, I want to teach him."

Michael : "I don't understand it."

Miss Sue : "No, you don't understand it, Michael, what's going on in your head?".

(Datum Number 11)



This dialogue reveals the fundamental Man vs. Society conflict through the educational system's treatment of Michael as an academic project, rather than as a holistic individual. Miss Sue's focus on "**He might get a football scholarship if his grades improve**" demonstrates how the system conditionally values marginalized students only when their talents serve institutional interests such as a sports program. This aligns with Kenney's definition of societal conflict as a struggle against "the morality of one's culture and government" (1966:8), where schools become microcosms of broader societal injustices.

C. Conflict Resolution

Based on David and Johnson in his book entitled *Joining Together : Group Theory And Group Skills* there are five ways to resolve conflict:

C.1. Problem Solving Negotiations

The owl style is another term for problem-solving negotiation. It is consistent with the current reference based on Johnson,

Owls value relationships and goals. When you believe in goals and relationships, you resolve problems to resolve conflicts. These negotiations seek solutions to ensure that you and the other group members fully achieve your goals and resolve any tensions and hard feelings between the two of you. In this style of conflict, characters solve problems by negotiating, which means identifying the problem, finding information, and then searching, considering, and choosing a solution.

C.1.1. Tuohy vs Leigh Anne

Conflict stories aren't just about disagreement; they're also about how characters make decisions. In this scene, Leigh Anne and Tuohy argue about the family's responsibility to Michael. Leigh Anne seeks the help of a psychiatrist to find a solution, while Tuohy initially refuses. As the two discuss their opinions and eventually find a compromise Michael staying with them with a more cautious approach the resolution takes the form of a negotiated settlement. This conflict demonstrates that effective resolution can only be achieved through open communication and agreement (Johnson and Frank).

Tuohy: “What are you going to do?.”

Leigh Anne: “You heard me. Shouldn't we be talking about this? What are we going to do? And don't act like I'm talking behind your back. I know you put our names as Michael's emergency

contact at school.”

Tuohy: “What's the big difference between paying for a broken arm and being legally responsible for someone? This kid is new to us.”

Leigh Anne: “One more thing, we need to find out more about his past.”

Tuohy: “He won't talk about it, he's like an onion.”

Leigh Anne: “Not if you use a knife. What if we take him to a child psychiatrist?.”

Tuohy: “Do you really expect Big Mike...”

Leigh Anne: “Michael!.”

Tuohy: “Do you really expect Michael to sit down and tell you about his childhood? Like he's Woody Allen? Michael's talent is his ability to forget. He's not angry with anyone, and he really doesn't care what happened in the past.”

Leigh Anne: “You're right.”

(Datum Number 13)

This dialogue demonstrates problem-solving negotiation (Owl Style) as The dialogue between Tuohy and Leigh Anne demonstrates an effective conflict resolution process through open discussion and two-way communication, in accordance with Johnson's theory (380-381) of constructive negotiation. The conflict initially arises from a difference of opinion regarding their responsibilities toward Michael. Leigh Anne

agrees to delve deeper into Michael's past, **"We need to find out more about his past," while Tuohy believes Michael should not open up, "He's like an onion."**

The resolution is achieved through several key steps. First, Leigh Anne initiates the conversation directly, rejecting Tuohy's evasiveness, "Don't act like I'm talking behind your back." This prompts Tuohy's involvement in the discussion. Second, a balanced exchange occurs: Tuohy expresses his concerns about legal commitments, while Leigh Anne offers a concrete solution by taking Michael to a psychiatrist. Third, despite initial tension, the two eventually reach common ground when Leigh Anne acknowledges Tuohy's understanding of Michael, "You're right," indicating an acceptance that a more cautious approach to Michael is necessary.

C.1.2. Leigh Anne vs Teacher

This conflict illustrates the conflict between the individual and the educational system. The conflict resolution is often achieved through rational agreement, allowing the story to unfold. While the teacher refused without academic evidence, Leigh Anne demanded that Michael be given more opportunities. As a result, the teacher requested a written essay. This is a type of problem-based negotiation that results in a fair resolution without favoring either party. Therefore, this decision demonstrates Leigh Anne's determination to allow Michael to continue his education (Johnson and Frank).

Leigh Anne: “All the teachers have given grades. I don't know what your problem is.”

Teacher 1: “Sorry. I won't give grades to students who don't deserve them.”

Leigh Anne: “**Michael needs a B. What does he have to do to deserve it?.**”

Teacher 1: “Right now, Michael is working on assignments for a C-minus. He got a D-plus. **His best chance is to write a written essay at the end of the year.** That's one-third of the passing grade.”

Leigh Anne: “Okay, we'll try.”

(Datum Number 14)

This dialogue demonstrates problem-solving negotiation (Owl Style) as This dialogue between Leigh Anne and Teacher 1 demonstrates a constructive conflict resolution process, in accordance with Johnson's negotiation principles (380-381). Both parties are seen striving to find a mutual solution despite initial disagreements. **Leigh Anne begins with a firm yet rational stance "Michael needs a B. What does he have to do to deserve it?",** demonstrating her ability to clearly communicate needs without being confrontational. **Teacher 1 responds by offering a concrete and measurable solution "His best chance is to write a written essay at the end of the year".** This response demonstrates the teacher's professionalism in maintaining academic standards while also

providing a solution that allows Michael to improve his grades. Clearly stating the criteria **"That's one-third of the passing grade"** helps create transparency in the grading process.

C.1.3. Michael vs Leigh Anne

interpersonal conflicts are often resolved when both parties directly address their needs. Michael believed that Leigh Anne pushed him into Ole Miss for her own benefit. Leigh Anne stated that she wanted a better future for Michael. A resolution was reached through emotional conversation and negotiation in which both parties came to a common understanding and no one truly lost. This demonstrates that open communication is the best way to resolve conflicts that can damage family relationships (Johnson and Frank).

Michael: “Why did you do this?.”

Leigh Anne: “You wanted me to go to Ole Miss all this time.”

Michael: “**Why did you do all this? was it for you or for me?** Should I go to the school you wanted? should I do what you wanted?.”

Leigh : “**Michael, it’s not what you think. Michael, I need you to listen to me.**”

(Datum Number 15)

This dialogue demonstrates problem-solving negotiation (Owl Style) as demonstrates the early stages of the conflict resolution process. Based on Johnson's theory (380-381), this interaction demonstrates the

characteristics of healthy negotiation, where both parties attempt to express their views even though a final resolution has not yet been reached. **Michael expresses his dissatisfaction directly through a series of emotionally charged questions "Why are you doing all this? Is it for you or for me?"**, revealing a deeper understanding of Leigh Anne's motivations. Leigh Anne's response, emphasizing the need for Michael to listen to her explanation **"Michael, it's not what you think. "Michael, I need you to listen to me"**, demonstrates a more measured approach.

This conversation reveals several key principles of conflict resolution according to Johnson. First, there is an acknowledgment of each party's needs Michael needs clarity of motivation, while Leigh Anne needs an opportunity to explain. Second, there is a space for continued communication, even though tensions remain. Third, there is no attempt to impose a one-sided solution, but rather an opening for deeper dialogue.

C.2. Smoothing

Smoothing is also referred to as the teddy bear style, which is based on Johnson, Teddy bears believe in relationships and goals. When goals are not important to you but relationships are very important to you, you will sacrifice your goals to maintain the highest quality of relationships possible. In this conflict style, the character solves the problem by concentrating on the satisfaction of others besides themselves.

C.2.1. Michael vs Friend

This conflict is resolved through a smoothing strategy, not resistance. Minor conflicts are often resolved by characters choosing not to confront directly to maintain the harmony of the story. Michael simply smiled and responded lightly. To maintain social stability, he chose to avoid feelings. This resolution demonstrates that the character prioritizes personal relationships over immediate self-esteem, although it does demonstrate a strong sense of emotional responsibility (Johnson and Frank).

Michael's friend: “big mike, where have you been, honey?.”

Michael: “...(just smiling).”

Michael's friend: “And who's the pretty one who's escorting you like Daisy's mom?.”

Michael: “Hey, Dave. “(smiling)

Michael's friend: “let me buy you a new pair of sneakers, buddy. I'll take care of it. I'm the one in charge of this whole village, honey. got it?.”

(Datum Number 16)

This dialogue illustrates **Smoothing (Teddy Bear Style)** because Michael demonstrates a smoothing strategy as a form of conflict resolution, as explained by Johnson (381). **By choosing to smile and provide a minimal response of "Hey, Dave," Michael demonstrates a willingness to sacrifice self-expression in order to maintain harmony**

in the relationship. His acceptance of the offer of new shoes without resistance also indicates a preference for maintaining good relations over maintaining self-esteem. This passive response pattern is a hallmark of smoothing, where someone prioritizes interpersonal relationships over personal interests to avoid open conflict.

C.3. Forcing or Win-Lose Negotiation

According to Johnson, “shark style” is a term used to describe coercive or winning negotiations.

Sharks view relationships as unimportant and force their opponents to give in so they can achieve their goals. When a goal is important but unattainable, they attempt to achieve it by coercing or forcing the other person to give in. To win, they use threats, physical and verbal aggression, force fights that will be resolved if the other party gives in, and take countermeasures intended to resolve the conflict without the other party's consent, such as returning a book they consider theirs. Imposing a time limit, committing to an "unchangeable" position, or making demands that go far beyond what is actually acceptable are some strategies for getting others to give in (Johnson and Frank 381).

In this conflict style, characters solve problems in an interesting way because they do not care about the interests of others, which drives them to use force to achieve goals, usually using the method "I win, you lose." If the problem being solved is not too complex or significant, and decisions must be made in a timely manner, this method can be used.

However, this technique is not suitable for dealing with complex problems.

C.3.1. Mother vs Father

In some cases, a forced resolution results in a win for one party and a loss for the other. In this scene, Michael's mother uses emotional pressure to force his father to accept Michael. The father ultimately relents not because he agrees, but because he doesn't want to prolong his life. A forced resolution is an unbalanced and detrimental type of resolution. This resolution highlights the unhealthy communication in Michael's home (Johnson and Frank).

Michael's mother: “Why does he always have to be in our house? He will finish all the food.”

Michael's father: “That's not right.”

Michael's mother: “I tried to be a Christian because of that child.”

Michael's father: “Okay.”

Michael's mother: “Let someone else be a Christian for that child”.

Michael's father: “Do you want me to throw him out on the street like a dog?.”

Michael's mother: “Let someone else take care of him?.”

Michael's father: “Should I throw him out on the street?.”

Michael's mother: “He's always here. I just want to be with you.”

Michael's father: "Okay, whatever. You win. I'll take care of him."

(Datum Number 17)

This dialogue illustrates **Forcing or Win-Lose Negotiation (shark style)** because Michael's mother consistently employs several coercive techniques in this dialogue. First, she repeats her request with variations of the phrase **"Let someone else become a Christian for the child," "Let someone else take care of him"**, a tactic clearly intended to psychologically exhaust Michael's father. Second, she uses religious sentiment and emotional connection as a weapon, calling her efforts to become "Christian" and emphasizing her desire to be "with" her husband. Third, although Michael's father initially displays resistance "That's not right", the persistent and repeated pressure eventually leads him to give in with a resigned **"Okay, whatever. You win."** This process clearly illustrates how unhealthy conflict resolution develops.

Michael's father ultimately takes responsibility **"I'll take care of him"** not because of any agreement or mutual understanding, but simply because he is exhausted from facing his wife's constant emotional pressure. According to Johnson and Frank, this pattern creates several new problems: the absence of mutually beneficial solutions, decisions made out of sheer emotional exhaustion, imbalance in the relationship, and most importantly, the underlying issues remain unresolved, merely masked by a one-sided arrangement.

C.3.2. Leigh Anne vs Friends

Conflicts can be resolved through direct confrontation without compromise; this is especially true for value conflicts. Leigh Anne bravely defies social norms in her community and firmly rejects racist comments from her peers. Because Leigh Anne's friends cannot force her to submit, this resolution is a win-lose situation. In this scene, Leigh Anne's character as someone who bravely stands up to discrimination is strengthened (Johnson and Frank).

Leigh Anne's friend 1: “you look so tiny next to him.”

Leigh Anne's friend 2: “really? like Jessica Lange and King Kong.”

Leigh Anne's friend 1: “does Michael get the family discount at taco bell? because if he does, Sean is going to lose out big time.

Leigh Anne: he's a great kid.”

Leigh Anne's friend 1: “I'll make it official and adopt him.?”

Leigh Anne: “he'll be 18 in a few month, it doesn't make sense to legally adopt him.”

Leigh Anne's friend 1: “Leigh Anne, is this some kind of, white man's redemption? what did your dad say?.”

Leigh Anne: “before or after he's buried? dad's been dead for 5 years, elaine. you made it worse at the funeral. remember? you were wearing channel and that ugly black hat. look, i don't need you all to agree with my

choice. but i need you to respect it. you have no idea what this kid's been through. and if this is going to be a point of criticism i can find a more expensive salad closer to home.”

Elaine: “Leigh Anne, I'm sorry. we didn't mean it.?”

Leigh Anne's friend 1: “we really didn't mean it, I think what you did was great.”

Elaine: “open your home to him. honey, you're going to change that kid's life.”

Leigh Anne: “no, he's going to change mine.”

Elaine: “that's great for you, but what about Collins?”

Leigh Anne: “what about Collins?”

Elaine: “aren't you even the slightest bit worried? he's a big black boy sleeping under the same roof.”

Leigh Anne: be ashamed of yourself.”

(Datum Number 18)

This dialogue illustrates **Forcing or Win-Lose Negotiation (shark style)** the social conflict faced by Leigh Anne as a white woman protecting Michael, a Black teenager, from the racial prejudice of her community. Based on Johnson and Frank's theory (381), Leigh Anne employs a confrontational conflict resolution strategy when faced with social pressures that conflict with her human values. She firmly rejects three forms of prejudice simultaneously: the racist stereotype comparing

Michael to King Kong, the assumption that she does this for self-image (white savior complex), and the fear of Michael's presence in her home.

Leigh Anne demonstrates a consistent and uncompromising stance against discriminatory social norms. **Her sharp response "before or after he's buried?" and direct rejection of racist narratives "be ashamed of yourself" demonstrate a rejection of the normalization of discrimination in everyday conversation.** This attitude aligns with Johnson and Frank's concept of conflict resolution through asserting principles when confronted with non-negotiable values.

C.4. Compromising

In addition, the compromise is referred to as the fox style, which is in accordance with existing references based on Johnson,

Conflicts are resolved by the Foxes by giving up some of their original goals and asking both parties to do the same. This method tends to produce many results and relationships (A. P. Johnson 3). Foxes care deeply about their goals and how they relate to other members. When you and another person can't seem to get what you want, you may have to give up some of your goals and sacrifice some of your relationships in order to reach an agreement. In this character conflict style, the character solves the problem by compromising. This is a character conflict style that balances personal interests with the interests of others. This is an approach used by the parties involved in the conflict to give and take, or a give and take approach. In cases where two parties have equal power but have

different goals, an agreement is a good solution. This compromise has the main advantage of allowing a democratic process where no party feels defeated; however, the resolution of the conflict is sometimes temporary.

C.4.1. Leigh Anne vs Miss Sue

A compromise is a type of settlement in which two parties reduce their respective demands to reach an agreement. While Leigh Anne wanted Michael to succeed in school, Miss Sue emphasized the importance of a sports scholarship. Eventually, an agreement was reached: Miss Sue would support Michael with private academic tutoring while keeping the sports scholarship open. This is an example of a compromise found without sacrificing any interests (Johnson and Frank).

Miss Sue: "How is Michael doing?."

Leigh Anne: "He needs better grades in school, which is why it's so urgent?."

Miss Sue: "He'll get a football scholarship if his grades improve. Is he considering Ole Miss? That's even better. I want to tutor him."

(Datum Number 19)

This dialogue reflects compromise (Fox Style) because through the characteristics seen where Miss Sue does not reject the importance of academic aspects that are Leigh Anne's concerns, while Leigh Anne does not completely oppose the sports path offered. **when Miss Sue offers to tutor Michael "I want to tutor him", which serves as a bridge between**

academic needs Leigh Anne's desires and the development of athletic potential Miss Sue's interests. Miss Sue shows an accommodating attitude and an effort to find common ground, which is a characteristic of a compromise approach in conflict resolution.

C.5. Withdrawing

Withdrawal is also referred to as the turtle style, according to existing references from Johnson,

Turtles do not value relationships and goals, so they withdraw into their shells to avoid conflict. When goals are not important and you do not need to maintain relationships with others, you may want to let go of your goals and relationships and avoid problems and people. Avoiding hostile strangers, for example, may be the best choice. In this style solve problems by avoiding. The avoidance method is suitable for solving simple problems, but is not suitable for conflicts involving significant issues.

C.1.8. own thoughts vs one's own feelings/identity

Michael's rejection of his new identity reveals an internal conflict. Internal conflicts typically result in avoidance strategies, where characters choose to avoid the conflict rather than resolve it. Michael doesn't confront others; instead, he withdraws into himself and writes journals as a way to escape his repressed feelings. According to this conclusion, Michael isn't ready to integrate his past with his new life. This conflict is significant because it reveals Michael's psychological vulnerability and

serves as a turning point for the character's progress in the film's final chapter (Johnson and Frank).

Teacher 1: “This kid has been here for a month, but hasn't shown any progress in my class.”

Teacher 2: “Why is the council like this? It's not fair to us or the kid. It's just setting him up to fail.”

Teacher 1: “I don't think he knows what I'm teaching.”

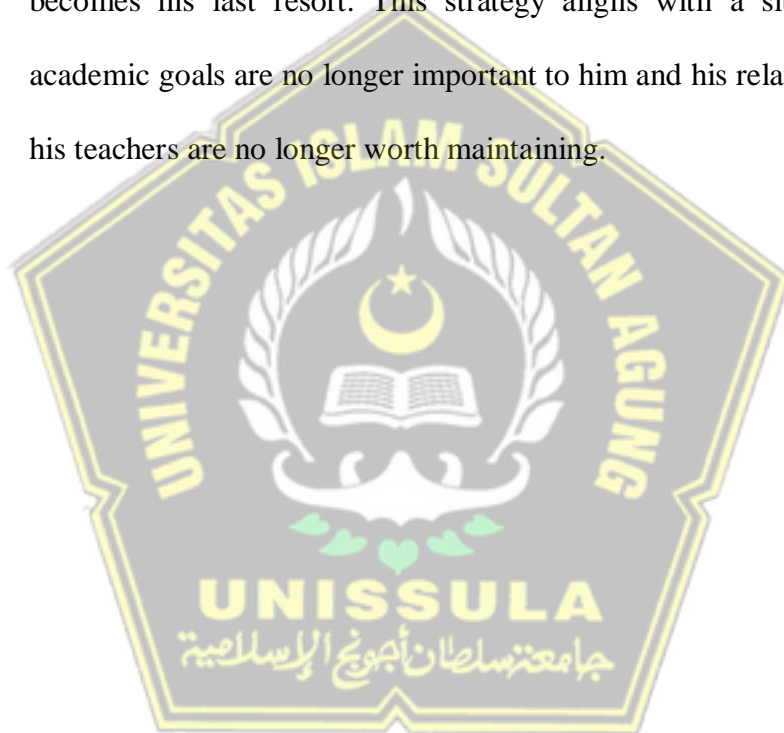
Teacher 3: “And how do you know if he does? .”

Teacher 4: “He can write, that's all. He threw this in the trash, **"I see white everywhere, white walls, white floors and lots of white people. The teachers don't know that I don't know anything they say, I don't want to listen to anyone, especially the teachers. They give me homework and expect me to fix it myself, I've never had homework in my life. I went into the bathroom, looked in the mirror and said "this isn't Michael Oher"."**

(Datum Number 20)

This dialogue reflects Withdrawing (Turtle Style) because it demonstrates how Michael Oher chose an avoidance strategy to cope with the pressures of his new school environment, in line with Johnson's (381) theory of conflict resolution. **A note found in the trash reveals Michael's profound alienation "I see white everywhere, white walls, white floors, and lots of white people". This psychological state led**

him to withdraw rather than openly confront an educational system that didn't understand him. Michael's choice to write down his feelings and then throw them away is a form of avoidance. On the one hand, this action demonstrates an awareness of his inability to adapt "**I don't know anything they say**". On the other hand, the admission that "this isn't Michael Oher" reveals a severe identity crisis, in which avoidance becomes his last resort. This strategy aligns with a situation where academic goals are no longer important to him and his relationships with his teachers are no longer worth maintaining.



CHAPTER V

CONCLUSION AND SUGGESTION

Chapter five is the conclusion of this study, which contains two main components, namely components, namely conclusions and suggestions. In the conclusion section, key findings are presented as answers to the previously formulated research question, referring to the analysis and discussion that have been explained in chapter four, the closing section of this chapter presents various relevant suggestions based on the research findings.

A. Conclusion

Based on the result of the discussion in chapter four, this study found that the main character, Michael Oher, in the film *The Blind Side* (2009) faces both Internal and External Conflicts, namely Man Vs. Man, and Man Vs. Society. The Man Vs. Man conflict appears in direct interactions between Michael and other characters, such as Leigh Anne, Miss Sue, and Coach Cotton. For example, the conflict between Michael and Miss Sue who have different views on Michael's academic potential, and coach Cotton's disbelief in Michael's ability to play football. The Man Vs. Society conflict is shown through Michael's struggle against an education system that does not support his background, as well as the social prejudice he experiences in the school environment and on the football field.

Related to conflict resolution, there are five ways of conflict resolution applied by Michael based on David and Frank Johnson's theory. First, problem- solving negotiation (Owl Style), where Michael and Leigh Anne

collaborate to reach a mutually beneficial agreement, such as when Leigh Anne convinces Michael to protect his family by reminding him of important moments that show his courage. Second, Smoothing (Teddy Bear Style), where Michael chooses not to react to his friends' teasing in order to maintain a good relationship, even though it means suppressing his own feelings. Third, Forcing (Shark Style), when Leigh Anne uses an authoritative approach to ensure Michael will protect his family, even if it means Michael does not fully agree. Fourth, Compromising (Fox Style), where Leigh Anne, Miss Sue, and Michael reach an agreement to improve Michael's academic grades as a condition for getting a football scholarship. Fifth, Withdrawing (Turtle Style), when Michael chooses to avoid talking about his mother when the topic comes up, showing his reluctance to face a painful emotional situation.

B. Suggestions

Based on the conclusions above, there are several suggestions that can be conveyed to readers and further researchers. Readers who are interested in analyzing conflicts in literary works or films are advised to use William Kenney's theory and David and Frank Johnson's conflict resolution as an analytical framework, because these theories have proven to be able to identify forms of conflict and how to resolve them well. Further researchers are advised to expand their research on internal character conflicts, because this study greatly minimizes Internal Data Conflict. And a more in-depth study of how the main character deals with Internal Conflict will enrich the analysis and understanding of the character.

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