# An Analysis Of The Conflict Faced By The Main Characters In Laskar Pelangi Film

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**Abstract** - This study analyzes the conflicts faced by the main characters in the film "Laskar Pelangi", set in the 1970s on the Bangka Belitung Islands. The film portrays aspects of life such as economic limitations, moral values, friendship, family dynamics, and the importance of quality education. Using semiotic and structuralist approaches, the study examines the symbols and narrative structures influencing the audience's understanding of these conflicts. The research found that internal conflict (Man vs Self) is the most dominant, accounting for 42% of the total conflicts. External conflicts include "Man vs Society" (32%), "Man vs Man" (18%), "Man vs Nature" (7%), and "Man vs Fate" (1%). Internal conflicts illustrate the characters' personal struggles, while external conflicts highlight societal and environmental challenges. The study also emphasizes the importance of friendship and moral support in overcoming life's difficulties. Character relationships in the film serve as pillars of strength in facing various issues. Through in-depth analysis, this research aims to provide new insights into the dynamics of conflict in film narratives and the film's contribution to teaching moral values and perseverance.

**Keywords:** Conflict, Main Characters, Laskar Pelangi, Semiotics, Structuralist

*Abstrak - Penelitian ini menganalisis konflik yang dihadapi oleh karakter utama dalam film "Laskar Pelangi" yang berlatar di tahun 1970-an di Kepulauan Bangka Belitung. Film ini menggambarkan aspek-aspek kehidupan seperti keterbatasan ekonomi, nilai-nilai moral, persahabatan, dinamika keluarga, dan pentingnya pendidikan berkualitas. Menggunakan pendekatan semiotika dan strukturalis, penelitian ini mengkaji simbol-simbol dan struktur naratif yang mempengaruhi pemahaman penonton terhadap konflik-konflik tersebut. Penelitian menemukan bahwa konflik internal (Man vs Self) merupakan jenis konflik yang paling dominan, mencakup 42% dari total konflik. Konflik eksternal meliputi "Man vs Society" (32%), "Man vs Man" (18%), "Man vs Nature" (7%), dan "Man vs Fate" (1%). Konflik internal menunjukkan perjuangan pribadi karakter, sementara konflik eksternal menyoroti tantangan sosial dan lingkungan. Penelitian ini juga menekankan pentingnya persahabatan dan dukungan moral dalam mengatasi kesulitan hidup. Hubungan antar karakter dalam film ini berfungsi sebagai pilar kekuatan dalam menghadapi berbagai masalah. Melalui analisis mendalam, penelitian ini bertujuan untuk memberikan wawasan baru mengenai dinamika konflik dalam narasi film serta kontribusi film ini dalam pendidikan nilai moral dan semangat pantang menyerah.*

*Kata Kunci: Konflik, Karakter Utama, Laskar Pelangi, Semiotika, Strukturalis.*

## 1. INTRODUCTION

Films have the ability to influence and shape society through the messages they convey. As a form of entertainment, films project the reality existing within society and present it on screen. This makes film one of the media with long-lasting and significant influence. Through the combination of moving images and sound, film is an audiovisual art medium capable of telling stories, conveying concepts, expressing emotions, and delivering messages to the audience. With elements such as story, cast, cinematography, director, audio, editing, and script, film production involves various stages from production to distribution. Various film genres offer different artistic approaches, providing diverse experiences for audiences with unique stories and visual styles.

Conflict is an element that enriches the dynamics of a narrative. It is the moment where tension reaches its peak, presenting uncertainty and profound changes for the characters. Conflict not only provides an intriguing backdrop but also showcases the characters in challenging or difficult situations (Anwar, 2018).

The film *Laskar Pelangi* was produced by Milles Production and Mirza Sinema, directed by Riri Reza and Mira Lesmana. According to Nurhidayatul Khasanah (2018), it carries a significant message for society, particularly regarding the state of education in remote villages of the Bangka

Belitung Islands. Inspired by true events, the film depicts the struggles of Belitung children to obtain education despite limitations. Set primarily in Muhammadiyah Elementary School in Belitung, the story revolves around the efforts of its students to prevent its closure due to insufficient enrollment.

The film encompasses various conflicts and carries strong moral messages, emphasizing the importance of education as every child's right. Despite financial difficulties and inadequate school facilities, the characters achieve remarkable success. However, it also highlights the lack of government awareness in fulfilling the educational needs, particularly in rural areas. Laskar Pelangi has received acclaim as one of the best films in several reviews, despite its shortcomings in delivering its moral messages profoundly. Andrea Hirata, the original novel's author, has expressed that the film addresses critical issues concerning education, equal opportunities, and social disparities still prevalent in society. This is reflected in the portrayal of the environment and cultural norms of Belitung, which remain entrenched in poverty. The depiction of poverty in the film has become a subject of research, highlighting the unresolved issue, especially in regions like Belitung reliant on the tin mining industry.

## 2. METHOD

According to the research design plays a critical role in shaping how data will be collected, organized, and analysed to gain a comprehensive understanding of the conflicts faced by the main characters in the film Laskar Pelangi. The choice of research design will determine the overall plan and strategy for this analysis. The following section outlines the research design for this study. The research design selected for this study involves a qualitative approach. Qualitative research was chosen because it allows for a deep exploration of the complexities and nuances of the conflicts faced by the main characters in the film Laskar Pelangi. The qualitative approach was wellsuited for delving into the subjective experiences, emotions, and motivations of the characters and provides a more indepth understanding of the narrative.

**A. Data Collection Framework**

Data collection for this research will primarily involve the following components

1. Content Analysis The dialogues, actions, and interactions of the main characters in Laskar Pelangi will be transcribed and closely examined. This will include a detailed scrutiny of their conflicts, both internal and external, and how these conflicts evolve throughout the film.

2. Observations The Visual And Auditory Elements Of The Film, including cinematography, sound design, and visual symbolism, will be observed and analysed to identify how conflicts are visually and aurally represented.

**B. Data Analysis Framework**

The data analysis would follow a structured approach, which includes:

1. 1.Thematic Analysis The collected data, including transcriptions, observations, and interview responses (if applicable), will be subjected to thematic analysis. This involves identifying recurring themes related to conflicts in the film.

2. Narrative Analysis A narrative analysis approach will be employed to deconstruct the film's storyline and the character development concerning conflicts. This will entail examining the narrative structure, character arcs, and the development of conflict within the plot.

3. Cinematic Techniques The visual and auditory elements will be analysed to understand how cinematic techniques such as camera work, lighting, and soundscapes are employed to depict and intensify conflicts.

4. Contextual Analysis The analysis will also consider the cultural and social context in which the film was created. This may involve examining how the conflicts depicted in the film relate to broader issues in Indonesian society.

### C. Data and Data Sources

**Primary Data**: Primary data will be collected through in-depth interviews with individuals knowledgeable about the film's characters and storyline. Informants may include film scholars, critics, or individuals with insight into the film's cultural and social background.

**Secondary Data**: Secondary data will include academic articles, books, critical reviews, and related literature, providing a contextual backdrop for analyzing conflicts.

## 3. RESULTS AND DISCUSSION

### A. Findings

Based on the analysis using Kenny's theory, the researchers have identified a total of 51 internal and external conflicts. The analysis revealed five types of conflicts in the film: man vs. self, which represents 19 internal conflicts, and 31 external conflicts, including man vs. man (17 conflicts), man vs. nature (3 conflicts), man vs. society (9 conflicts), and man vs. fate (2 conflict). Therefore, the most dominant conflict is external conflict, with a total of 31 conflicts, or 61%.

An example of an internal conflict of man vs self would be: Kucay faces internal conflict because **he feels responsible as the class leader and worries about getting scolded if his friends keep fighting and skipping class.** This shows the pressure of responsibility he feels. **"Come on, I'll get scolded again later. We have to go to class,"** said Kucay to his friends, (Laskar Pelangi 1 film, 00:11:00).

An example of an external conflict would be:

1. Man vs Man : External conflict between students caused by a disagreement during a game. Kucai, as the class president, tries to mediate and stop the fight so they don't get scolded by the teacher and can return to class, "Stop it, or I'll get scolded again, we need to go back to class," said Kucai to his friends. (Laskar Pelangi 1 film, 00:10:10)

2. Man vs Nature : Lintang must struggle with fear and vigilance every time he passes through the crocodile-infested area on his way to school. He seeks shelter from heavy rain and always stops to make sure no crocodiles obstruct his path. (Laskar Pelangi 1 film, 00:15:00)

3. Man vs Society : Mahar and Flo intend to meet Tuk Bayan Tula, a famous shaman, so that they can pass with good grades when they graduate. "There's no other way if we want to pass, only Tuk Bayan Tula can help us. He's the most powerful shaman in Belitung. Even Harun would definitely become smart under his influence. Do you want to pass?" said Mahar. (Laskar Pelangi 1 film, 01:10:42)

4. Man vs Fate : Lintang has to quit school to take over his father's role after his father's death, showing the conflict between his desire to learn and his family obligations (Laskar Pelangi 1 film, 01:47:20).

### B. Analysis

Based on the comparison between internal and external conflicts in the film Laskar Pelangi, external conflicts are more dominant, with a total of 31 conflicts or 62% of all conflicts, while internal conflicts amount to 19 conflicts or 38%. The most dominant type of external conflict is Man vs Man, with 17 conflicts or 53% of the total external conflicts. This indicates that the film emphasizes the challenges faced by the main character in interacting with their environment (society, others, and external conditions) more than the conflicts occurring within themselves.

## 4. CONCLUSION AND SUGGESTIONS

Based on the research findings, it was discovered that the film Laskar Pelangi significantly explores both internal and external conflicts faced by its main characters. Internal Conflict (Man vs. Self) is a prominent type of conflict in the film, accounting for 38% of the total conflicts. This conflict highlights the inner struggles of the characters, such as personal dilemmas, fears, doubts,

and uncertainties that they encounter throughout their life journeys. External Conflict is divided into several types, including Man vs. Man (55%), Man vs. Nature (10%), Man vs. Society (29%), and Man vs. Fate (6%). These conflicts reflect the challenges faced by the characters in interacting with their social environment, nature, and their destiny. Dominant Conflict: Based on the analysis, external conflicts are more dominant, with a total of 32 conflicts or 62% of all conflicts, compared to internal conflicts, which amount to 19 conflicts or 38%. The most significant external conflict is Man vs. Man.

Based on the research findings indicating that the dominant conflict in the film "Laskar Pelangi" is "Man vs Self" with a percentage of 42%, here are some suggestions for further development: Focus on in-depth analysis of the types of internal conflicts faced by characters to enrich their psychological and emotional understanding, cnduct comparative studies with other films or literary works to gain insights into the exploration of internal conflicts in various contexts., develop educational materials that use this film as a case study to teach about conflict in narratives., organize workshops or seminars for filmmakers and writers on techniques for writing and depicting internal conflicts, research the impact of internal conflicts on audiences to understand the emotional effects of the story and, conduct cross-cultural research to see if the same types of conflicts are also dominant in films from other cultures, thus enriching the global perspective on the dynamics of conflict in narratives.

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