

Conflict In James Marsh's Movie: *Theory Of Everything* Movie Script

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Abstract

The research aims are to identify the types of conflict and factors that exists in the Anthony McCarten's movie script "Theory of Everything". The writer used the conflict theory of Ursula Lehr to find out the conflicts and factors that exists in the movie script. The primary data is from the movie script written by Anthony McCarten which directed by James Marsh. The writer used the descriptive qualitative method in presenting this research. The results of the research, the writer found there were 6 types of conflict found in The Theory of Everything, they were conflicts in religions, personal conflict, conflict with other people, conflict with husband/wife, conflict with relatives and conflict with parents. The factors of conflicts are personal needs and goals, beliefs and values, disability and physical health, family dynamics, communication, emotional factors. In the end, the movie honors how resilient the human spirit can be when faced with hardship. It shows how people like Stephen Hawking overcome great obstacles with bravery, tenacity, and unwavering devotion to their own convictions and goals. Through this research, the writer wishes that the readers can understand the application of the Conflict theory by Ursula Lehr in finding the conflict.

Keywords: Conflict, Factors, Movie Script, Ursula Lehr



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1. INTRODUCTION

Literature is a manifestation of human life that is inextricably linked to the foundations of society, according to Endraswara (2003: 78), many individuals concur that literary works are more than just fiction. There are numerous different genres in literature, including drama, fiction, and poetry. Poetry, novels, for script movies, and many more literary works are among the numerous literary works that have gained popularity over the years in the field of literature. This capacity facilitates the reader's analysis and evaluation of the literary works (Adeani et al., 2020). Each character's traits define the connection between the personalities and the characters. This research wthorough investigation of the issue of conflict in "Theory of Everything," looking at its many manifestations, underlying causes, and significant effects on the lives of the characters. By means of this investigation, the study aims to illuminate the complexities of interpersonal connections, adaptability, and individual growth in the face of adversity, as depicted in the movie. Juwita et al., (2021) explained that movie script is also known as scenarios, it used as production references and to communicate story ideas. Movies can serve as a platform for message delivery to viewers, either directly or through the characters in the movie. Film is both an artistic medium and a byproduct of culture, according to Effendy (1986; 239). Film, as a medium for public communication, combines a few technologies, including photography, sound recording, music, literature, the According to Hallows (2010) in Dejawati (2021), popular literature is a battleground where confrontations arise between dominant and non-dominant groups and where cultural distinctions among these groups are constantly created and recreated. Daulay & Hidayanti (2022) said that literature is any written communication that

takes the form of poetry, drama, or fiction. It always conveys human experiences and uses narrative techniques.

In this research, the writer would like to focus on the conflict that occurs in Theory of Everything movie by James Marsh. This movie is one of the famous movies in Great Britain in 2014. Tells about a scientist named Stephen Hawking. Because of this movie, the writer would like to know what the conflict of the characters in this movie is. It is interesting for the writer to discuss this problem because of the good movie. The writer decided to choose this movie to analyze the conflict of the characters.

The research aims are to identify the types of conflict and factors that exists in the Anthony McCarten's movie script "Theory of Everything". The writer used the conflict theory of Ursula Lehr to find out the conflicts and factors that exists in the movie script.

2. LITERATURE REVIEW

This part presented the previous related studies and related theories such as the explanation of Mconflict theory by Ursula Lehr.

2.1 Previous Studies

The writer used some related previous studies as the reference in conducting this research they were as follows:

Dina and Suhendi (2019: 89-100) in their title *Family Conflict in E. Lockhart's Novel We Were Liars*. This study aimed to go into the reasons behind the family strife in E. Lockhart's book *We Were Liars*. The qualitative research method is the approach used in this investigation. In this work, there are three reasons that come up: the first is a different social structure; the second is a difference in personalities; and the third is the demand for inheritance and treasure.

Margiana et al., (2020) in their journal *The Depression Symptoms of Virginia Woolf as the Author Portrayed in Mrs. Dalloway Novel*. This study was purposed to determine Virginia Woolf's depressive symptoms through a character analysis of Septimus Warren Smith and Clarissa Dalloway from the book *Mrs. Dalloway*. Using a qualitative methodology, the study looks at Woolf's biography as well as Septimus and Clarissa's narratives.

Maresty et al., (2022) described the depressive behavior exhibited by the character Amanda in the novel "A for Amanda" by Annisa Ihsani, focusing on the analysis of depressive symptoms based on Aaron Beck's framework. The novel "A for Amanda" by Annisa Ihsani serves as the main source of data for this study, which employs a qualitative descriptive methodology. The data for this study was gathered through documentation methods that involved the literary work "A for Amanda" analysis. The results of the study were based on her depression symptoms. There are four types of symptoms associated with depression: motivational, emotional, cognitive, and physical symptoms. These results can help readers have a better grasp of the field of depression and how its symptoms appear in depressed people.

Sahadun, et al, (2022) in her journal *Family Conflict In Edward Albee's Selected Dramas*. The aim of this study was to categorize the various forms of family strife that Edward Albee depicted in his tragedies and to learn more about the origins and effects of these dramas. The dramas *Who's Afraid of Virginia Woolf?* and *The Sandbox* were selected by the author to be examined. The author employed the structuralism approach to finding data and Ursula Lehr's Theory of family conflict to analyze it. This research was presented using the descriptive qualitative approach by the author. Disagreement with one's own parents, disagreement with

one's own children, conflict with one's spouse or partner, and conflict within oneself were the outcomes of the family conflict featured in *The Sandbox* drama. Family conflicts that surfaced in the second drama, *Who's Afraid of Virginia Wolf?*, including self-conflict, conflict with other people, and conflict with husbands or wives.

Wijaya and Susilowati (2023) in their title *Conflicts in Characters' Movie of San Andreas*. The aims of this research are conflict that the movie's protagonist's experiences are the subject of this study. The writer tries to discover sources of conflicts, types of conflicts, and conflict resolution techniques. Data is gathered using note-taking techniques and documentation methods. The study's findings demonstrated that there are two different types of conflicts: internal and external conflicts.

Yusuf, et al., (2024) entitled *An Analysis of Internal and External Conflicts Of The Main Character In Sohn Won Pyung's Almond*. The purpose of this study is to clarify the conflicts that the main character in Sohn Won Pyung's book *Almond* faces and provide solutions for each one. The study utilizes data from the book *Almond* and qualitatively examines it using the concepts of the id, ego, and superego, which are part of a literary psychology methodology popularized by Sigmund Freud. The analysis's findings demonstrate that, in general, the main character's issues are caused by their id. Superego is a transient activity that makes decisions about what is right or wrong in everything, whereas the ego is an action that instinctively pursues fleeting pleasure or delight by giving only their needs priority.

Rapa et al. (2021) used Jessica Knoll's book *Luckiest Girl Alive* as the object and analysed Katniss' attempts to become better using Individual Adler's theory. Based primarily on her low self-esteem, TifAni FaNelli's personality was found to be easily influenced, compulsive, and emotional. Apart from that, TifAni FaNelli was a very sensitive person who was equally afraid to confront her issues and prone to crying. TifAni FaNelli's adolescent and adult life provided the data that served as the basis for all personality qualities.

Khatun (2022) studied Bangladesh's approach to preventing crime. This study looks at the nature and trends of crime in Bangladesh as well as the success of community policing and its history, structure, operational management, and functional process. In order to understand the current model and strategies of crime prevention, the author of this research used a descriptive qualitative approach to gather relevant data from secondary sources, including books, research journals, periodicals, articles, magazines, and newspapers. Data and reports from various governments and international crime prevention agencies were also cross-checked. The findings demonstrate that Bangladesh has been using both official and informal methods to prevent crime.

Setyawan (2020) conducted research on the Indonesian National Police's efforts to combat corruption and how they support economic growth. Interviews and questionnaires were given to INP officers as well as non-government employees that work with INP to support its anti-corruption efforts to conduct this research. The outcome demonstrates Inzunza and Carlsson (2021) conducted research on the creation of a successful crime prevention program in Colombia. To gather information for their research, the authors used questionnaires to interview police officers and citizens in the initiative's target locations. Focus group interviews and the law enforcement's crime statistics are sources of additional information. The study's findings indicate that while personal fear of crime and public mistrust of the police continue to be major obstacles to the advancement of crime prevention, civilian-police cooperation is one of the most

successful strategies for preventing crime in the future.

2.2 Literature

Literature is defined as "everything that is actually written down" (Atkinson, 2016). It is a kind of art in which writers use their imaginations or ideas to interact with readers. Literature created to be read by people, in purpose to improve their knowledge about something happen in the world. Klarer (2004, 1) literature entirely describes as a written expression, in the other side, not every document is categorized as a literature. Literature uses language, form, and emotion that are expressive and relate to everyday social interactions. According to Sumardjo and Saini (1997: 3-4), literature is a type of human personal expression that takes the shape of experiences, ideas, feelings, fervor, and belief expressed through specific images that arouse enchantment using language. There are two categories for literature: fiction and non-fiction. The fiction works include novels, short stories, dramas (sometimes referred to as films or movies), and tales. Conversely, the nonfiction writings include diaries, autobiographies, histories, and essays.

2.3 Movie Script

Movies are visuals that are in motion. Although they serve as entertainment for the public, plays and movies are created based on author-written scenes. In Naim, et al (2016) A movie's dialogue, character names, and other situational details can all be richly annotated using scripts. It is necessary to line up the scripts' phrases with the matching video frames in order to fully utilize these rich annotations. Haruna, et al., (2019). A screenplay, or script, is a written work that contains the dialogue, characters, and setting for a film, television show, or play (Cour T, et al, 2008). Directors follow the directions in the script while putting on a show of this kind. Screenwriters write scripts for television shows and movies. Zaky (2020) asserts that literature and film are two distinct but equally remarkable genres of art. While movies only started to gain popularity in the 20th century, literature was a prominent means of expression throughout the 18th and 19th centuries.

2.4 Conflict

Robbins and Timothy (2018) explained that conflict is a result of social discord, disagreements, and tension between two parties, or more specifically, when each member of the public has their own goals and objectives and is unwilling to work together. Conflicts can arise from miscommunication, emotional problems, past experiences, and values. In a Shakespeare play (Wellek and Warren, 1956:253), for the simplest auditors there is the plot, for the more thoughtful the character and conflict of character, for the more literary the words and phrasing, for the more musically sensitive the rhythm, and for auditors of greater understanding and sensitiveness a meaning which reveals itself gradually. Harold and Wood (2006) Conflict is a social dynamic that arises when individuals or groups face significant differences in values, goals or interests.

Ursula Lehr in Wrahatnala (2009) divided conflicts from a social psychological point of view. She believes that, when viewed from a psychological perspective, conflicts can be distinguished by conflicts with parents, conflict with children, conflicting with relatives, conflict with other people, conflicted with husbands or wives, school conflicts, work conflict, religious conflict and personal conflict: Conflict with parents, as a result of a situation of living together between the child and the parent, where the actions of the child with the wishes of the parent sometimes disagree, Conflict with children occurs as a reaction to the child's behavior that is not

in line with the wishes of the parents. In general, parents will respond excessively to the child's resistance. Conflict with relatives can occur throughout a person's development. In this form of conflict, a person will experience conflict over a period according to their age and stage of life, Conflict with others arises in social relationships with the surrounding environment, such as neighbors, workmates, schoolmates or others, Conflicts with a husband or wife generally arise because of difficulties encountered in a marriage or household. Conflicts in religion are generally related to behaviors, the nature and purpose of life according to religious rules, Personal conflicts can arise due to opposing interests, lack of tenacity, or lack of ability to develop oneself

3. METHOD

NG et al. (2021) stated that descriptive analysis is carried out by first characterizing terms, which is followed by analysis. A comprehensive and in-depth description of a phenomena or occurrence was the goal of qualitative descriptive research. The data were analysed by the author using a descriptive qualitative method. This method's objective is to examine, characterize, and condense a variety of circumstances and data obtained via observations or interview findings regarding the issues under investigation. The goal of the qualitative descriptive research approach is to describe a situation objectively without the use of statistics. It begins with data collection and continues with data interpretation, appearance, and outcomes interpretation. According to Sutrisno et al., (2022). Research topics that can be addressed by a spoken description of the ways in which study participants see and understand different factors of their surroundings are investigated using qualitative research methodologies. The method for collecting data for this study begins with read the manuscript, taking notes, collected the data, processing the data, analyse the data, and drawing conclusion.

4. RESULTS

Based on the purpose of this research, the results had been analyzed and divided into types of conflicts, also factors and their impacts depicted in the *Theory of Everything* movie script by Anthony McCarten.

4.1 Types of Conflict

There are nine types of conflicts by Ursula Lehr, but only six types of conflict that the writer has found in the data, as follows:

Conflicts in religion

Jane (CONT'D): "So what do you-?" Stephen: "Cosmologist. I'm a cosmologist." Jane: "What's a cosmologist?"

Stephen: "It's a kind of religion--for intelligent atheists. (suspiciously)You're not religious, are you?" Jane: "C of E. Church of England."

(McCarten, Theory of Everything, 2013:5)

From data 1 the writer found that Stephen sets the tone for the scholarly character of his belief system early on in his introduction as a cosmologist. Cosmology, explains Stephen, is "*a kind of religion for intelligent atheists.*" This analogy emphasizes his viewpoint that, despite its scientific foundation, cosmology fulfils the same existential function for atheists as religion does for believers. "You're not religious, are you?" is a suspicious inquiry from Stephen that suggests a possible argument or rift. His tone implies that he is sceptical of or wary of religious belief,

which may indicate that he sees religion as inferior to or incompatible with his scientific worldview.

Frank Hawking: "Stephen doesn't like my homemade wine. Philistine. (to STEPHEN) If you don't watch out I'll send you back with a couple of bottles."

Phillipa: "So Stephen, you've been to church with a good woman. Are you feeling holier than thou?" Stephen: "Positively saintly, thank you."

Jane (to STEPHEN): "You've never said why you don't believe in God." (McCarten, Theory of Everything, 2013:16).

This discussion emphasizes the conflict in religion even more through the interactions between the characters, with a focus on Stephen's atheism and the religious views of others around him. Philippa's playful remark about Stephen feeling "holier than thou" after attending church with a "good woman" is another one. It raises the possibility that Stephen's attendance at church may have influenced him morally or spiritually. Her tone conveys a kind challenge, as though going to church is a virtue or a life-changing experience. The conflict between Stephen's atheistic beliefs and the religious or culturally religious viewpoints of others around him is highlighted by this interaction.

Personal Conflict

Dexterity Test - Stephen struggles to bring his little finger to meet his thumb. Stephen, lying down, as the doctor violently jerks his knee up. Stephen lying prone in fetal position as a doctor performs a lumbar puncture and extracts fluid from his spine. (McCarten, Theory of Everything, 2013:27)

The writer found that personal conflict of Stephen Hawking experiences due to his illness that he suffered. A serious illness can result in limitation, low confidence and uncomfortable feeling. This situation was described in the quoted sentence. "*Stephen struggles to bring his little finger to meet his thumb*". This small but meaningful gesture represents Stephen's physical deterioration. The difficulty executing such a fundamental motion underscores the degree of his motor disability. This physical limitation produces a strong contrast and a fierce internal conflict for someone with Stephen's sharp and busy mind. His desire to pursue his scientific job and his capacity for thought clashes when he is forced to face the fact that his body is betraying him.

INT. HALL, LITTLE ST MARY'S LANE - EVENING STEPHEN tries to pull himself up the stairs by the spokes of the balustrade. It takes him many seconds just to get up the first stairs, but we see his determination.

(McCarten, Theory of Everything, 2013:39)

The sentence INT. HALL, LITTLE ST MARY'S LANE - EVENING STEPHEN tries to pull himself up the stairs by the spokes of the balustrade. Stephen struggles for several seconds merely to climb the first set of stairs, but his perseverance is evident. This difficult physical task serves as an example of Stephen's personal conflict. "...but we see his determination. Stephen's personal conflict is largely driven by his determination. His will to persevere in the face of extreme physical hardship highlights his perseverance.

Conflict with other People

Stephen: "Go away. More knocks."

Jane (O.S.): "STEPHEN? Let me in. Please. Please let me in." INT. HALLWAY/STEPHEN'S DORM/CAMBRIDGE UNI - DAY

Stephen (O.S.): "Go away! JANE, Are you going to talk about this or not? Silence."

(McCarten, *Theory of Everything*, 2013:33)

The sentence fundamental conflicts are those of emotional impediments and poor communication. Tension arises because of Stephen's adamant rejection of Jane's attempts to interact with him, underscoring their unsolved problems. Stephen responds, "*Leave. Additional hits.*" This suggests that Stephen is reluctant to interact with Jane at first. His abrupt order to "*Go away*" conveys annoyance or a wish to be left alone. Jane replies in a desperate manner, asking, "*STEPHEN?... (Permit me to enter).*" Her frequent requests and use of "*please*" suggest that she is attempting to reason with Stephen in order to get near him or into his personal space. This implies that Jane thinks the problem is significant enough to call for a quick conversation or solution. Stephen says, "*Go away!*" once more in an attempt to get Jane to go. This supports his previous position that he didn't want to interact with her or the current circumstance. There appears to be a significant emotional barrier or conflict that he is addressing based on his refusal to accept or allow Jane in.

ANGLE ON JONATHAN, appearing at the door, unseen by the WOMEN. He overhears the following.

Jane (CONT'D): "There is no way that Timothy could have any other father than Stephen. None. And for the record--I will never leave Stephen."

*JANE turns - sees that JONATHAN is standing in the DOORWAY. JONATHAN exits... (McCarten, *Theory of Everything*, 2013:65)*

Jonathan, Jane and Stephen emphasized emotional boundaries, and unrequited feelings centre the conflict with others. Jonathan hears Jane insistently stating that she would never leave Stephen, and that Timothy could only have Stephen as his father. This declaration reaffirms Jane's dedication to her union with Stephen and their family. Jonathan appears to be deeply impacted by what he hears based on his quick departure once Jane notices him. Given Jane's unwavering devotion to Stephen and their family, his response suggests that he has realized how unattainable his feelings for her are. Jane makes it clear in her statements that she is devoted to Stephen and that she has no plans to leave him, highlighting the close bond that Timothy's fatherhood has with him.

Conflict with a Husband or Wife

STEPHEN suffers a horrendous CHOKING FIT, which cannot be staunched. STEPHEN's parents, and little ROBERT watch in horror, as JANE tries in vain to subdue it, banging his back roughly, loosening his tie.

*Jane: "He needs to see a doctor. This keeps happening!" Stephen: "No doctors!" (McCarten, *Theory of Everything*, 2013:49)*

The writer found that the main point of contention between Stephen and Jane in the sentence is that, despite having a serious choking attack, Stephen refused to get medical attention. It is said that Stephen is having a "horrendous" choking fit that is difficult to stop. This is a serious health problem that needs to be addressed right away. Overall, the debate illustrates how difficult it can be to manage one's health in a family setting and to deal with one's own worries and beliefs. It emphasizes how vital it is to negotiate these crucial moments with efficient communication, sensitivity, and maybe expert support.

Stephen (CONT'D): "E-laine has offered to travel with me to A-merica. She will look after me."

Jane (immensely hurt): "Will she?" Stephen: "Don't worry."

He clicks "STOP". She nods, sadly. He smiles, sweetly. Both accept what is happening, but sadly.

(McCarten, Theory of Everything, 2013:82)

The conflict that exists between Jane and Stephen is depicted clearly. Stephen tells Jane that Elaine has promised to take care of him while they travel to America. This implies that Elaine possibly a different womanist prepared to travel with Stephen and look after him. This can suggest that Stephen and Elaine are getting close, which makes Jane feel uneasy or threatened. Jane answers with a question that has strong emotional overtones: *"Will she?"* Her inquiry suggests that Stephen's proximity to Elaine has wounded and maybe misled her. Although Stephen and Jane both accept the circumstances, the word *"sadly"* highlights the emotional suffering that accompanies this acceptance. They both admit to one other that something is wrong, but it's obvious that Stephen and Elaine's connection is the source of their conflict.

Conflict with Relatives

STEPHEN suffers a horrendous CHOKING FIT, which cannot be staunched. STEPHEN's parents, and little ROBERT watch in horror, as JANE tries in vain to subdue it, banging his back roughly, loosening his tie.

Jane: "He needs to see a doctor. This keeps happening!" Stephen: "No doctors!"

Frank Hawking: "Very well, no doctors."

JANE, stressed, looks ready to break-down, and turns away, hiding her frailty, a little angry also at the lack of support.

(McCarten, Theory of Everything, 2013:49)

The conflict in this scene stems from Stephen's health issues and the conflicting opinions of his family members, especially Jane and Stephen's parents. Stephen is having a violent, seemingly uncontrolled choking fit at the start of the fight (*"which cannot be staunched"*). This leads to a critical crisis and possible threat to Stephen's life. Jane responds with haste and instant concern. She attempts to relieve Stephen's choking by giving him a back massage and undoing his necktie. Conflicts focus on opinions on the best way to handle Stephen's medical emergency. Stephen opposes medical intervention for reasons that are not completely explained, whereas Jane supports it out of concern for his wellbeing.

Conflict with Parents

ISOBEL HAWKING follows JANE into the kitchen. Isobel: "You know very well what I'm talking about." Jane: "No. I don't."

Isobel: "We do have a right to know. We have a right to know, Jane." Jane: "Know what?!"

Isobel: "Whose child Timothy is. Stephen's, or Jonathan's?" JANE, turning, wheeling on ISOBEL, shocked.

(McCarten, Theory of Everything, 2013:65)

An intense and emotionally charged argument between Isobel Hawking and Jane appears to be the subject of this scene of dialogue. It is most likely related to a private and delicate issue involving Timothy's fatherhood. Isobel confronts Jane in the kitchen at the start of the event, saying, *"You know very well what I'm talking about,"* with a look of urgency and irritation. This suggests that Isobel thinks Jane knows about the problem but is evading or downplaying it. In general, this dialogue clip shows a convoluted and highly charged confrontation involving identity issues and family secrets, with Jane responding defensively to the allegations and requests for information and Isobel advocating for transparency.

4.2 Factors and Impacts of Family Conflict

The writer categorized the data analysis findings for the category of factors of family conflict on the major characters based on the forms of family conflict that had been acquired. Therefore, based on the writer's data analysis, 6 kinds of conflict variables were identified:

Personal Needs and Goals

Stephen Hawking must strike a balance between his aspirations as a scientist and his ALS-related decline in health. His desire to make scientific discoveries clashes with his physical constraints and his family's practical requirements.

Beliefs and Values

Stephen's identity and values are fundamentally shaped by his quest of scientific knowledge. Conflicts with his wife Jane, who first finds it difficult to balance Stephen's professional demands with their home life and her own goals, demonstrate how this runs against to cultural norms and even familial duties.

Disability and Physical Health

Stephen Hawking's early-life ALS (amyotrophic lateral sclerosis) diagnosis sets the scene for several issues pertaining to his rapidly declining physical state. His talents, goals, and relationships are all significantly impacted by this illness, which causes both internal and outward challenges. Physical deficiencies, parent's strictness and being compared to others, psychological weaknesses, and social defects are considered the main elements of inferiority complex formation Siavashi, (2023).

Family Dynamics

Stephen's family has complicated and tense relationships, particularly with his first wife Jane Hawking and their kids. As Stephen's illness worsens, conflicts emerge due to shifting roles within the family, conflicting objectives, and emotional demands.

Communication

Misunderstandings and poor communication play a major role in the problems that arise throughout the film, not just between Jane and Stephen but also with other family members. Effective communication and conflict resolution are hampered by differences in viewpoints, unstated expectations, and emotional obstacles. Character conflicts are made worse by misconceptions and failures in communication. Because of his ALS, Stephen finds it difficult to communicate with others, which exacerbates his irritation and causes him to become emotionally distant.

Emotional factors

From the early phases of Stephen's diagnosis to the pressures imposed on his marriage and family life, emotions are running high throughout the movie. Decisions and actions are influenced by emotional reactions, which also affect how disputes intensify or end.

5. DISCUSSION

5.1 Types of conflict in The Theory of Everything Movie Script by Anthony McCarten

The personal conflict happened also to personal struggle through Stephen Hawking's journey, illuminating the intricacies of relationships, ambition, identity, and perseverance in the face of difficulty. The movie asks viewers to think of the universal themes of human experience

and the personal difficulties that mold each person's destiny. In conflict with other people, Stephen Hawking views conflicts with others as essential to both his career and personal development. Academic rivalry, family disputes, emotional difficulties, and the difficulties of striking a balance between one's own goals and outside demands are all examples of these conflicts. The film provides a subtle examination of interpersonal relationships, and the fortitude needed to resolve disputes in the face of society and personal expectations.

The conflict with a husband or wife type in this movie script was the conflict between Stephen Hawking and Jane Hawking, his first wife, develops in a nuanced and intense way. These are the main factors of their marital discord as seen in the film. The struggle between

Jane Hawking and Stephen Hawking in *The Theory of Everything* is depicted as a complicated interaction between the couple's goals, outside forces, communication difficulties, and the difficulties of living with a handicap. Their voyage offers a moving depiction of marital dispute and reconciliation in the face of unusual circumstances, reflecting the intricacies of love, sacrifice, and tenacity in the face of tragedy. Conflicts within relatives is portrayed in *The Theory of Everything* as being essential to Stephen Hawking's development on both a personal and professional level. These disputes reflect the complexity of emotional dynamics, familial relationships, and varying viewpoints regarding personal preferences, professional goals, and disabilities. In the face of significant personal and social obstacles, the movie provides a nuanced examination of how familial support, and disputes influence Stephen's experiences and choices. Conflicts with parents, the complexity of family connections, generational divides, and the effect of handicap on individual goals and family expectations are all reflected in these confrontations. In the face of significant social and personal obstacles, the movie provides a moving examination of how disputes, understanding, and reconciliation mold Stephen's experiences and relationships.

5.2 Factors of conflict to the character in *The Theory of Everything* movie script by Anthony McCarten.

Beliefs and values that could cause conflicts resulting from deeply held beliefs and ideas on relationships, science, gender roles, religion, independence, and caring ethics. These conflicts provide depth to the narrative by highlighting the complexity of human experiences, moral dilemmas, and the impact of personal ideals on relationships and choices made in the face of adversity, disability and physical health that could cause have a major influence on the events that the characters especially Stephen Hawking and those close to him go through and how many conflicts they cause, also cannot be both a spouse and a father figure. Further, communication failure factors that resulted in misunderstandings and complex conflicts were revealed in the results.

6. CONCLUSIONS

"*The Theory of Everything*" explores six types of conflict: religious conflicts, personal struggles, conflicts with others, marital conflicts, family tensions, and parent-child conflicts. Stephen Hawking's life exemplifies the courage needed to face challenges, particularly in the context of his physical limitations. The film highlights how his disability affects his marriage with Jane, showing how caregiving, emotional strain, and shifting roles can lead to conflict, miscommunication, and reconciliation. It also addresses how external judgments impact identity, self-worth, and personal goals. The movie challenges stereotypes, fostering compassion for people with disabilities and emphasizing the importance of strong communities. Ultimately,

it celebrates the resilience of the human spirit in overcoming adversity. Stephen Hawking's journey is a testament to bravery, determination, and staying true to one's beliefs and aspirations. The film portrays how love, compassion, and the pursuit of knowledge can transform adversity into purpose. For future analysis, it is suggested that different theories of conflict or other literary works be used to explore conflict from new perspectives.

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