

**AN ANALYSIS OF MAIN CHARACTER'S CONFLICT IN "1917" MOVIE**

**SKRIPSI**

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English Education Program*

**By :**

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## ABSTRACT

**Gultom, Nursalma. NPM : 160205018. “An Analysis of Main Character Conflict In “1917” Movie.” Skripsi, English Education Program of the Faculty of the Teachers Training and Education, University of Muhammadiyah North Sumatera Utara, Medan 2020.**

This research was aimed to find out the main character conflict in the "1917" movie by analyzing the evidence from the dialogues and his actions in the film. And to know what the conflict in the main character of Schofield. Qualitative method was used in this research. The researcher employed herself to collect the data by reading script, watching the film and marking them. The researcher used the "1917" movie by Sam Mendes released in 2019. In this analysis, the researcher found out about the conflict of Schofield as main character. Schofield faced two conflicts, namely Internal conflicts and external conflicts. Schofield is young soldier from England tasked with delivering a message to prevent more soldiers from falling. From the research conducted, the researcher found the conflict experienced by Schofield, there were 4 data in Internal conflict and 6 data for external conflict, there is only 1 type of external conflict found. The result of this research was expected to give some contributions to further study of conflict. Based on the result above, It was hoped that the readers can develop and increase knowledge about all the aspect of conflict and the types of conflict in the movie. The researcher hope the result of the research will give additional information, contributions and stimulates the students or readers in studying the literature.

Keywords: *Analysis, Conflict, Main Character*

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The Researcher

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## CHAPTER I

### INTRODUCTION

#### **A. Background of the Study**

Literature means writing valued as a work of art. It also refers to the composition that tells stories, dramatizes, situations, expresses emotions, analyzes, and advocates. Richard Taylor (1981:1) says : “Literature, like other arts, is essentially an imaginative act of the writer’s imagination in selecting, ordering, and interpreting life experiences.”

A literary work can be defined as a branch of literature dealing with words as raw material to create a picture, an idea or a story in a meaningful pattern. Yet words, being the backbone of the pattern, are not really of great importance if they aren't carefully manipulated into good syntactically structured sentences so as to convey the target idea in an artistic way. By this it is meant that the work is valued as work of art with a literary style which is, of course, different from that we use in colloquy.

The literary work is two types, either a creative writing or the study of what is written. Writing is a creative work that values man as a creator and raises his existence above the world of subsistence, but that work we call "study" is the way (by which) another literate person sees and analyses the work in question. The literary work, as a work of art, can be a drama, a fiction, essays, biography or journalism and so on. Sometimes the author deals with an imaginary world such as in novels, poetry and drama (movie).

Watching a movie becomes one of the daily activities for some people. People may have different purposes in watching movies, such as, for a refreshing, adding knowledge, studying a foreign language, and understanding foreign cultures. Affordable moreover, it is price for entertainment.

According to Kridalaksana ( 1984: 32 ) says : “Film is:

1. Thin, clear, flexible, coated sheets with antihalo coating, used for photographic purposes.
2. A mass media tool that has the property of hearing and hearing (audio-visual) and can reach a large audience”.

In general, the movie can be divided into 3 types namely: documentary, fiction, and experimental. Narrative elements and the basic elements in fiction films are always characters, conflicts, and purpose. There were many approaches to analyze the literature one of them is analyzing character; it studies how to analyze conflict in the movie.

Conflict in the film is interesting too because, first, conflict is one of them is not the builder of work literature related to figures, plot, and settings that are part no intrinsic in literary works. Second, every literary work certainly has a conflict because without a conflict, the work literature will feel bland and conflict is the most problem dominantly present in literary works. Third, in literary works conflict is always present because without conflict a work the plot cannot be known

Nurgiantoro ( 2013:179) conflict is something dramatic, refers to the fight between the two balanced and implied strengths there are actions and

countermeasures. Meredith and Fitzgerald (in Nurgiyantoro, 2013: 179) also states that "conflict points in the sense of something that is not the fun that happened and or experienced by characters, who, if the characters have the freedom to choose, he (they) will not choose it happened to him ".

The researcher analyzed the conflict used in the "1917" movie. The specific in this object is analyze the dialogue by main character conflict of the "1917" movie. The 1917 movie has received the Best Motion Picture and Best Director awards at the 2020 Golden Globe Awards. This film also received 10 Academy Awards nominations aka Oscars 2020. Of course this film has advantages and disadvantages. Here are the advantages and disadvantages of the audience.

Advantages: One-shot shooting technique that successfully displays the horror of war that feels real and manages to display the horror of war that feels real, The audience will feel a sensation like a third person following Will and Tom's dangerous journey. 1917 succeeded in bringing a story line that controlled the feelings of the audience. Disadvantages: There are only a few flaws in this film. Namely voiceover that is out of sync with the mouth. and the conflict that is presented mostly only through expression.

With this research, it was made in the form of film analysis for the conflict contained in the film. By chose this title, it could add to the experience of many peopleespecially researcher. This was a film that taught a lot of benefits and advice. More the development of the age, the higher also technology as well as with a film.

## **B. Identification of the Problem**

Research problems was identified as follows :

1. The film is the real word war I history
2. This film taking a respectable place as a Pre-Oscar nominee and as a winner in the Golden Globe Awards

## **C. The Scope and Limitation**

The scope of this researcher was focused on the elements of english literature and limited on the conflict and types of conflict in which the researcher found in main character conflict from on "1917" movie.

## **D. The Formulation of the Problems**

The problems of this research were formulated as follows:

1. What types of the conflict were found in the main character of the "1917" movie?
2. What is the dominant type of conflict in the main character of the 1917 movie

## **E. The Objectives of the Study**

The reseacher hopes the problems above can be accomplished by these objectives:

1. To know types of conflict found in the main character of "1917" movie.
2. To know the dominanttype of conflicts found in the "1917" movie

## **F. Significance of the Study**

The result of the study is expected to be used theoretically and practically:

### 1. Theoretically

The significance of this analysis is to increase the literary understanding in terms of literary works and character through film and to describe the portrayal of conflict in the “1917” movie.

### 2. Practically

- a. To increase the readers and her knowledge about literary work especially conflict.
- b. To improve the interest of the readers in understanding the movie.
- c. To increase the readers and the reseacher knowledge about the character, the main character, and a minor character in the movie.
- d. To help the next researcher or the students of the English Department in an understanding of conflict in the movie.



## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

This research aimed to answer the problems stated in the previous chapter, in answering the problem about main character conflict in "1917" movie some definition is needed to explain to avoid misunderstanding and misperception as follows:

##### 1. Literature

Literature means writing valued as a work of art. It also refers to the composition that tells stories, dramatizes, situations, expresses emotions, analyzes, and advocates. Richard Taylor (1981:1) says: "Literature, like other arts, is essentially an imaginative act of the reseacher imagination in selecting, ordering, and interpreting life experiences."

Generally, literature can be divided into play, novel, poetry. Literary works in addition to novels, poems, short stories, and drama also have filmed. In this thesis, focus on film.

According to Bluestone (1956: 6) "films are originally a product of a genuine folk-art. At the very beginning of things we find the simple recording of movement, galloping horses, railroad trains, fire-engines, sporting events, street scenes

Panca Javandalasta (2011), as for several types of films that are usually suitable for various purposes, including Documentary Films, Short Films, Long Films

Film genre according to Panca Javandalasta (2011: 3) that is, in the film we will recognize the term genre or for simplicity, we can call it the type or form of a film based on the whole story. This is used to make it easier for viewers to determine what film they will watch. There are several types of film genres, including Action film genres, comedy film genres, horror film genres, thriller film genres, scientific film genres, drama film genres, romantic film genres.

## **2. Character**

A film could not be formed without a story in it. It also happens in a story, the story could not be called as a story without any characters in it.

Character is a critical element in literary works. The character can be human or even animal. In a movie, the character usually dominated by humans as the character. The personality of the character will lead the character to act such emotional, behavior, and all the logical things that deal with the problems which be faced by the character.

### **2.1 Definition of Character**

In this chapter, there are definitions of character given by some experts.

1. The character according to Robert (1993:20): “characters are the person present in the dramatics of narrative work, who is interpreted by the reader as

being endowed with the moral and dispositional qualities that are expressed in what they say in the dialogue and what they do in action.”

In a film, the character can be defined as a verbal representation of a human being. Through their action, speech, description, and commentary, the authors portrayed characters who are worth caring about rooting for, and even loving, although there were also characters to laugh, dislike or even hated, to quote Robert (1993:131).

2. Di-Yanni (1990:36) explores how the literary researcher presents and reveals the character. He generalizes and lists methods of revealing character in fiction. Firstly, it is a narrative summary without judgment. Secondly all, it is a narrative description with implied or explicit judgment; thirdly, it is about surface details of dress and physical appearance; fourthly, it is about characters actions of what they do and the characters' speech of what they say and how they say it; and finally, it is about the characters consciousness of what they think and feels
3. Henderson in his book wrote: “Character refers to the people authors create to inhabit their stories. Characters should be believable and consistent. Being believable means not that all characters be like people we have known but they believable in the context of the story. Consistently requires not that the characters remain exactly the same, but that any changes in character be sufficiently by what happens to them in a story.”
4. Pickering and Hoeper also said, “Characters in fiction can also be distinguished on the basis of whether they demonstrate the capacity to

develop or change as the result of their experiences. Dynamic characters exhibit this capacity; static does not”.

## **2.2 The Main Character**

In the film, usually, the author will present several characters for the reader that will appear in the film when the reader reads the entire story of the film. However, all the characters that the author of the film present to the reader has a different function and role to each character that the author created in a story.

Occasionally, there were some characters may dominate the entire story, and the other characters may not. The characters whose appearance is the most frequently appear in the story usually hold the most important part of the story in the film and their traits as the center of the action and the theme of the story. These characters are called as the main characters. The major character has significant roles in the story. It means that major character occupies most part in plot or events that was occurred in a story. The main character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict and this chapter just only main character namely William Schofield (George MacKay) is the main characters in the “1917” movie.

## **2.3 The Minor Character**

The minor characters can be defined as the supporting characters of the major characters that their function is to illuminate the major characters. The appearance of minor characters is usually infrequently. The minor character's role also seems

not as important as the role of the main characters, although the minor characters sometimes related to the major character directly.

Here are a list and short analysis of the minor characters of the film entitled “1917” movie., which the film is being analyzed in this thesis :

1. Dean Charles Chapman as Tom Blake
2. Mark Strong as Captain Smith
3. Andrew Scott as Lieutenant Leslie
4. Richard Madden as Lieutenant Joseph Blake
5. Claire Duburcq as Lauri
6. Colin Firth as General Erinmore
7. Benedict Cumberbatch as Colonel Mackenzie
8. Daniel Mays as Sergeant Sanders
9. Adrian Scarborough as Major Hepburn
10. Jamie Parker as Lieutenant Richards
11. Michael Jibson as Lieutenant Hutton
12. Richard McCabe as Colonel Collins
13. Chris Walley as Private Bullen
14. Nabhan Rizwan as Sepoy Jondalar
15. Michael Cornelius as Private Cornelius

### **3. Conflict**

The conflict of the human happened because a human has a limited and restricted capacity to satisfy most of his need. When human endure the conflict,



this can cause human to react and brings out the extremes of human energy, a human may take action, decision, response, and interactions toward the conflict which they are facing.

Conflict is necessary for every fiction works; there is usually one major conflict. In stories, there could be several conflicts. Conflict adds excitement and suspense to a story. The conflict usually becomes clear to the beginning of a story. As the plot unfolds, the reader starts to wonder what will happen next and how the characters will handle the situation. Many readers enjoy trying to predict the outcome.

The excitement usually builds to a high point or climax. The climax is the turning point of the story. Something has happened to resolve the conflict.

#### **2.4 The Definition of Conflict**

Conflict is necessary for every fiction works; there is usually one major conflict. Conflict is also an essential part of the plot, without conflict, there will be no plot. The conflict usually becomes clear to the beginning of a story. Conflict is a struggle over values and claims to scarce status, power, and resources in which the opponents aim to neutralize or eliminate their rivals.

Based on its role, the conflict has the main role in prose fiction works. One of the good definition of conflict can be drawn easily.

One of the good definitions of conflict is as a state by Robert (1995:1694); Conflict is the opposition between two characters, between large groups of people or between the protagonist and large forces such as natural objects, ideas, modes

of behavior, public opinion, and the like. Conflict may also be internal physiological, involving choices facing a protagonist.” To Robert, the conflict is also the sub-elements that cause the doubt, create tension and produce the interest of the prose fictions work

According to Stanford (1999:40); conflicts mean a struggle between opposing forces may be in the form of a class of action, ideas, desire, and will. Conflict is also a struggle between desires within a person of the struggle of a character against him or herself conscience, his or her guilt or simply to decide what he is going to do. In other words, the opponent is he or herself.

In daily life, a person is confronted with many problems and obstacles. In the process of achieving and maintaining his or her often involved in his or her conflict. In these kinds of conflict, he or she is facing a kind of complicated situations in which he or she should choose the best alternative according to his/her consideration.

In conclusion, the conflict generally divided into two types, they are the external conflict which includes the conflict against human and outside force, and then the internal conflict which concerns the inner conflict.

## **2.5 Types of Conflict**

In a real life, conflicts based on their sources or origins was common things to happen. In an imaginative work, the real conflicts of the real human being persons’ are reflected through its characters, mostly through the main characters either as a protagonist or antagonist. The kinds of conflict based on their origins

or sources can be characterized into two parts, among those: internal conflicts and external conflicts.

According Perrine (1993:42) : A conflict occurs between a main character and other character and environment, nature, society or destiny and between a character and him/herself which can be in form of physical, mental, emotional, or moral resistance.

It can be concluded that two kinds of conflicts were each described in the below.

#### 1. Internal Conflict

Internal conflict is more commonly referred to as “man vs. self”, as the name suggests, it deals with a character having to overcome and change something about his or her being that they are struggling against what they have in mind.

Internal conflict as a struggle between competing elements within the character, aspect of his/her personality may struggle for dominance. These aspects may be emotional, intellectual, and moral. A conflict within a single man is a common thing to happen to every individual in a real life. The conflict within the single individual is reflected as well in a story. Those, A story may also deal with a conflict within a single man. According to Kenney(1966:19), the conflict happening within the single man is called ‘internal conflict

#### 2. External Conflict

External conflict is the struggle of the character against the force from outside. There are several kinds of external conflict that the character might face. First, the character against another character, this happens when the character

conflicts with another character, the most common form of this kind of conflict are when the protagonist character against the antagonist character.

According to Kenney (1966:19), the conflicts which fiction concerns itself are many kinds of conflict. In addition to internal conflict, conflicts between men, conflicts between society and men, between men and nature are also reflected in a work of literature, for instance in a novel. This kind of conflict is called external conflict. The conflict is described more profoundly in terms of external conflict. The tragic vision presented is man in conflict with other forces greater than himself. The other forces operating in these plays are described as fate, destiny, chance and necessity.

Type of external conflict:

1. Character ( Man) vs. Character ( Man)

This type of conflict occurs when two characters with opposing viewpoints or needs are at odds with each other. Each of these characters is carefully developed through indirect and direct characterization, so that the reader understands the core of their disagreement (and in some cases, is able to empathize with both).

2. Character ( Man) vs. Nature

Unlike character vs. character, this type of conflict pits the protagonist against broader forces of society. These forces can involve everything from social mores and unspoken customs to government systems. While society may be personified in one or more specific characters, these people typically stand as symbols or representatives of a larger system. In this type of conflict, the judgment of society

can feel collective and overwhelming, or entirely random, depending on the character's perspective.

### 3. Character ( Man) vs. Society

In this type of conflict, characters are threatened or kept apart by a natural force. That force may be represented by a powerful animal, a storm, an infectious disease, or some other natural phenomenon. Because nature is a silent opponent, characters are forced to reflect on their lives and choices, often with the conclusion of accepting their mistakes, flaws, or mortality.

## **B. Relevant of Study**

There were several literature related to the title and object of research in this research. The following are some of the literature that are used as references this thesis research, the first is the result of research from English Letters Department and Humanities Faculty State Islamic University "Syarif Hidayatullah" Jakarta, namely Faisal, the year 2011, entitled "*Analysis of Main Character in Bruce Almighty Movie Viewed from Personality Traits Theory by Costa and McCrae*" The researcher focused on the main character and characterization of Bruce Nolan as main character. The aimed of this study is to find Bruce bad characterization viewed from neuroticism of personality traits theory

Second, Pamela. The researcher has title "*An Analysis of the Main Character On The Movie Amazing Grace By Michael Apted*" the year 2011. The researcher focused on the main character protagonist and antagonists. The aimed of this study was to know characteristic of William Wilberforce in the Amazing

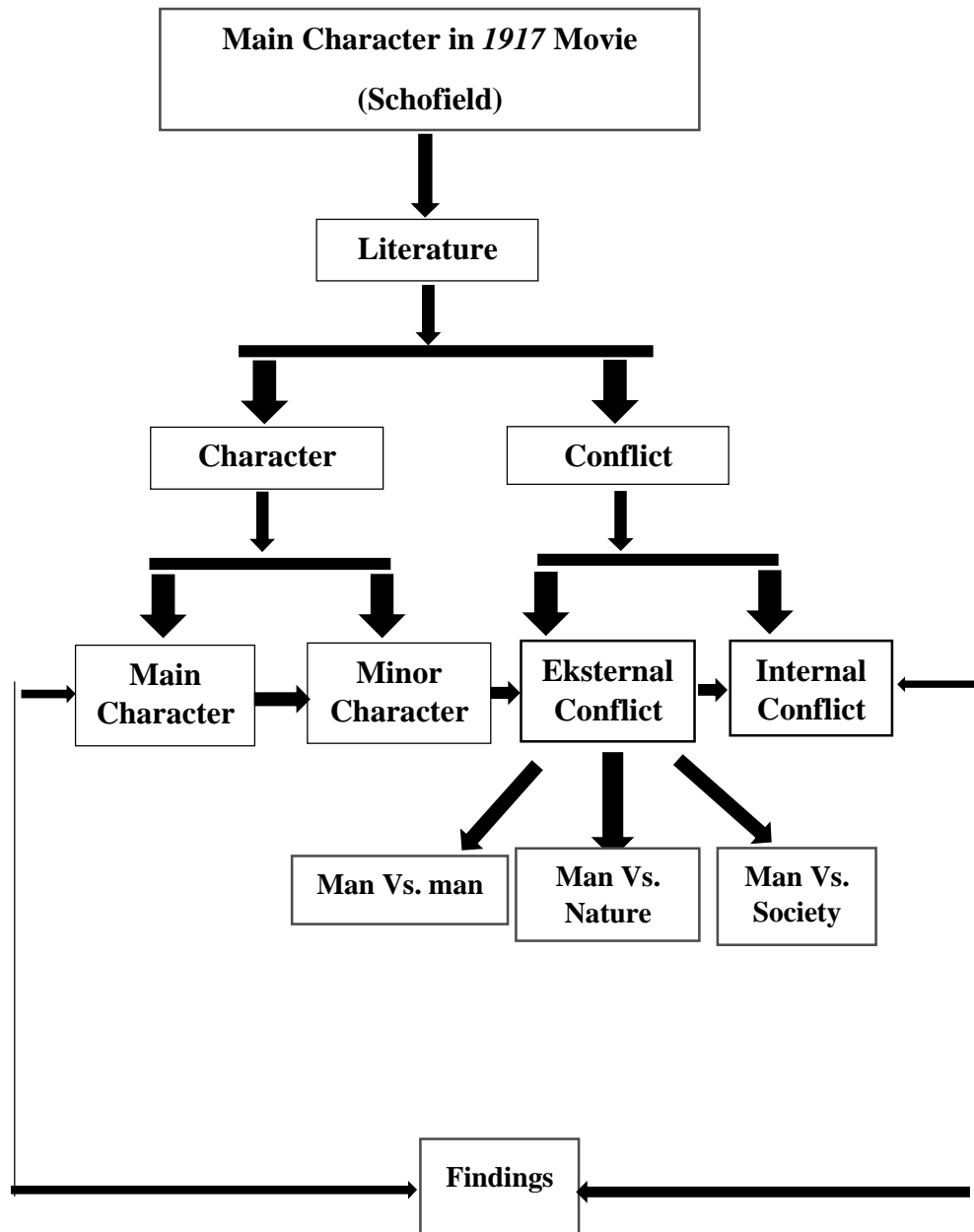
Grace movie, and to know how William Wilberforce as the main character described in the Amazing Grace movie.

Third, Hermina Napitupulu, the researcher has the title "*An Analysis of the Main Characters' Conflicts In Nathaniel Hawthorne's Novel 'THE SCARLET LETTER'*" in the year 2009. The researcher focused on the main character conflict. The purpose of this research is to find the type of conflict that exists in the main character in "*1917*" movie.

### **C. Conceptual Framework**

The research deal with the meaning of analysis's main character conflict in the "*1917*" movie. The success of understanding about main character and conflict in the film would be a great help to readers to understand the story of the film itself. Because this film is a foreign film so this film also has its style. This is very interesting to analyze because of the readers easy to understand the meaning of the main character conflict.

Figure 2.5 : Conceptual Framework



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. The Research Design**

Qualitative research is implemented in cases where a relationship between collected data and observation is established based on mathematical calculations. Theories related to a naturally existing phenomenon can be proved or disproved using mathematical calculations. Researchers rely on qualitative research design where they were expected to conclude “why” a particular theory exists along with “what” respondents have to say about it. A qualitative design is applied in this study to analyze the main character conflict in the “1917” movie.

#### **B. Source of the Data**

In this research, the data were taken from the Sam Mendes’ film “1917”. The film becomes the main source of the data especially from the Conflict in the film.

#### **C. Instrument of Research**

The research instruments or tools of this paper involve researchers as the data collector. This is consistent with Moleong's assertion Qualitative research places researchers as implementers, data collectors, analysts, data interpreters, and research reporters. In this context, the researcher can be considered as one of the research instrument. In addition to the researchers themselves, the film “1917” is also one of the main instruments that provide for the discussion of signs and meaning in this study.



In short the research instrument as follows:

1. Researcher
2. Notebook
3. Movie
4. Laptops

#### **D. Technique of Collecting Data**

The data of this research were presented in the following steps.

1. Browsing the movie.
2. Watching the movie.
3. Transcribing the script of the` movie.
4. Reading the script of the movie.
5. Finding out the main character conflict in the '1917" movie.

#### **E. Technique of Analyzing Data**

In analyzing the data, the theory proposed by Miles and Huberman (1994) was used that qualitative data analysis consists of three procedures. The procedures for analysis were as the following.

1. Data Reduction

Data reduction means the process of sorting, focusing, identifying, sampling, abstracting, and transforming of the data that are considered important. In conducting research, the researcher will select data that will give valuable

information in research; the data is chosen by identifying and classifying the type conflict of the main character.

## 2. Data Display

Data display means the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher describes data by tabulating the types of main character conflict into a table.

## 3. Drawing and Verifying Conclusion

The last step after doing the data display is drawn of the conclusion and verification. It is used to describe all of the data so that it would become clear. The conclusion can be able to answer the formulation of the problem that formulated from the beginning.

## **CHAPTER IV**

### **RESEARCH FINDINGS AND DISCUSSION**

#### **A. Research Findings**

In this chapter, the analysis of the topic was explored deeply through the example of the narration and dialogue from the main character in the “1917” movie that had many conflicts. The main purpose was to find conflicts. There were two kinds of conflict. The second purpose to know types of conflict. However, the researcher had their point of view to explain, interpreting, and express their description and the reason for the conflict of characterization in the “1917” movie.

#### **1. The type of conflict used in “1917” movie script**

##### **1.1 Internal conflict**

Internal conflict as a struggle between competing elements within the character, aspect of his/her personality may struggle for dominance. These aspects may be emotional, intellectual, and moral. For example, a character may have to decide between right and wrong or between to solution to a problem. Sometimes, a character must deal with his or her own mixed feeling or emotions.

Examples of Internal Conflict:

1. Choosing one of the two choices of belief (religion)
2. Selection of one of two choices of potential partners, etc..

After the researcher analyzed the types of conflict in the "1917" movie. Below are the internal conflicts that researchers found in the "1917" movie. The data were analyzed shown in the following :

### **1.1.1 Internal conflict of Copral William Schofield with Minor Conflict Schofield conflict with Lieutenant and General Erinmore**

William Schofield and Tom Blake must convey orders to withdraw from the war to the Second Battalion of the Devonshire Regiment which is on the battle front of General Erinmore. The Germans, which were thought to have withdrawn due to defeat, were actually preparing a strategy to beat up British troops in the battle. However, to reach the front lines, there is a distance of about 17 km that must be covered by foot, of course. and just send the two of them on missions.

#### **Data 1 ( 07:43 )**

Lieutenant : Give this note to Major Stevenson. He's holding the line at the shortest span of no-man's-land. You'll cross there.

Schofield : *It'll be daylight, sir. They'll see us.*

[Erinmore] : There's no need to be concerned. You should meet no resistance.

#### **Data 2 (08:01)**

Schofield : *Sir, is... is it just us?*

Erinmore : "Down to Gehenna or up to the Throne, He travels the fastest who travels alone." .. Wouldn't you say, Lieutenant?

Blake : Yes, sir, I would.

### **Schofield conflict with Blake**

This message is important to convey so that you can say Scho (Will's nickname) and Tom are on a "suicide" mission because they don't know what awaits on the way. and Schofield feels he should discuss it with Blake, but Blake doesn't want to listen to the words of Schofield, Blake feels the mission must be carried out as soon as possible regardless of the dangers that will be faced

#### **Data 3( 10:12 )**

Schofield : *All I'm saying is that we wait.*

Blake : *Yes, you would say that 'cause it's not your brother, is it?*

Schofield : *Look, the last time I was told the Germans were gone, it didn't end well. You don't know, Blake. You weren't there.*

Blake : *Excuse me. Excuse me. - [soldiers chattering] - Excuse me.*

Soldier : *You're going up the down trench, you bloody idiot.*

Blake : *Orders of the general, sir.*

Schofield : *All right, say the Boche have gone. Nine miles would take us, what, six hours?Eight at the very most.So, we've got time to wait until the sun sets.*

Blake : *It's enemy territory.*

Schofield : *Otherwise we'll be wide open.*

Blake : *We've got no idea what we're walking into.*

Schofield : *Blake, if we're not clever about this, no onewill get to your brother.*

The second, In this case there are two types of conflict in the conversation below, namely internal conflict and external conflict, but here I will only discuss the internal part of the conflict.Schofield thinks why he should be chosen by Blake in this mission which nearly gets him killed. Schofield wants to go back

home and doesn't want to continue anymore but on the other hand Schofield doesn't want to leave Blake alone.

#### **Data 4 (31:32)**

Schofield : *Why in God's name did you choose me?*

Blake : *I didn't know what I was picking you for.*

Schofield : *No, you didn't...You never know. That's your problem.*

Blake : *All right, then go back. Nothing's stopping you. You can go all the way bloody home if you want.*

Schofield : *Don't...Just don't.*

Blake : *I didn't know what I was picking you for. I thought they were going to send us back up the line or for food or something. I thought it was going to be something easy. All right?I never thought it would be this.So, do you want to go back?*

Schofield : *Just fire the fucking flare.*

Blake : *Up yours, Lieutenant.*

## **1.2 External conflicts**

External conflicts arise as outward roadblocks to the main character's success and often provide the motivation for relationships, struggles, and the primary action of the plot. External conflict is a struggle between a character and an outside force.Example of external conflict: A ninja warrior fight a rival clan to avenge his master's death.

According to Kenney (1966:19)the conflicts which fiction concerns itself weremany kinds of conflict. In addition to internal conflict, conflicts between men, conflicts between society and men, between men and nature are also reflected in a work of literature, for instance in a novel

Type of external conflict:

1. Character ( Man) vs. Character ( Man)
2. Character ( Man) vs. Nature
3. Character ( Man) vs. Society

After the researcher analyzed the types of conflict in the "1917" movie. Below are the external conflicts that researchers found in the main character in the "1917" movie. The data were analyzed shown in the following :

### **1.2.1 External conflict Schofield with the minor conflict**

External conflict began when Corporal Tom Blake and Corporal William Schofield received a tough task from General Erinmore. They had to deliver a message of emergency to British troops on the front lines of northern France. Instead of just being aware of sudden enemy attacks, they had to travel dozens of kilometers on foot in extreme areas.

Starting from the no man's land plains filled with human corpses and the carcasses of animals that died during the war, as well as the narrow trenches where German troops hiding, full of deadly traps at every step. For both of them, this mission trip was not only physically draining, but also psychologically disturbing. Below the author will make include data so that readers understand more. The data of this research was presented in the following steps.

### **Schofield conflict with Blake**

In this case, there were two types of conflict in the conversation below, namely internal conflict and external conflict, above the author has discussed the internal part of the conflict, but here the author will only discuss external conflict. Schofield feels that Blake is very selfish, Blake does not want to listen to Schofield's words. Blake chooses Schofield to carry out the dangerous mission and Schofield blames Blake for the incident that happened to him such as being hit by an iron thorn, and a boom.

#### **Data 1**

Schofield : *Why in God's name did you choose me?*

Blake : *I didn't know what I was picking you for.*

Schofield : *No, you didn't...You never know. That's your problem.*

Blake : *All right, then go back. Nothing's stopping you. You can go all the way bloody home if you want.*

Schofield : *Don't...Just don't.*

Blake : *I didn't know what I was picking you for. I thought they were going to send us back up the line or for food or something I thought it was going to be something easy. All right? I never thought it would be this. So, do you want to go back?*

Schofield : *Just fire the fucking flare.*

Blake : *Up yours, Lieutenant.*



### **Schofield conflict with Enemy**

The first, when the Schofield wanted to cross by crossing the bridge that had collapsed and was broken suddenly he was shot by the enemy who almost hit him from the top of the building, the Schofield jumped into the river and walked behind the bridge that had collapsed, the Schofield began to shoot back and started to walk carefully through the building and get the enemy's hideout, they both shoot and kill the enemy and the result of a fairly hard shot from the enemy hits the protective helmet and makes the Schofield fall from the ladder and faints. Fortunately no other enemy sees the Schofield and Schofield manages to kill the enemy(01: 03:40)

### **Data 2**

Sergeant : Corporal? If you do manage to get to Colonel Mackenzie... make sure there are witnesses.

Schofield :They are direct orders, sir.

Sergeant : I know. But some men just want the fight.

Schofield : Thank you, sir.

Driver! : Move off! [ravens squawking] [gunfire]

Enemy : [gunshot] [gasps]

Schofield : [gunfire continues]

[gunshot] [inhaling, exhaling] [exhaling, inhaling]

The second, after realizing from his fainting Schofield began to rush to leave but the problem came again the enemy started shooting at him again. Schofield

ran to avoid Schofield's fire to find another path and the Schofield suddenly stopped and saw someone from a cloud of smoke and it turned out that it was his enemy and started shooting Schofield, Schofield ran as fast as Maybe and he entered a house that had collapsed and it turned out that it was a German girl's safe house. She helped Schofield and the road to the place where Schofield was headed.(01:08:51)

### Data 3

Schofield : "They went to sea in a Sieve, they did...In a Sieve they went to sea:In spite of all their friends could say...On a winter's morn, on a stormy day,In a Sieve they went to sea!Far and few, far and few,Are the lands where the Jumblies live;Their heads are green, and their hands are blue...And they went to sea in a Sieve."

Woman : Stay. Stay. Please.

Schofield : I have to go.

Woman : Please.

Schofield : I'm sorry.

Enemy : *gunshot* [*gasps*]

Schofield : [*gunfire continues*]

Enemy : [*bottle clinks*] [*vomiting, gasping*][spits, coughs, groans]

The third, Schofield starts to hurry away and he meets the enemy again, the enemy starts screaming, Schofield panic and smothering the enemy that makes the enemy die suddenly another enemy comes then the Schofield runs away and the enemy continues to chase, the Schofield finds a gulf in front of him but the enemy is still chasing and shooting, Schofield jumps to the abyss which turned out to be a very swift river flowing after the dawn of Schofield to a calm flow but he had to

pass hundreds of corpses floating in the river he had arrived at Devonshire.(01:20:53)

#### **Data 4**

Schofield : Shh. [shouts in German]  
 Enemy : [man speaking German] Englander [shouts in German]  
 Schofield : *[Kill the enemy]*  
 Enemy : Baumer? Baumer? Baumer. Baumer! [man shouting in German]  
 Enemy : *Englander [gunfire] [gunfire continues] [shouting in German continues] [gasping][gasping continues]*

#### **Schofield conflict with soldier**

Schofield has found Colonel Mackenzie's camp but some soldiers hold him and Doesn't allow Schofield to come in and meet Colonel Mackenzie (01:38:14)

#### **Data 5**

Schofield : Let me through!  
 Schofield : *Let me through! I have to get through! I have to see Colonel Mackenzie!*  
 Soldier : *What are you doing?*  
 Schofield : *I have to stop this attack!*  
 Sergeant : Colonel, we've seen flares.Men on the left flank have made it to the German line.  
 Schofield : *Colonel! Colonel!*  
 Mackenzie : *Hold him! Hold him!*  
 Schofield : *Listen to me. Listen to me. I have a letter. I need to see Colonel Mackenzie.*  
 Soldier : *There's no bloody way you're gettin' in there!*  
 Mackenzie : Sergeant, send the next wave!

Schofield : *No!*

Sergeant : Second wave, prepare yourselves!

### **Schofield conflict with Mackenzie**

Schofield hears Colonel Mackenzie giving orders to send next wave for war and Schofield fights the soldiers holding him and Schofield gets inside and says that the attack is stopped but Colonel Mackenzie ignores and Schofield, Schofield tells the Colonel to read the letter made by General Erinmore but Colonel Mackenzie still does not want to withdraw his troops. After a long debate Colonel Mackenzie finally listened to Schofield. **(01:38:26)**

### **Data 6**

Schofield : Colonel Mackenzie!

Mackenzie : Concentrate everything there.

Schofield : *This attack is not to go ahead! You have been ordered to stop! You have to stop!*

Mackenzie : *Who the hell are you?*

Schofield : *Lance Corporal Schofield, sir, 8th.I have orders from General Erinmore to call off this attack.*

Mackenzie : *You're too late, Lance Corporal.*

Schofield : *Sir, these orders are from army command. You have to read them.*

Major : *Shall we hold back the second wave, sir?*

Mackenzie : *No, Major. Hesitate now and we lose.Victory's only 500 yards away.*

Schofield : *Sir!Please, read the letter.*

Mackenzie : *I have heard it all before.I'm not gonna wait until dusk or for fog.I'm not calling back my men only to send them out there*

*again tomorrow, not when we've got the bastards on the run. This is their last stand.*

Schofield : *The Germans planned this, sir. They've been planning it for months. They want you to attack. Read the letter.*

[explosions continue][soldiers shouting, faint]

Mackenzie : Major?

Major : Yes, sir?

Mackenzie : Stand them down.

Major : Yes, sir.

Mackenzie : Call up the orderlies. Tend the wounded. Hold the line in case they counter.

[officers] : Yes, sir!

[major] : Stand down! Stand down! Stand down! [whistles continue blowing] Cease fire! Cease fire! Stand down!

After doing the research, the researcher found that there were 2 types of conflict in the "1917" movie,

**Table 4.1**

**The result of describing types of conflict in "1917" movie**

No	Types of conflict	With minor character	Data	Total
1	Internal conflict	- Schofield with Erinmore - Schofield with Blake	2 2	4
2	External conflict	- Schofield with Blake - Schofield with Enemy - Schofield with Soldier - Schofield with Mackenzie	1 3 1 1	6
	<b>Total</b>			<b>10</b>

From the result of the analysis in table 4.1 the researcher found 10 result of conflict, 4 result for all internal conflict and 6 result for all external conflict. (see to Appedix)

### 1.3 The dominant type of conflict found in “1917” movie

After conducting the research, the researchers found that the external conflict type was the most dominant. This table shows the dominant type of conflict found in “1917” movie.

**Table 4.2**

**The result of describing dominant type of conflict found in “1917” movie**

<b>No</b>	<b>Types of conflict</b>	<b>Frequency</b>	<b><math>X = F/N \times 100\%</math></b>
1	Internal conflict	4	40%
2	External conflict	6	60%
	<b>Total</b>	<b>10</b>	<b>100%</b>

Based on the table above types of conflict is not dominant type of internal conflict with the total calculate are 4, at 40%. So, the dominant type of conflict is External conflict with the total calculate are 6, at 60%.

### C. Discussions

From the analysis and the findings, there were some conclusions that can be drawn from this movie.

First, *1917* movie had so many conflicts in the story. The psychological aspect of the character and their background seriously influenced the act that they did. The main had the different background or vision from the minor making the conflicts unavoidable. Schofield as the main character in "*1917*" movie was a soldier sent on a dangerous mission and he's a human who is very careful. He had to follow orders from General Erinmore on a dangerous mission to save the 1,600 troops on the front lines. Blake as the minor character was the soldier, Blake the selfish person did not want to listen to other people's words and resulted in him being killed for helping his enemy.

Secondly, Schofield as the main character in "*1917*" movie more often practiced internal, and external conflict Perrine (1993:42). The conflicts practiced by Schofield were influenced the plot development in the story. Schofield mostly practiced the external conflicts so he could face the other character in the movie. If the conflicts which occurred in the story couldn't be resolved, the plot wouldn't be developed. Schofield and the other character experiences many external conflicts by types external conflict such as character (man) vs. character (man), character (man) vs. nature, character (man) vs. society (Kenney 1966:19). In this movie, there were 2 types is External conflict and internal conflict. The total number of each types of conflict: External conflict is 6

data or 60%, internal conflict is 4 data or 40%. the dominant type conflict namely External conflict is 6 data or 60%

Finally, the conflict and types conflict in "*1917*" movie was successfully to find out . The process was very complicated and influenced because most conflicts have to be examined from the movie "*1917*" through expression. the stages of researching conflict in the *1917* film with Browsing the movie, watching the movie, transcribing the script of the` movie,reading the script of the movie,finding out the main character conflict in the '*1917*' movie.



## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

#### **B. Conclusions**

After analyzing conflict of in “1917” movie, conclusions were drawn as the following.

1. The conflict of the main characters expressed in the “1917” movie. There were 2 types is External conflict and internal conflict. The total number of each types of conflict: External conflict is 6 data or 60%, internal conflict is 4 data or 40%.
2. The dominant type of conflict by main character’s dialogue in the "1917" movie script is External conflict , about 6 data or 60% not Internal conflict about 4 items or 40%.

#### **C. Suggestion**

To close this, the researcher would like to give some suggestions as follow:

1. For the viewers it is advised for the understand type of conflicted main character in this movie.
2. For the next Researcher his research can be a reference to next researcher. Positive criticism is needed to make the next study better.

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## SPLIT SCRIPT

Sergeant : Blake!.. Blake!..

Blake : Sorry, Sarge.

sergeant : Pick a man, bring your kit.

Blake : Yes, Sarge.

[sergeant] : Don't dawdle.

Blake : No, Sarge. Did they feed us?

Schofield : No. Just mail.

Blake : [chuckles] Myrtle's having puppies. You get anything?

Schofield : No.

Blake : I'm bloody starvin', aren't you? Thought we might get some decent grub out here. It was the only reason I decided against the priesthood.

Blake : What you got there?

Schofield : Ham and bread.

Blake : Where did you find that?

Schofield : I have my uses.... Here.

Blake : Tastes like old shoe.

Schofield : Cheer up... This time next week, it'll be chicken dinner.

Blake : Not me.... My leave got canceled.

Schofield : They say why?

Blake : No idea.

Schofield : It's easier not to go back at all.

Coming through! [soldiers chattering, shouting]

Blake : Something's up. Did you hear anything?

Schofield : No.

Blake : Has to be the push, right? Ten bob says we're going up.

Schofield : I'm not taking that bet.

Blake : Why? 'Cause you know I'm right?

Schofield : - No, because you haven't got ten bob.

[Blake chuckles]

Sergeant : In your own time, gentlemen.

Blake : Is there any news, Sarge?

Sergeant : News of what?

Blake : The big push. It was supposed to happen weeks ago.  
They told us we'd be home by Christmas.

Sergeant : Yes, well, sorry to disrupt your crowded schedule,  
Blake, but the brass hats didn't fancy it in the snow.

Blake : More's the pity, Sarge. I could've done with some turkey.

Sergeant : Well, I'll make sure to relay your displeasure to command.

Blake : So, what's on the cards then, Sergeant?

Sergeant : The Hun are up to something. Any idea what?

Blake : No. But it's about to ruin our weekend.

Sergeant : Now, listen... Erinmore is inside, so tidy yourselves up.  
Never know, might be mentions in dispatches for this  
one...if you don't bugger it up.

Blake : Must be something big if the general's here.

[sergeant] : Lance Corporals Blake and Schofield, sir.

General : Which one of you is Blake?

Blake : Sir!

General : You have a brother, a lieutenant in the 2nd Devons?

Blake : Yes, sir. Joseph Blake. Is he...

General : Alive. As far as I know. And with your help, I'd like to  
keep it that way. Sanders tells me you're good with maps.  
That true?

Blake : Good enough, sir.

General : So... we are here.... The 2nd Devons are advancing here.  
How long will it take you to get there?

Blake : I don't understand, sir.

Schofield : Sir, that land is held by the Germans.

General : Germans have gone... Don't get your hopes up. It appears  
to be a strategic withdrawal. They seem to have created a

new line, nine miles back here by the looks of it. Colonel Mackenzie is in command of the 2nd. He sent word yesterday morning he was going after the retreating Germans. He is convinced he has them on the run, that if he can break their lines now, he will turn the tide...He is wrong. Colonel Mackenzie has not seen these aerials of the enemy's new line... Come around here, gentlemen..... Three miles deep, field fortifications, defenses, artillery the like of which we've never seen before. The 2nd are due to attack the line shortly after dawn tomorrow.

They have no idea what they're in for. And we can't warn them. As a parting gift, the enemy cut all our telephone lines. Your orders are to get to the 2nd at Croisilles Wood, one mile southeast of the town of Écoust. Deliver this to Colonel Mackenzie. It is a direct order to call off tomorrow morning's attack.

If you don't, it will be a massacre. We will lose two battalions, 1,600 men, your brother among them. Do you think you can get there in time?

Blake : Yes, sir.

General : Any questions?

Blake : No, sir.

General : Good..... Over to you, Lieutenant.

[lieutenant] : Supplies, gentlemen. Map, torches, grenades, and a couple of little treats. Leave immediately. Take this trench west up on Sauchiehall Street. Then northwest on Paradise Alley at the front. Continue along the front line until you find the Yorks. Give this note to Major Stevenson. He's holding the line at the shortest span of no-man's-land. You'll cross there.

Schofield : It'll be daylight, sir. They'll see us.

General : There's no need to be concerned. You should meet no resistance.

Schofield : Sir, is... is it just us?

General : "Down to Gehenna or up to the Throne, He travels the fastest who travels alone."..... - Wouldn't you say, Lieutenant?

Lieutenant : Yes, sir, I would.



General : Good luck.

Schofield : Blake, let's talk about this for a minute.

Blake : Why? [sighs]

Schofield : Blake!.....We just need to think about it.

Blake : There's nothing to think about. It's my big brother.

Schofield : We should at least wait until it's dark.

Blake : Erinmore said to leave immediately.

Schofield : Erinmore's never seen no-man's-land. We won't make it ten yards. If we just wait... You heard him.

Blake : He said the Boche have gone.

Schofield : Is that why he gave us grenades?

[soldiers chattering] [soldier exclaims]

Soldier : Watch where you're going.

Schofield : Sorry. [exhales]

Schofield : All I'm saying is that we wait.

Blake : Yes, you would say that 'cause it's not your brother, is it?

Schofield : Look, the last time I was told the Germans were gone, it didn't end well. You don't know, Blake. You weren't there.

[Blake : Excuse me. Excuse me.]

[blake] : Excuse me.

Soldier : You're going up the down trench, you bloody idiot.

Blake : Orders of the general, sir.

Schofield : All right, say the Boche have gone. Nine miles would take us, what, six hours? Eight at the very most. So, we've got time to wait until the sun sets.

Blake : It's enemy territory.

Schofield : Otherwise we'll be wide open.

Blake : We've got no idea what we're walking into.

Schofield : Blake, if we're not clever about this, no one will get to your brother.

Blake : I will..... We're here. This is the front line. Now we need to find the Yorks.

[Blake] : Sorry, mate.

Soldier : Watch who you're shoving.

- [Blake] : Get out of the way.

Soldier : Who the fuck do you think you are, pushing wounded soldiers?

Blake : I didn't know. Let go of me!

Soldier : Arsehole knocked down our sergeant. The man's fucking wounded!

Blake : All right, I'm sorry.... All right? I'm sorry!

Schofield : We're on commission.

Blake : Just let me through.

Schofield : Orders from the general. Just let me through. Get out of the way.

Soldier : All right. Just watch where you're going.

Schofield : It's bloody quiet.

Blake : Was it like this before Thiepval?

Schofield : Don't remember.

Blake : You don't remember the Somme?

Schofield : Not really.

- [soldier] : Hey, mind us. Come on.

Blake : Well, you did all right out of it. At least wear your ribbon.

Schofield : Don't have it anymore.

Blake : What? You lost your medal?

[soldier] : Heads down, boys.

[officer] Come on, lads. Keep digging.

Schofield : Stay low.

Soldier : For God's sake, careful there. You're stepping on the dead. That's our sergeant. Be better washing them out of this dugout with a bloody hose.

Blake : Do you know where the Yorks are?

Soldier : The next bend, you'll be standing on top of half of them. Shot to hell two nights ago.

Schofield : Yorks?

Soldier : Yes, Corp.

Blake : Where's Major Stevenson?

Soldier : Was killed. Couple of nights ago, Corporal. Lieutenant Leslie has command.

[Blake] : Where can we find him?

Soldier : Next dugout.

Schofield : Here.

Blake : Sir? Lieutenant Leslie, sir?

Leslie : What is it?

Blake : We have a message from General Erinmore.

Leslie : Are you our relief?

Blake : No, sir.

Leslie : Then when the fucking hell are they due?

Blake : We don't know, sir, but we've got orders to cross here.

Leslie : That is the German front line.

Blake : We know, sir. If you'll just take the letter.

Leslie : Settle a bet. What day is it?

Schofield : Friday.

Leslie : Friday? Well, none of us was right... This idiot thought it was Tuesday.

[soldier] : Sorry, sir.

Leslie : Are they out of their fucking minds? One slow night, the brass think the Hun have just gone home?

Blake : Do you think they're wrong, sir?

Leslie : We lost an officer and three men two nights ago. They

were shot to bits patching up wire. We dragged two of them back here. Needn't have bothered...

Blake : Sir, the general is sure the enemy have withdrawn. There are aials of the new line...

Leslie : Shut up. We fought and died over every inch of this fucking place. Now they suddenly give us miles. It's a trap. But chin up. There's a medal in it, for sure. Nothing like a scrap of ribbon to cheer up a widow. All right. [clears throat]

Blake : Where's the nearest way through, sir?

Leslie : Our wire's a mess, but there is a path through of sorts.

Rushworth, let him look. Straight ahead to the left, past the dead horses. There's a gap directly behind them. Useful because if it's dark, you follow the stench. When you get to the second wire, look out for the bowing chap. There's a small break just beside him. The German line is 150-odd yards after that. Watch out for the craters. They're deeper than they look. If you fall in, there's no getting out. This way. Wake up, Kilgour. Bloody waste of space.

Schofield : Any cover, sir? Anywhere to jump off from?

Leslie : No. The sap trench was blown to hell weeks ago. It was full of bodies, anyway. Your best bet is to pop over here. If you do get shot, try to make it back to the wire. We won't come after you, not till it's dark. And if by some fucking miracle you do make it, send up a flare.

Schofield : Don't have any, sir.

Leslie : Well, get him one, Kilgour. Make yourself useful.

Soldier : Yes, sir.

Leslie : Through this holy unction, may the Lord pardon you your faults and whatever sins thou has committed. I do hate losing these to the Hun. So, when they start shooting at you, could you be so kind as to throw it back. There's a good chap..... Cheerio.

Schofield : You sure?

Blake : Yes.

Schofield : Age before beauty.

Blake : You all right? (Eksternal conflict)

Schofield : Look for cover. [grunts].....Sap trench.

Schofield : Stay still..... They're ours.... Keep going. We're halfway.

Blake : There's a gap. In the wire.....Sco..... There. That's the front line.

Blake : Fuck me. They really have gone....Your hand all right?

Schofield : Put it through an effing German.

Blake : Patch it up... You'll be wanking again in no time

Schofield : Wrong hand.

Schofield : They're not long gone. No good.....Blocked.

Blake : This might be a way through.

[Blake] : Jesus....Look at this, It's massive. They built all this.

Schofield : Here's our way through.

Blake : Sco... How 'bout this? Bloody hell. Even their rats are bigger than ours. What do you think's in the bags?

Schofield : You cannot be that hungry. Look at him. Cocky little bastard. You could eat this, though.

Blake : What is it?

Schofield : Boche dog meat.

Blake : What's in the other boxes? - What's wrong?

Schofield : Trip wire. Don't move.

Blake : Where is it?

Schofield : Goes from here to the door.

Blake : Oh! Jesus! ... Oh, no!

Blake : Sco! [rumbling, dirt falling]

[Schofield groaning] : Sco?

Blake : Sco! - Sco! Sco. Sco! Sco. Sco? Wake up. Wake up! Sco!

Blake : Stand up! Stand up!

Schofield : [gasping, coughing continues]

Blake : Come on. Stand up! Up! Up! Up! Come on! Stand up!  
The whole thing's coming down..You keep hold of me! We need to keep moving. Come on!

Schofield : I can't see. I can't see!

Blake : Stop! Stop, stop, stop, stop! Stop! It's a mine shaft. We'll have to jump. All right, come on. You're going to have to jump. Just jump.

Schofield : I can't. I can't see!

Blake : You need to trust me. Jump! Don't let go of me! Don't let go! Light! There's light. [gasping, grunting]

Schofield : Stop, stop. [gasping] Just let me stand. [coughing]

Blake : Dirty bastards!

Schofield : [coughing continues]

Blake : Careful. They may have left other traps.

[Blake] : Jesus.- [canteen opens]- [water sloshing]

Schofield : Dust. So much dust in my eyes.

Blake : Here. Have some of mine. I wish I'd shot that rat now.

Schofield : I wish you'd picked some other bloody idiot.

Blake : What?

Schofield : Why in God's name did you choose me?

Blake : I didn't know what I was picking you for.

Schofield : No, you didn't. You never know. That's your problem.

Blake : All right, then go back. Nothing's stopping you. You can go all the way bloody home if you want.

Schofield : Don't. Just don't.

Blake : I didn't know what I was picking you for. I thought they were going to send us back up the line or for food or something. I thought it was going to be something easy. All right? I never thought it would be this. So, do you want to go back?

Schofield : Just fire the fucking flare.

Blake : Up yours, Lieutenant. [flare explodes, hisses] [exhales]

Schofield : Do you know where we are?

Blake : Uh... Écoust is directly southeast. And if we keep that bearing... we should make it..Come on, then.....Look at that. They destroyed their own guns.

Schofield : They destroyed their own trenches, too.

Blake : What do you mean?

Schofield : Think they wanted us to go that way. They wanted to bury us.

Blake : You bastard rats.....Hey, did you hear that story about Wilko? How he lost his ear?

Schofield : I'm not in the mood....Keep your eyes on the trees. Top of the ridge.

Blake : Bet he told you it was shrapnel.

Schofield : [sighs] What was it, then?

Blake : Well, you know his girl's a hairdresser, right? And he was moaning about the lack of bathing facilities when he wrote to her. You remember those rancid jakes at Arras?

Schofield : Yeah.

Blake : Anyway, she sends him over this hair oil. Smells sweet. Like Golden Syrup. Wilko loves the smell, but he doesn't want to cart it around in his pack. So he slathers it all over his barnet, goes to sleep, and in the middle of the night he wakes up, and a rat is sitting on his shoulder, licking the oil off his head. Wilko panics, and he jumps up - [Schofield laughing] And when he does, the rat bites clean through his fucking ear - and runs off with it!

Schofield : No! [laughing]

Blake : He made a hell of a fuss, yellin', screamin'. The best of it was, he'd put so much bloody oil on himself that he couldn't wash it off. He was like a magnet. Rats left us alone, but they couldn't get enough of him.

Schofield : Poor bastard.... Heading back home. I wonder what they saw.

Blake : Watch the ridgelines.

Schofield : Well, that's your medal sorted, then.

Blake : What do you mean?

Schofield : "Lance Corporal Blake showed unusual valor rescuing a comrade from certain death." Blah, blah, blah.

Blake : You reckon?

Schofield : I do.

Blake : Well, that'd be nice, since you lost yours.

Schofield : I didn't lose mine.

Blake : What happened to it, then?

Schofield : Why do you care?

Blake : Why do you not?

Schofield : I swapped it with a French captain.

Blake : Swapped it?

Schofield : Mm-hmm.

Blake : For what?

Schofield : Bottle of wine.

Blake : What did you do that for?

Schofield : I was thirsty.

Blake : What a waste. You should have taken it home with you. You should have given it to your family. Men have died for that. If I got a medal, I'd take it home. - Why didn't you just take it home?

Schofield : Look, it's just a bit of bloody tin. It doesn't make you special. Doesn't make any difference to anyone.

Blake : Yes, it does. And it's not just a bit of tin. It's got a ribbon on it.

Schofield : I hated going home. I hated it. When I knew I couldn't stay... when I knew I had to leave and they might never see ... Jesus.They chopped them all down.

Blake : Cherries. Lamberts. They might be dukes. Hard to tell when they aren't in fruit.

Schofield : What's the difference?



Blake : Well, people think there's one type. But there's lots of them. Cuthberts, Queen Annes, Montmorencys. Sweet ones, sour ones.

Schofield : Why on earth would you know this?

Blake : Mum's got an orchard back home. Only a few trees. This time of year, it looks like it's been snowing. Blossom everywhere. And then in May, we have to pick them. Me and Joe. Takes the whole day.

Schofield : So, these ones all goners?

Blake : Oh, no. They'll grow again when the stones rot. You'll end up with more trees than before. It looks abandoned.

Schofield : Let's hope so.

Blake : We have to make sure.

Schofield : I'll take front, you take back.

Blake : Anything?

Schofield : Nothing.

Blake : Did you find any food?

Schofield : No.

Blake : I don't like this place.[cow moos] Map says get over that ridge and it's a straight shot to Écoust.

Schofield : Good.

Blake : Is that our friends again?

Schofield :Looks like it. Dogfight.

Blake : Who's winning?

Schofield : Us, I think. Two on one. [explosion]

Blake : They got him.

Schofield : We should put him out of his misery.

Blake : No. Get him some water. He needs water.

[Blake : It's all right. It's all right. Steady. Stay still. Stop. Stop! ]

Schofield : No. No, no!

Blake : You bastard! [groans] You bloody bastard...Oh, God, no.  
[Schofield gasps] Oh, God, no! Jesus. Jesus, no!

Schofield : We have to stop the bleeding.

Blake : Stop. Stop it! Stop it!

Schofield : It's all right. It's going to be all right. We're going to stand up. Okay, yes. Yes. - Right?

Blake : No, I can't, I can't. Ow!

Schofield : We have to get to an aid post.

Blake : I can't.

Schofield : I'll carry you. It isn't very far.-

Blake : Just bring a doctor here.

Schofield : We can't. We have to go together. We're going to get up.  
We're going to get up.

Blake : Stop!

Schofield : Come on.

Blake : Please stop! Put me down! Put me down, you bastard, please! Put me down!

Schofield : Oh! You have to try to keep moving.

Blake : Let's just sit. - Let me sit.

Schofield : No, we can't. We have to find the 2nd, remember? Your brother. We have to go now.

Blake : You can start on without me. I'll catch up.

Schofield : No. You can't stay here. We have to move. All right? We have to move. Now, come on...Come on! Come on. That's it. Come on, come on. Come on. Your brother. We have to find your brother.

Blake : You'll recognize him. He looks like me. And he's a bit older. What are they? Are we being shelled?

Schofield : They're embers. The barn is on fire.

Blake : I've been hit. What was it?

Schofield : You were stabbed.

Blake : [whimpers] Am I dying?

Schofield : Yes. Yes, I think you are.

Blake : This? Inside. Will you write to my mum for me?

Schofield : I will.

Blake : Tell her I wasn't scared.

Schofield : Anything else?

Blake : I love them. I wish that... I wish that...Talk to me. Tell me you know the way.

Schofield : I know the way. I'm going to head southeast until I hit Écoust. I'll pass through the town and out to the eastall the way to Croisilles Wood.

Blake : It'll be dark by then.

Schofield : That won't bother me. I'll find the 2nd. I'll give them the message, and then I'll find your brother. Just like you, a little older.

[blake is die]

Soldier : You all right, mate? Hey, it's all right. It's okay. Come on. Help him. Jesus. What happened to him? Was it the plane? We saw the smoke.

Schofield : Yeah.

Sergeant : Go and fetch his things.

Soldier : Sir. Sir.

Sergeant : A friend? What are you doing here?

Schofield : I have an urgent message for the 2nd Devons. Orders to stop tomorrow morning's attack.

Sergeant : And where are they stationed?

Schofield : Just beyond Écoust.

Sergeant : Come with me. Come with me, Corporal. That's an order. We're passing through Écoust. We can take you some of the way.

Soldier : Sir.

[Oh, come on, Sergeant. Put more men at the base. At the trunk! It'll be heavier there.]

Sergeant : Might be a tight squeeze.

[officer] : No, you're not going to be able to just lift it. Pivot the front end to the left. Jesus, they don't ake things easy, do they? They could at least have retreated with a bit of grace. Bastards.

Schofield : Sir.

Lieutenant : You're not one of mine.

Sergeant : No, sir. He has an urgent message to deliver to the 2nd Devons, sir.

[officer] : Can you get past it?

Soldier : No, sir.

Leutnant : Oh, for God's sake. Just move it!

Sergeant : There's room in the casualties' truck, sir. He has orders.

Lieutenant : Yes, yes, all right. Come on, now. You can get through there sideways.

Schofield : How did you get here, sir?

Sergeant : Crossed no-man's-land just outside Bapaume. Took us the whole night. Bumped into a couple of Hun stragglers on the way who made a nuisance of themselves.

Schofield : You going up to the new line?

Sergeant : Attempting to. The Newfoundlands have pushed forwards and requested reinforcements. I'm sorry about your friend. May I tell you something that you probably already know? It doesn't do to dwell on it.

Schofield : No, sir.

Sergeant : Hop on. Make some space there. Come on. In you get!

Soldier : All right. Here we go again, boys. Welcome aboard the night bus to fuck knows where. Is that a dead dog?

Soldier : You got a fag?

Soldier : Yeah. There you go.

Soldier : Butler, oi. Carry on with that story.

Soldier : Oh, yeah.

Soldier : Right, so, when we get off the train, Beaufoy comes up to us and he's having a right go. "Lance Corporal, whatever one does, one never lets standards slip." Then Scott comes out the latrine. He wipes his hand on the back of Beaufoy's jacket. Shit all down his back.

Soldier : Was that meant to be Captain Beaufoy?

Soldier : Piss off, you. You can't do any better.

Soldier : [lispig] "Men, your rifle stocks are an embarrassment to the entire expeditionary force!"

Soldier : Nah.

Soldier : No.

Soldier : You're both bloody awful.

Soldier : You don't know.

Soldier : You barely even speak the bloody language. He's got a better grasp of it than you, Cooke. Go on, Jondalar. Give it a go.

Soldier : Let's hear it, Jonny.

Soldier : Let's hear it. Go on. "Rossi! Never in my 200 years as a soldier have I seen such a sorry excuse for a latrine pit!"

Soldier : Shite. That is total shit.

Soldier : Could've taken my teeth out with that.

Soldier : You could do with a new set. You got somewhere you need to be?

Soldier : No.

Soldier : Arsehole needs driving lessons. [truck horn honking]

Schofield : He should reverse.

Soldier : Yeah.

Schofield : Try it in reverse. - Reverse! No. Stop. Stop! Everyone needs to get out. All out! Come on!

Soldier : All right, all right...Keep your bloody hair on.

Schofield : Right. One, two, three!

Soldier : We need to get some wood, put it under the wheels.

Schofield : No, we haven't got the time. We all need to push. Come on. Come on! Come on! Please! I have to go now. Please.

Soldier : All right, come on, lads. Come on. ..Come on, boys. One, two, three. Come on, boys! One last push, yeah? One, two, three! Back in. Get back in. Go.

Soldier : Are you all right?

Soldier : Here, driver, how about you try to keep it on the bloody road for a change?

[driver] : Oh, piss off!

Soldier : So, where are you going?

Schofield : I have to get to the 2nd Devons, just past Écoust.

Soldier : Why?

Schofield : They're attacking at dawn. I have orders to stop them.

Soldier : How come?

Schofield : They're walking into a trap.

Soldier : How many?

Schofield : Sixteen hundred.

Soldier : Jesus. Why did they send you on your own?

Schofield : They didn't. There were two of us.

Soldier : So, now it's down to you.

Schofield : Yes.

Soldier : You'll never make it.

Schofield : Yes, I will. Thank you.

Soldier : Look at it. Fucking look at it. Three years fightin' over this. We should've just let the bastards keep it. I mean, who machine-guns cows?

Soldier : Huns with extra bullets. Bastards.

Soldier : Clever. They know if they don't shoot the cow... you will eat it.

Soldier : Still bastards.

Soldier : Yeah, it's not even our bloody country.

Soldier : How long gone do you reckon they are?

Soldier [Jondalar] : Why?

Soldier : Worried we'll catch up with them?

Soldier : [chuckles] Yeah.

Soldier : Right. Be a bloody miracle at this rate.

Soldier : Yeah, they're probably right round the next corner. Piss off. No, they're not. Why don't they just bloody well give up? Eh?

Soldier : Don't they wanna go home?

Soldier : They hate their wives and mothers.

Soldier : And Germany must be a shithole.

Soldier : They're retreatin'. They're miles back. Got'em on the ropes, at least.

Jondalar : No. We don't. [horn honks]

Soldier : Oh, bollocks. What's up now?

Soldier : Not another bloody tree.

[driver] : The bridge is down.

Soldier : Oh. That's a shame.

Schofield : Looks like I'll be getting out here. Good luck.

Soldier : Keep some of that luck for yourself, pal. Think you'll be needing it. - Good luck, mate. Good luck, guv. Don't balls it up. I hope you get there.

Schofield : Thank you.

Sergeant : The next bridge is six miles. We'll have to divert.

Schofield : I can't, sir. I don't have the time.

Sergeant : Of course. Best of luck.

Schofield : Thank you, sir.

Sergeant : Corporal? If you do manage to get to Colonel Mackenzie... make sure there are witnesses.

Schofield : They are direct orders, sir

Sergeant : I know. But some men just want the fight.

Schofield : Thank you, sir.

Sergeant : Driver! Move off!

Woman : There is nothing here, there is nothing here, please

[woman speaking French]

Schofield : Anglais. Not German. Friend. I'm a friend. This place, this town... Écoust? This place Ecoust? - [repeats question in French]

Woman : Yes! Where are the others ? [responds in French]

Schofield : Others? No. Just me. Only me. I need to be somewhere. I need to find a wood to the southeast.

Schofield : Uh, trees. [repeats word in French] Croiset?

Woman : Croisilles?

Schofield : Yes.

Woman : The River...

Schofield : River

Woman : It go there. Trees. Croisilles. [responds in French] Sit down .. shhh... shhh[speaks French]

Schofield : Thank you.

Woman : My liltle one [speaking French]

Schofield : A girl?

Woman : ya

Schofield : What is her name?

Woman : I don't know

Schofield : Who is her mother?

Woman : I don't know

Schofield : I have food. Here. I have these. But you can have them. Here, take them all. For you and the child. Here.

Woman : She can't eat that, she needs milk

Schofield : Milk?

Woman : Merci. [cooing continues]



Schofield : Bonjour. Bonjour.

Woman : Do you have children ? [speak French] Children? You?

Schofield : Shh.... It's all right.

Woman : She like you ..Continuez.(keep talking)

Schofield : "They went to sea in a Sieve, they did... In a Sieve they went to sea: In spite of all their friends could say... On a winter's morn, on a stormy day, In a Sieve they went to sea! Far and few, far and few, Are the lands where the Jumblies live; Their heads are green, and their hands are blue... And they went to sea in a Sieve."

Woman : It's the morning Stay. Stay. Please.

Schofield : I have to go.

Woman : Please.

Schofield : I'm sorry.

German : Baumer? Baumer? Baumer. Baumer!

♪ I am a poor wayfaring stranger ♪

♪ I'm traveling through This world of woe ♪

♪ Yet there's no sickness Toil nor danger ♪

♪ In that bright land to which I go ♪

♪ I'm going there to see my Father ♪

♪ I'm going there no more to roam ♪

♪ I'm only going over Jordan ♪

♪ I'm only going over home ♪

♪ I know dark clouds Will gather round me ♪

♪ I know my way is rough and steep ♪

♪ But golden fields lie just before me ♪

♪ Where God's redeemed shall ever sleep ♪

♪ I'm going home to see my mother ♪

♪ And all my loved ones who've gone on ♪

♪ I'm only going over Jordan ♪

♪ I'm only going over home ♪

♪ I am a poor wayfaring stranger ♪  
♪ I'm traveling through This world of woe ♪  
♪ Yet there's no sickness Toil nor danger ♪  
♪ In that bright land to which I go ♪  
♪ I'm going there to see my Father ♪  
♪ I'm going there no more to roam ♪  
♪ I'm only going over Jordan ♪  
♪ I'm only going over home ♪  
- [light applause] - [soldiers chattering] [officer]

D Company, move out!

Soldier : You all right, pal? Where you from? He's probably got the wind up. He's not one of ours. He's bloody soaked. Fuck it. Let's just pick him up and take him with us.

Schofield : Have to find the Devons.

Soldier : What's he saying? What's that, mate?

Schofield : The Devons. I have to find the Devons.

Soldier : We're the Devons.

Schofield : You're the Devons?

Soldier : Yes, Corp.

Schofield : Why haven't you gone over?

Soldier : We're the second wave. They don't send us all at once. Yeah, we're D Company. We spent the night diggin' in. We go last. Are you all right?

Schofield : Mackenzie. Where's Colonel Mackenzie?

Soldier : Well, he's down at the line.

Schofield : Which way?

Soldier : This way. We're headed up there now. Steady on, mate. Where you going?

Schofield : Move! Let me by! Let me through!

[officer] : Remember, follow your platoon commander. Stay spread out and watch for his orders.

Schofield : Where is your commanding officer?

Soldier : He's in the holding pen.

[Officer] : Raise your signal flags or fire the signal flares when you've taken your section of the Hun line. B Company, stand to. Now listen and listen well. On the first mark, A Company will advance. B Company will then move to the front line.

Schofield : Sir. I have a message from General Erinmore.

Officer : Who the fuck are you?

Schofield : The attack has been called off. General Erinmore has called off the attack.

Officer : Balls, man. We're about to go over. We've got them on the run!

Schofield : You don't. Please don't send your men over.

Officer : Get out of the way!

Schofield : These are direct orders from army command! Where is Colonel Mackenzie?

Officer : Jesus Christ, man! Go and see the captain!

[officer] : Now, I want us up there quickly, you understand? Do you understand?

[soldiers] : Yes, sir!

[Officer] : NCOs collect flares and signal flags. Keep to your stations.

Soldier : Oi. Oi!

[Officer] : Nine and ten section at the ready! We will advance on the first whistle blast! The man next to you falls, keep moving. Your orders are to break the lines.

Schofield : Where is the captain?

Soldier : He's over there.

Schofield : Sir! Sir! Captain, I have a message. This attack is called off. You have to stop. You have to stop. Where is Colonel Mackenzie? - [shouts] Where is Mackenzie?

- [explosions] [soldiers shouting] Back! Hold fast!

Schofield : Sir, I have orders to stop this attack!

Officer : What?

Schofield : Where is Colonel Mackenzie?  
Officer : He's further up the line.  
Schofield : How far?  
Officer : Three hundred yards. He's in a cut-and-cover. You'll have to wait until the first wave goes over.  
Schofield : No. No, I can't.  
Officer : Seven platoon, 30 seconds!  
[explosion] You can't possibly make it that way, man! Are you bloody insane? What the hell are you doing, Lance Corporal? No! No, no, no, no!  
Officer : Get ready!  
Schofield : Colonel Mackenzie!  
Officer : He's in there. [officer] Two minutes!  
Schofield : Let me through!  
Soldier : Hey! Hey!  
Schofield : Let me through! I have to get through! I have to see Colonel Mackenzie!  
Soldier : What are you doing?  
Schofield : I have to stop this attack!  
Soldier : Colonel, we've seen flares. Men on the left flank have made it to the German line.  
Schofield : Colonel! Colonel!  
Colonel : Hold him! Hold him!  
Schofield : Listen to me. Listen to me. I have a letter. I need to see Colonel Mackenzie.  
Soldier : There's no bloody way you're gettin' in there!  
Colonel : Sergeant, send the next wave!  
Schofield : No!  
Officer : Second wave, prepare yourselves!  
Schofield : Colonel Mackenzie!  
[Colonel] : Concentrate everything there.  
Schofield : This attack is not to go ahead! You have been ordered to stop! You have to stop!

Colonel : Who the hell are you?

Schofield : Lance Corporal Schofield, sir, 8th. I have orders from General Erinmore to call off this attack.

Colonel : You're too late, Lance Corporal.

Schofield : Sir, these orders are from army command. You have to read them.

Major : Shall we hold back the second wave, sir?

Colonel : No, Major. Hesitate now and we lose. - Victory's only 500 yards away.

Schofield : Sir! Please, read the letter.

Colonel : I have heard it all before. I'm not gonna wait until dusk or for fog. I'm not calling back my men only to send them out there again tomorrow, not when we've got the bastards on the run. This is their last stand.

Schofield : The Germans planned this, sir. They've been planning it for months. They want you to attack. Read the letter.

Colonel : Major?

Major : Yes, sir?

Colonel : Stand them down.

Major : Yes, sir.

Colonel : Call up the orderlies. Tend the wounded. Hold the line in case they counter.

[officers] Yes, sir!

[major] : Stand down! Stand down![whistle blowing] – Stand down!

- Cease fire! Cease fire! - Stand down!

Colonel : I hoped today might be a good day. Hope is a dangerous thing. That's it for now, and then next week command will send a different message. "Attack at dawn." There is only one way this war ends. Last man standing. Have someone see to your wounds. Now, fuck off, Lance Corporal.

[officer] : Bearers! Stretcher bearers! Bearers! Stretcher bearers!

Major : Well done, lad.

Schofield : Thank you, sir. Do you know where Lieutenant Blake is, sir?

Major : Blake?

Schofield : There were two of us.I was sent here with his brother.

Major : Ah.. Well, knowing Lieutenant Blake, he would have gone over with his men. He was in the first wave.

Schofield : How could I find him, sir?

Major : You can try the casualty clearing station behind the line. Otherwise...

Schofield : Thank you, sir.

[soldier] : Major Hepburn, sir!

Just keep movin'. Keep movin', keep movin'.

Schofield : Sergeant, I have to find Lieutenant Blake. Do you know where he is?

Sergeant : No. Clear the way.

Schofield : Sir, is Lieutenant Blake here?

Officer : No idea.

-Move along, Corporal. If you can walk, move to the triage area.

- Help me! - [sobbing, groaning]

Schofield : Lieutenant Blake!

- [soldier] : Sir, he's out. Out of the bloody way!

[Schofield] : Blake? Has anyone seen Lieutenant Blake?

[officer] : He's hemorrhaging. Go quickly. He needs a surgeon.] Amputation. Straight to surgery. My leg! I need some help here! Quickly! I need something now!

[soldier] : Coming through! All right, come on, boys. He's taken one in the leg..He's lost a lot of blood.

[soldier] : Sir.

Schofield : Lieutenant Blake?

Lieutenant : Yes? Do you need medical assistance?

Schofield : No, sir. I'm from the 8th.

Lieutenant : What the hell are you doing here?

Schofield : I was sent here to deliver a message.

Lieutenant : The 8th? You must know my brother.

Schofield : I was sent here with him.

Lieutenant : Tom's here? Where is he?

Schofield : It was very quick. I'm sorry.

Lieutenant : What's your name?

Schofield : Schofield, sir.

Lieutenant : Sorry, what?

Schofield : It's Schofield, sir. William Schofield. Will

Lieutenant : Well, you need some food. Get yourself to the mess tent.

Schofield : If I may... I'd like to write to your mother. Tell her that Tom wasn't alone.

Lieutenant : Of course.

Schofield : He was... He was a good man. Always telling funny stories. He saved my life.

Lieutenant : I am glad you were with him. Thank you, Will.

## **CURRICULUM VITAE**

### **PERSONAL DATA**

Name : Nursalma Gultom  
Registered : 1602050181  
Place/Date of Birth : Sitonggi-tonggi, 04 Agustus 1996  
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### **EDUCATION BACKGROUND**

2003 – 2009 : SDN Aekbotik  
2009 – 2012 : MTsS Al-Ikhlas Aekbotik  
2012 – 2015 : MAS Al-Ikhlas Tarutung Dua  
2016 – 2020 : Faculty of Teacher Training and Education, University of  
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## Appendix II

**Tabel 4.1**

### The Result of Describing Types of conflict in “1917” movi

1917 Movie	
Internal Conflict	External Conflict
<p><i>Lieutenant: Give this note to Major Stevenson. He's holding the line at the shortest span of no-man's-land. You'll cross there.</i></p> <p><i>Schofield: <b>It'll be daylight, sir. They'll see us.</b></i></p> <p><i>[Erinmore] : <b>There's no need to be concerned.You should meet no resistance.</b></i></p>	<p><i>Schofield : <b>Why in God's name did you choose me?</b></i></p> <p><i>Blake : <b>I didn't know what I was picking you for.</b></i></p> <p><i>Schofield : <b>No, you didn't...You never know. That's your problem.</b></i></p> <p><i>Blake: All right, then go back. Nothing's stopping you. You can go all the way bloody home if you want.</i></p> <p><i>Schofield : <b>Don't...Just don't.</b></i></p> <p><i>Blake : <b>I didn't know what I was picking you for. I thought they were going to send us back up the line or for food or something I thought it was going to be something easy. All right? I never thought it would be this. So, do you want to go back?</b></i></p> <p><i>Schofield : <b>Just fire the fucking flare.</b></i></p>

	<i>Blake : Up yours, Lieutenant.</i>
<p><i>Schofield : <b>Sir, is... is it just us?</b></i></p> <p><i>Erinmore: "Down to Gehenna or up to the Throne, He travels the fastest who travels alone." .. Wouldn't you say, Lieutenant?</i></p> <p><i>Blake : Yes sir, I would.</i></p>	<p><i>Sergeant : Corporal? If you do manage to get to Colonel Mackenzie... make sure there are witnesses.</i></p> <p><i>Schofield : They are direct orders, sir.</i></p> <p><i>Sergeant : I know. But some men just want the fight.</i></p> <p><i>Schofield : Thank you, sir.</i></p> <p><i>Driver!: Move off! [ravens squawking] [gunfire]</i></p> <p><i>Enemy: [gunshot] [gasps]</i></p> <p><i>Schofield: [gunfire continues]</i></p> <p><i>[gunshot] [inhaling, exhaling]</i></p> <p><i>[exhaling, inhaling]</i></p>
<p><i>Schofield: All I'm saying is that we wait.</i></p> <p><i>Blake: Yes, you would say that 'cause it's not your brother, is it?</i></p> <p><i>Schofield : Look, the last time I was told the Germans were gone, it didn't end well. You don't know, Blake. You weren't there.</i></p> <p><i>Blake : Excuse me. Excuse me.</i></p>	<p><i>Schofield : "They went to sea in a Sieve, they did... In a Sieve they went to sea: In spite of all their friends could say... On a winter's morn, on a stormy day, In a Sieve they went to sea! Far and few, far and few, Are the lands where the Jumblies live; Their heads are green, and their hands are blue... And they went to sea in a</i></p>

<p><i>[soldiers chattering] - Excuse me.</i></p> <p><i>Soldier : You're going up the down trench, you bloody idiot.</i></p> <p><i>Blake ; Orders of the general, sir.</i></p> <p><i>Schofield: All right, say the Boche have gone. Nine miles would take us, what, six hours? Eight at the very most. So, we've got time to wait until the sun sets.</i></p> <p><i>Blake : It's enemy territory.</i></p> <p><i>Schofield : Otherwise we'll be wide open.</i></p> <p><i>Blake : We've got no idea what we're walking into.</i></p> <p><i>Schofield : Blake, if we're not clever about this, no one will get to your brother.</i></p>	<p><i>Sieve."</i></p> <p><i>Woman : Stay. Stay. Please.</i></p> <p><i>Schofield : I have to go.</i></p> <p><i>Woman : Please.</i></p> <p><i>Schofield : I'm sorry.</i></p> <p><i>Enemy : gunshot] [gasps]</i></p> <p><i>Schofield : [gunfire continues]</i></p>
<p><i>Schofield : Why in God's name did you choose me?</i></p> <p><i>Blake : I didn't know what I was picking you for.</i></p> <p><i>Schofield : No, you didn't...You never know. That's your problem.</i></p>	<p><i>Schofield : Shh. [shouts in German]</i></p> <p><i>Enemy : [man speaking German]</i></p> <p><i>Englander [shouts in German]</i></p> <p><i>Schofield : [Kill the enemy]</i></p> <p><i>Enemy : Baumer? Baumer?</i></p> <p><i>Baumer. Baumer! [man shouting in</i></p>

<p><i>Blake : All right, then go back.</i></p> <p><i>Nothing's stopping you. You can go all the way bloody home if you want.</i></p> <p><i>Schofield : Don't...Just don't.</i></p> <p><i>Blake : I didn't know what I was picking you for. I thought they were going to send us back up the line or for food or something. I thought it was going to be something easy. All right? I never thought it would be this. So, do you want to go back?</i></p> <p><i>Schofield : Just fire the fucking flare.</i></p> <p><i>Blake : Up yours, Lieutenant.</i></p>	<p><b><i>German]</i></b></p> <p><i>Enemy: Englander [gunfire]</i></p> <p><b><i>[gunfire continues]</i></b></p> <p><b><i>[shouting in German continues]</i></b></p> <p><b><i>[gasping] [gasping continues]</i></b></p>
<p>-</p>	<p><i>Schofield : Let me through!</i></p> <p><i>Schofield : <b>Let me through! I have to get through! I have to see Colonel Mackenzie!</b></i></p> <p><i>Soldier : <b>What are you doing?</b></i></p> <p><i>Schofield : I have to stop this attack!</i></p> <p><i>Sergeant : Colonel, we've seen flares.</i></p> <p><i>Men on the left flank have made it to the German line.</i></p> <p><i>Schofield : Colonel! Colonel!</i></p>

	<p><i>Mackenzie : <b>Hold him! Hold him!</b></i></p> <p><i>Schofield : <b>Listen to me. Listen to me. I have a letter. I need to see Colonel Mackenzie.</b></i></p> <p><i>Soldier : <b>There's no bloody way you're gettin' in there!</b></i></p> <p><i>Mackenzie : <b>Sergeant, send the next wave!</b></i></p> <p><i>Schofield : <b>No!</b></i></p> <p><i>Sergeant : <b>Second wave, prepare yourselves!</b></i></p>
-	<p>Schofield : Colonel Mackenzie!</p> <p>Mackenzie : Concentrate everything there.</p> <p>Schofield : This attack is not to go ahead! You have been ordered to stop! You have to stop!</p> <p>Mackenzie : Who the hell are you?</p> <p>Schofield : Lance Corporal Schofield, sir, 8th. I have orders from General Erinmore to call off this attack.</p> <p>Mackenzie : You're too late, Lance Corporal.</p>

Schofield : Sir, these orders are from army command. You have to read them.

Major : Shall we hold back the second wave, sir?

Mackenzie : No, Major. Hesitate now and we lose. Victory's only 500 yards away.

Schofield : Sir! Please, read the letter.

Mackenzie : I have heard it all before. I'm not gonna wait until dusk or for fog. I'm not calling back my men only to send them out there again tomorrow, not when we've got the bastards on the run. This is their last stand.

Schofield : The Germans planned this, sir. They've been planning it for months. They want you to attack. Read the letter.

[explosions continue] [soldiers shouting, faint]

Mackenzie : Major?

Major : Yes, sir?

Mackenzie : Stand them down.

Major : Yes, sir.

Mackenzie : Call up the orderlies.

Tend the wounded. Hold the line in case they counter.

[officers] : Yes, sir!

[major] : Stand down! Stand down!

Stand down! [whistles continue blowing] Cease fire! Cease fire! Stand down!

Type of External Conflict

Character (Man) vs. Character (Man)	Character (Man) vs. Nature	Character (Man) vs. Society
<p><i>Schofield : Why in God's name did you choose me?</i></p> <p><i>Blake : I didn't know what I was picking you for.</i></p> <p><i>Schofield : No, you didn't... You never know. That's your problem.</i></p> <p><i>Blake : All right, then go back. Nothing's stopping you. You can go all the way bloody home if you want.</i></p> <p><i>Schofield : Don't...Just don't.</i></p> <p><i>Blake : I didn't know what I was picking you for. I thought they were going to send us back up the line or for food or something I thought it was going to be something easy. All right? I never thought it would</i></p>	<p>-</p>	<p>-</p>



<p><i>be this. So, do you want to go back?</i></p> <p><i>Schofield : Just fire the fucking flare.</i></p> <p><i>Blake : Up yours, Lieutenant.</i></p>		
<p>- <i>Data 2 (01: 03:40)</i></p> <p><i>Sergeant : Corporal? If you do manage to get to Colonel Mackenzie... make sure there are witnesses.</i></p> <p><i>Schofield : They are direct orders, sir.</i></p> <p><i>Sergeant : I know. But some men just want the fight.</i></p> <p><i>Schofield : Thank you, sir.</i></p> <p><i>Driver! : Move off!</i></p> <p><i>[ravens squawking]</i></p> <p><i>[gunfire]</i></p> <p><i>Enemy : [gunshot]</i></p> <p><i>[gasps]</i></p> <p><i>Schofield : [gunfire continues]</i></p>	-	-

<p><i>[gunshot]</i>      <i>[inhaling,</i> <i>exhaling]</i>      <i>[exhaling,</i> <i>inhaling]</i></p>		
<p>- <i>Data 3 (01:08:51)</i></p> <p><i>Schofield : "They went to sea in a Sieve, they did... In a Sieve they went to sea: In spite of all their friends could say... On a winter's morn, on a stormy day, In a Sieve they went to sea! Far and few, far and few, Are the lands where the Jumblies live; Their heads are green, and their hands are blue... And they went to sea in a Sieve."</i></p> <p><i>Woman : Stay. Stay. Please.</i></p> <p><i>Schofield : I have to go.</i></p> <p><i>Woman : Please.</i></p> <p><i>Schofield : I'm sorry.</i></p> <p><i>Enemy : gunshot]</i></p>	<p>-</p>	<p>-</p>

<p><i>[gasps]</i></p> <p><b>Schofield :</b> <i>[gunfire continues]</i></p> <p><b>Enemy :</b> <i>[bottle clinks]</i></p> <p><i>[vomiting, gasping] [spits, coughs, groans]</i></p>		
<p>- <i>Data 4 (01:20:53)</i></p> <p><b>Schofield :</b> <i>Shh. [shouts in German]</i></p> <p><b>Enemy :</b> <i>[man speaking German]</i> <b>Englander</b></p> <p><i>[shouts in German]</i></p> <p><b>Schofield :</b> <i>[Kill the enemy]</i></p> <p><b>Enemy :</b> <b>Baumer?</b></p> <p><b>Baumer?</b> <b>Baumer.</b></p> <p><b>Baumer!</b> <i>[man shouting in German]</i></p> <p><b>Enemy :</b> <b>Englander</b></p> <p><i>[gunfire] [gunfire continues]</i></p> <p><i>[shouting in German continues]</i> <i>[gasping]</i></p>	<p>-</p>	<p>-</p>

<i>[gaspig continues]</i>		
<p>- Data 5 (01:38:16)</p> <p><i>Schofield : Let me through! I have to get through! I have to see Colonel Mackenzie!</i></p> <p><i>Soldier: What are you doing?</i></p> <p><i>Schofield : I have to stop this attack!</i></p> <p><i>Sergeant : Colonel, we've seen flares. Men on the left flank have made it to the German line.</i></p> <p><i>Schofield : Colonel!</i></p> <p><i>Colonel!</i></p> <p><i>Mackenzie : Hold him! Hold him!</i></p> <p><i>Schofield : Listen to me. Listen to me. I have a letter. I need to see Colonel Mackenzie.</i></p> <p><i>Soldier: There's no bloody way you're gettin' in there!</i></p>	-	-

<p><i>Mackenzie : Sergeant, send the next wave!</i></p> <p><i>Schofield : No!</i></p> <p><i>Sergeant : Second wave, prepare yourselves!</i></p>		
<p>- Data 6 (01:38:36)</p> <p><i>Schofield : Colonel Mackenzie!</i></p> <p><i>Mackenzie : Concentrate everything there.</i></p> <p><i>Schofield : This attack is not to go ahead! You have been ordered to stop! You have to stop!</i></p> <p><i>Mackenzie : Who the hell are you?</i></p> <p><i>Schofield : Lance Corporal Schofield, sir, 8th. I have orders from General Erinmore to call off this attack.</i></p> <p><i>Mackenzie : You're too late, Lance Corporal.</i></p> <p><i>Schofield : Sir, these</i></p>	-	-

*orders are from army command. You have to read them.*

*Major : Shall we hold back the second wave, sir?*

*Mackenzie : No, Major.*

*Hesitate now and we lose.*

*Victory's only 500 yards away.*

*Schofield : Sir! Please, read the letter.*

*Mackenzie : I have heard it all before. I'm not gonna wait until dusk or for fog. I'm not calling back my men only to send them out there again tomorrow, not when we've got the bastards on the run. This is their last stand.*

*Schofield :The Germans planned this, sir. They've been planning it for months. They want you to attack. Read the letter.*

*[explosions continue] [soldiers shouting, faint]*

*Mackenzie : Major?*

*Major : Yes, sir?*

*Mackenzie : Stand them down.*

*Major : Yes, sir.*

*Mackenzie : Call up the orderlies. Tend the wounded.*

*Hold the line in case they counter.*

*[officers] : Yes, sir!*

*[major] : Stand down!*

*Stand down! Stand down!*

*[whistles continue blowing]*

*Cease fire! Cease fire! Stand down!*




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Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Nursalma Gultom  
NPM : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
IPK Kumulatif : 135 SKS IPK = 3,28

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	An Analysis Main Character Conflict "1917" Movie	
	The Implementation Zone of Proximal development (ZPD) Concept toward young Learners Writing skill	
	The Influence of Self Efficacy on Student Motivation	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 7 April 2020

Hormat Pemohon,

Nursalma Gultom

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan





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Kepada Yth : Bapak/Ibu Ketua & Sekretaris  
 Program Studi Pendidikan Bahasa Inggris  
 FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Nursalma Gultom  
 NPM : 1602050181  
 ProgramStudi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

An Analysis Main Character Conflict "1917" Movie

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Erlindawati S.Pd, M.Pd

acc Rf

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 17 April 2020  
 Hormat Pemohon,

Nursalma Gultom

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



FORM K 3

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**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
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Nomor : 673/IL.3/UMSU-02/F/2020  
Lamp. : —  
Hal : **Pengesahan Proposal dan**  
**Dosen Pembimbing**

Bismillahirrahmanirrahiim  
Assalamu'alaikumWr. Wb.

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proposal skripsi dan Dosen Pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : **Nursalma Gultom**  
N P M : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis Main Character Conflict "1917" Movie

.Pembimbing : **Erlindawati S.Pd, M.Pd**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal skripsi dengan ketentuan sebagai berikut :

1. Penulisan berpedoman kepada ketentuan atau buku *Panduan Penulisan Skripsi* yang telah ditetapkan oleh Dekan
2. Proposal Skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditetapkan.
3. Masa Daluarsa tanggan : **26 April 2021**

Medan, 03 Ramadhan 1441 H  
26 April 2020 M  
Wassalam  
Dekan

**Dr. H. Elfrianto, S.Pd., M.Pd.**

Dibuat Rangkap 4 :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Dosen Pembimbing
4. Mahasiswa yang bersangkutan  
**(WAJIB MENGIKUTI SEMINAR)**



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**UPT PERPUSTAKAAN**

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: ~~1876~~ /KET/IL.10-AU/UMSU-P/M/2020

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Nursalma Gultom  
**NPM** : 1602050181  
**Fakultas** : Keguruan dan Ilmu Pendidikan  
**Jurusan/ P.Studi** : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 19 Safar 1442 H  
07 Oktober 2020 M

Kepala UPT Perpustakaan,

  
Muhammad Arifin, S.Pd, M.Pd



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan  
Universitas Muhammadiyah Sumatera Utara Strata – I bagi :

Nama : Nursalma Gultom  
NPM : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis Main Character Conflict "1917" movie

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan  
untuk melaksanakan riset di lapangan.

Diketahui Oleh :

Diketahui Disetujui Oleh  
Ketua Program Studi Pendidikan Bahasa  
Inggris

Pembimbing

Mandra Saragih S.Pd., M.Hum

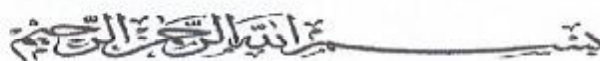
Erlindawaty S.Pd., M.Pd





**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website : <http://www.fkip.umsu.ac.id> E-mail : [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



**LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL**

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini:

Nama : Nursalma Gultom  
N P M : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis of Main Character Conflict in "1917" Movie

Pada hari Kamis tanggal 18 Juni 2020 sudah layak menjadi proposal skripsi

Medan, 18 Juni 2020

Disetujui oleh:

Dosen Pembahas

Yenni Hasnah, S.Pd., M.Hum

Dosen Pembimbing

Erlindawati, S.Pd., M.Pd

Diketahui oleh  
Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA BIMBINGAN PROPOSAL**

Nama : Nursalma Gultom  
NPM : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis Main Character Conflict in "1917" Movie

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
08/05/2020	<ul style="list-style-type: none"><li>- Cover</li><li>- Background of the Study</li><li>- The Objective of the Study</li><li>- Significance of the Study</li></ul>	
14/05/2020	<ul style="list-style-type: none"><li>- Theoretical Frame Work</li><li>- Previews Relevant Studies</li><li>- Conceptual Framework</li></ul>	
28/05/2020	<ul style="list-style-type: none"><li>- Research Design</li><li>- Technique of Analyzing Data</li></ul>	
06/06/2020	ACC to Sempro	

Medan, 10 Juni 2020

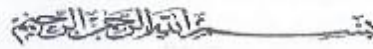
Diketahui/Ditetujui

Dosen Pembimbing

Ketua Prodi Pendidikan Bahasa Inggris

Mandra Saragih S.Pd., M.Hum

Erlindawaty S.Pd., M.Pd



**BERITA ACARA SEMINAR PROPOSAL**

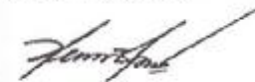
Pada hari ini Kamis Tanggal 18 Juni 2020 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Nursalma Gultom  
N P M : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis of Main Character Conflict in "1917" Movie

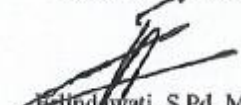
NO	MASUKAN / SARAN
COVER	Please revise some words (see the proposal for details).
TABLE OF CONTENT	Please consider the space and make sure that you have the same topics/subtopics and their pages with you writing inside (see the proposal for details)
CHAPTER I-III	Reformulate the identification of the proplems, provjde the formulation of problem, elaborat more the relevant sudies, clarify the research design, techniques of data collection and analysis, and provide the trustworthiness of the study. In addition, consider the way and the consistency in writing citations. Then revise everything regarding margin/ space/ capitaliszation/ punctuations/ tenses/ grammer (see the proposal for details).
LAINNYA	Please check the completeness and revise the spaces (see the proposal for details)
KESIMPULAN	( ) Disetujui ( ) Ditolak (✓) Disetujui Dengan Adanya Perbaikan

Medan, 18 Juni 2020

Dosen Pembahas

  
Yenni Hasnah, S.Pd., M.Hum

Dosen Pembimbing

  
Erindawati, S.Pd., M.Pd

**PANITIA PELAKSANA**

Ketua

  
Mandra Saragih, S.Pd, M.Hum

Sekretaris

  
Pirman Ginting, S.Pd, M.Hum





UMSU

Dirigipada buta-in agar pabrakasi nomor dan tanggapan

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400  
Website: <http://fkip.umsu.ac.id> E-mail: [fkip@yahoo.co.id](mailto:fkip@yahoo.co.id)

Nomor : 1054/II.3/UMSU-02/F2020  
Lamp. : --  
Hal : Mohon Izin Riset

Medan, 11 Dzulqa'idah 1441 H  
03 Juli 2020 M

Kepada Yth.:  
Bapak/Ibu Kepala Perpustakaan UMSU  
Di  
Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

N a m a : **Nursalma Gultom**  
NPM : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis Main Character Conflict in "1917" Movie

Demikianlah hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Akhirnya selamat sejahteralah kita semuanya, Amin.  
Wassalamu'alikum Warahmatullahi Barakatuh

Dekan  
  
**Dr. H. Elfrianto S.Pd., M.Pd.**  
NIDN : 0115057302

Tembusan :  
- Peringgal





**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
UPT PERPUSTAKAAN**

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: *ABJ*.../KET/IL.10-AU/UMSU-P/M/2020

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Nursalma Gultom  
**NPM** : 1602050181  
**Univ./Fakultas** : UMSU/ Keguruan dan Ilmu Pendidikan  
**Jurusan/P.Studi** : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"An Analysis Main Character Conflict in "1917" Movie"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 19 Safar 1442 H  
07 Oktober 2020 M

**Kepala UPT Perpustakaan,**



**Muhammad Arifin, S.Pd, M.Pd**

**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**Fakultas Keguruan dan Ilmu Pendidikan**

---

**SURAT PERNYATAAN**

**Bismillahirrahmanirrahim**

Yang bertanda tangan di bawah ini, mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.

Nama lengkap	: NURSALMA GULTOM
Tempat/ Tgl. Lahir	: Sitonggi-Tonggi, 04 Agustus 1996
Agama	: Islam
Status Perkawinan	: Kawin/Belum Kawin/Duda/Janda*)
No. Perek Mahasiswa	: 1602050181
Program Studi	: Pendidikan Bahasa Inggris
Alamat Rumah	: Jl. Pusuk Buhit No. 33 Telp/Hp: 0822-7403-7423
Pekerjaan/ Instansi	: -
Alamat Kantor	: -

Melalui surat permohonan tertanggal Oktober 2020 telah mengajukan permohonan menempuh ujian skripsi. Untuk ujian skripsi yang akan saya tempuh, menyatakan dengan sesungguhnya, bahwa saya,:

1. Dalam keadaan sehat jasmani maupun rohani
2. Siap secara optimal dan berada dalam kondisi baik untuk memberikan jawaban atas pertanyaan penguji,
3. Bersedia menyetujui keputusan Panitia Ujian Skripsi dengan ikhlas tanpa mengadakan gugatan apapun;
4. Menyadari bahwa keputusan Panitia Ujian ini bersifat mutlak dan tidak dapat diganggu gugat.

Demikianlah surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu. Semoga Allah SWT meridhoi saya. Amin.

**SAYA YANG MENYATAKAN,**

  
**NURSALMA GULTOM**

**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**Fakultas Keguruan dan Ilmu Pendidikan**

---

**PERMOHONAN UJIAN SKRIPSI**

Kepada Yth :

Medan, Oktober 2020

Bapak/Ibu Dekan \*)  
di  
Medan

**Assalamu'alaikum Wr. Wb**

Dengan hormat, saya yang bertanda tangan di bawah ini:

Nama : **NURSALMA GULTOM**  
NPM : 1602050181  
Program studi : Pendidikan Bahasa Inggris  
Alamat : Jl. Pusuk Buhit No. 33

Mengajukan permohonan mengikuti ujian skripsi, bersama ini saya lampirkan persyaratan:

1. Transkrip/Daftar nilai kumulatif (membawa KHS asli Sem 1 s/d terakhir dan Nilai Semester Pendek (kalau ada sp). Apabila KHS asli hilang, maka KHS Foto Copy harus dileges di Biro FKIP UMSU).
2. Foto copy STTB/Ijazah terakhir dilegalisir 3 rangkap (Boleh yang baru dan boleh yang lama)
3. Pas foto ukuran 4 x 6 cm, 15 lembar.
4. Bukti lunas SPP tahap berjalan (difotocopy rangkap 3)
5. Foto copy compri 3 lembar
6. Foto copy toefl 3 lembar
7. Foto copy kompetensi kewirausahaan 3 lembar
8. Surat keterangan bebas perpustakaan
9. Surat permohonan sidang yang sudah ditanda tangani oleh pimpinan Fakultas
10. Skripsi yang telah ACC Ketua dan Sekretaris Program Studi serta sudah ditandatangani oleh dekan fakultas.

Demikianlah permohonan saya untuk pengurusan selanjutnya. Terima kasih, wassalam.

Pemohon,



**NURSALMA GULTOM**

Medan, Oktober 2020

Disetujui oleh:

A.n. Rektor  
Wakil Rektor I

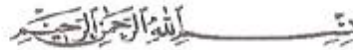
**Dr. MUHAMMAD ARIFIN, S.H., M.Hum**

Medan, Oktober 2020

Dekan









**Dr. H. ELFRIANTO NASUTION, S.Pd, M.Si**



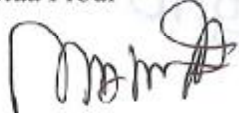
**BERITA ACARA BIMBINGAN SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
Nama Lengkap : Nursalma Gultom  
N.P.M : 1602050181  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Main Character Conflict in "1917" Movie

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
5/07 - 2020	Chapter I Table of Content Abstract Back ground of the Study	
15/07 - 2020	Chapter II Theoretical Frame work	
4/08 - 2020	Chapter III Writing System.	
5/07 - 2020	Chapter IV Data Analysis Finding Research Finding.	
16/09 - 2020	Chapter V Conclusion	
1/10 - 2020	Reference	

Medan, September 2020

Diketahui oleh:  
Ketua Prodi

  
(Mandra Saragih, S.Pd., M.Hum.)

Dosen Pembimbing

  
(Erlindawati, S.Pd., M.Pd)

## CURRICULUM VITAE

### PERSONAL DATA

Name : Nursalma Gultom  
Registered : 1602050181  
Place/Date of Birth : Sitonggi-tonggi, 04 Agustus 1996  
Gender : Female  
Religion : Moslem  
Partial Status : Single  
Nationality : Indonesia  
Address : Jalan Gunung Pusuk Buhit No.33  
Father's Name : H. Abdul Raub Gultom  
Mother's Name : Hj. Darvia Siregar  
Mobile Phone : 082274037423  
Email : [nursalmaangelinagoeltom@gmail.com](mailto:nursalmaangelinagoeltom@gmail.com)

### EDUCATION BACKGROUND

2003 – 2009 : SDN Aekbotik  
2009 – 2012 : MTsS Al-Ikhlâs Aekbotik  
2012 – 2015 : MAS Al-Ikhlâs Tarutung Dua  
2016 – 2020 : Faculty of Teacher Training and Education, University of  
Muhammadiyah Sumatera Utara