

# Interpersonal conflict in film

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Interpersonal Conflict in Film: ' Hitch' Add Add Add Add Interpersonal Conflict in Film: ' Hitch' A not-so-wonderful comedy drama ' Hitch' was but entertaining enough to family viewers of America. Director Tennat's exceptional skill of motion picture presentation reflected throughout the movie with live-wire narration of a typical romantic comedy full of entertaining diversions with the involvement of chemistry between the two male lead characters handled by Will Smith and Kevin James. The protagonist is a ' dating doctor' in the movie who is the city's most popular consultant therapist in the art of wooing women. The movie highlights the critical involvement of characters with a narrative value base for the interpersonal conflict between the characters Alex ' Hitch' Hitchens, the protagonist and Sara Males, the cynical single lady whom Hitch targets for his own courtship.

The interpersonal conflict between the characters of the protagonist and Sara takes to the interesting levels of enthusiasm as the lady had the duty to find out the identity of the infamous date doctor. Sara's enthusiasm to find out the facts of her friend Allegra's worries about a man spices up the interpersonal conflict between Hitch and her. The basic point to be identified as the part of the conflict is the rifts between Hitch and Sara in the initial phase of the movie as one would always try to outcast the other during their interactions. The spectators are given a puzzle at times as to the two fall in love from the fiercest form of their enmity. The ideological differences in the views of either become the reason for regular conflicts that ends up in a separation. The gossip columnist Sara takes a break from her active life with the date doctor after falsely being convinced that the doctor had some link

with the man who troubled her friend. Tennant used the inter personal conflict tool for the enthusiasm of the viewer to maintain the thrill of the comedy to evolve a drama of the theme as the two emotionally get in line with each other. In the progress of the conflict, Sara says, “ Relationships are for people who are just waiting for something better to come along”. With this dialogue she means the intention of possessing a relationship status without difficulties. But in the view of Hitch maintaining a relationship status was all about the perseverance to continue a course of action without concerns for discouragement, disagreement of the partner or previous failures. Ultimately, the I-know-it-all Hitch becomes a lame duck when he encounters the perils of his affair with Sara.

In order to create an impact on the audience, the conflicting situations could have been directed in a different way towards the end of the suspense. As the central point of Adler’s theory, different ‘ life styles’ that “ people use in their struggle to attain superiority” actually reflect interpersonal conflict between characters; these four fundamental life styles are ‘ the ruling type, the getting type, the avoiding type, and the socially useful type’ (Indick, 199). Everything about the beauty of this major feature in a plot is influential to the viewers’ minds. The process of investigation carried out by Sara is not complete as she takes the turn to attach with Hitch. The theme changes unreasonably after the interactions of Sara with Hitch without knowing his actual identity. There could have been a different manner by which it was shot – in a way where Sara experiences emotional encounters with the magnitude of depressive fall outs. That could have been more effective for the plot if the real identity of the doctor was concealed or forced to a

makeover in the first half of the movie itself. Overemphasis to female character in the visual sequences as well as intentional degradation of male prominence in the interpersonal characters could have been balanced for a better outlook of the movie for ensuring an unbiased appreciation of the audience.

#### Works Cited

- Indick, William. Psychology for screenwriters: Building conflict in your script. Michael Wiese Productions, 2004. Print.
- Mordaunt, W., Tadross, M. (Executive Producers), & Tennant, A. (Director). Hitch [Film]. Los Angeles: Sony Pictures, 2005.