

ABSTRACT

The Vietnam War resulted in various social conflicts in the United States particularly between those who supported the war and activist groups who opposed the US government's involvement in the war. These rejections of the war developed into a major protest movement that is viewed by the government as a threat to the country's stability and order. This study aims to understand the intrinsic elements of the film, analyze the social conflict between anti-Vietnam War activists and the power of the United States government, and understand how hegemony shapes the government's response to the social conflict in the film. The research method used is a qualitative descriptive method through analysis of the film and supporting sources such as books, journals, e-books, and articles. The study employs a sociological approach to comprehend how literary works are a reflection of its social background. The theories used in this study is Lewis Coser's theory of social conflict and second is Antonio Gramsci's theory of hegemony. The results show that social conflict is represented through realistic and nonrealistic conflict. Realistic conflicts that occur over a long period of time can turn into non-realistic conflicts due to the lack of resolution. Realistic conflict is seen through the conflicting goals and interests between activists and the government, while non-realistic conflict arises from the anger and frustration that develops during demonstrations and trials. In facing this social conflict, the government represents hegemonic authority through consent and coercion. The findings are evident in scenes talking about the legal system or court proceedings and the actions of state officials.

Keywords: social conflict, hegemony, authority, anti-Vietnam War activists *The Trial of the Chicago 7*