

**THE CHARACTERIZATION AND CURIOSITY REFLECTED ON THE
MAIN CHARACTER IN THE *LUCA* (2021) DISNEY MOVIE**

FINAL PROJECT

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PAGE OF APPROVAL

A Sarjana Sastra Final Project entitled

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STATEMENT OF WORK ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

Semarang, August 1st 2022



Icha Rahma Maulida



MOTTO

“You have yourself. and yourself is always enough”

(Anonymous)

“A miracle is another name of an effort”

(Anonymous)

“Build your own dreams, or someone else will hire you to build theirs”

(Farrah Gray)



DEDICATION

It is with great gratitude and regard, I dedicate this final project to my beloved father and mother, dear sister and brother, beloved friends, and all friends who have spirit and togetherness.

ABSTRACT

Maulida, Icha Rahma. 30801800018. The Characterization and Curiosity Reflected on the main character in the *Luca* (2021) Disney Movie. Final Project of Language and Communication Science. English Literature Program. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari, S.S., M.Hum.

This study is intended to find out the characterization of Luca Paguro's character depicted in the *LUCA* (2021) Disney animated movie. It also identifies the characteristics of curiosity in Luca Paguro through his self-description. This study focuses on the main character Luca Paguro who has the characteristic of the dimension of curiosity in the *LUCA* (2021) Disney animated movie. The theory used to analyze the main character in the movie is the characterization by Edward Jones's characterization theory and the characteristics of curiosity using the concept of Todd B. Khasdhan.

This study used a descriptive qualitative method. There are steps used in data collecting methods watching the movie, reading the movie script, identifying data, and reducing data.

The results of this study showed that Luca's characterization could be found in five ways, such as characterizations through appearance, characterizations through dialogue, characterizations through external actions, characterizations through internal actions, and characterizations through the reaction of other characters. Luca also has five characteristics of the dimension of curiosity, such as joyous exploration, deprivation sensitivity, stress tolerance, social curiosity, and thrill-seeking.

Keywords: Characterization, Curiosity, LUCA(2021), Luca Paguro

INTISARI

Maulida, Icha Rahma. 30801800018. Karakterisasi dan Curiosity tergambar pada Tokoh Utama dalam Film Disney *LUCA (2021)*. Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Diyah Fitri Wulandari, S.S., M. Hum.

Penelitian ini bertujuan untuk mengetahui penokohan pada tokoh utama Luca Paguro yang digambarkan dalam film animasi disney *LUCA (2021)*. Selain itu juga untuk mengidentifikasi karakteristik curiosity pada Luca Paguro melalui penggambaran dirinya. Penelitian ini berfokus pada tokoh utama Luca Paguro yang memiliki ciri dimensi curiosity dalam film animasi disney *LUCA (2021)*. Teori yang digunakan untuk menganalisis tokoh utama dalam film adalah penokohan dari Edward Jones dan karakteristik curiosity menggunakan konsep dari Todd B. Khasdhan.

Penelitian ini menggunakan metode deskriptif kualitatif. Dengan beberapa langkah metode pengumpulan data seperti menonton film dan membaca script film, mengidentifikasi data, dan mengurangi data.

Hasil Penelitian menunjukkan bahwa penokohan pada Luca dapat ditemukan dengan lima cara memenuhi lima cara untuk menganalisis penokohan pada Luca Paguro, yaitu: penokohan melalui penampilan, penokohan melalui percakapan, penokohan melalui tindakan eksternal, penokohan melalui tindakan internal, dan penokohan melalui reaksi dari tokoh lain. Luca juga memiliki lima karakteristik dari dimensi curiosity, yaitu: eksplorasi yang menyenangkan, hilangnya kepekaan, toleransi stres, keingintahuan sosial dan keinginan mencari sensasi.

Kata Kunci: Penokohan, Maskulinitas, LUCA (2021), Luca Paguro

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I realize that this project is still far from perfect. Therefore, I will gladly accept constructive criticism and suggestions for the improvement of this project.

Hopefully, this Final Project can be useful for all readers.

Semarang, June 24 2022



Icha Rahma Maulida

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CHAPTER I

INTRODUCTION

Chapter one is the introduction, this chapter presents the background of the study, limitations of the study, problem formulation, objectives of the study, significance of the study, and at the end of this chapter informs the organization of the study.

A. Background of the study

Literature is an imaginative work that can be enjoyed, understandable, and used by both connoisseurs and creators, whose work has pictures of human life in society objectively by using language as the medium. The creator will write the results of this image in the form of literary works. The forms of literary work include film, drama, poetry, short stories, and novels. Literary works have various definitions from different literary experts. According to Arjun Dubey, literary work is a reflection from the condition of the society because "What happens in a society is reflected in literary works in one form or another" (84). Literary works are very beneficial for life in society because literary works can give readers awareness of the truths of life, even though they are depicted in the form of fiction.

Literary works can provide joy and inner satisfaction. This entertainment is a type of intellectual and spiritual entertainment. Literary works can also be used as a work experience because anyone can express feelings, thoughts, reactions, tensions, anxieties, motives, desires, and many opportunities, which are related to humans and their existence in writing that has artistic value.

Usually, the characteristics of imaginative literary works are to highlight fictional characters, use connotative language, and fulfill the aesthetic requirements of art.

In imaginative literary works, there are various kinds of this literary works such as a film. The film also called a movie or motion picture, is a very effective medium in conveying a story that is projected successively onto a screen through light. The art of film is very complex, requiring contributions from almost every other art as well as countless technical skills (for example, sound recording, audio-visual, photography, videography, and optics). Films can be classified as documentaries, experimental films, animated movies, and fiction genres such as westerns, comedies, thrillers, and musicals, among many others.

An animated movie is a series of images that move quickly and continuously so that the image looks alive and has a relationship with one another. Currently, there are many successful companies in the field of making animated movies, such as Walt Disney, Pixar, DreamWorks, Ghibli, and others. As one of the performing arts media in literary works, both movies and literature have interrelationships that each influence each other. It is known that movies can gradually be studied in detail using the method of how literary works are analyzed as a textual study approach. For this reason, in addition to providing entertainment, movies can also convey moral and social messages in the form of issues to the people who see them. The animated

movie must have an issue that develops in society which can be raised as a topic in literary works. The issue of curiosity in personality psychology is one of the issues that is often raised in literary works.

The author describes the human character properly. Therefore, they use one of the intrinsic elements in literary work called characterization to understand the personality and turn on characters. Characterization is the depiction of the physical characteristics of a figure, point of view, personality, personal thoughts, and actions. Jones, (1968: 84) states Characterization is the depicting of clear images of a person. This means characterization allows the definition to highlight and explain the real picture of the character through its actions in a story. The point is that characterization is a process by which a writer reveals the personality of a character.

Many things can be discussed about the personality of the character in human life in literature. One of the topics is personality psychology. Personality is a combination of behavior, emotions, motivation, and mindset that defines an individual. Personality psychology tries to study these equations and differences in patterns among people and different groups. "When a psychologist uses the term" personality, "they refer to something more than the role played by people, ... they develop a unique and vital theory because they do not have an agreement on humanity and because each sees the personality of an individual. reference point .. "(Feist 9). Personality psychology has several approaches to studying personalities such as

Psychodynamic Perspectives on Personality, Humanistic Perspectives on Personality, Trait Perspectives on Personality, and Social Cognitive Perspectives On Personality. Curiosity is a type of trait perspective on personality psychology. There are five dimensions of curiosity to understand the structure of curiosity, which includes joyous exploration, deprivation sensitivity, stress tolerance, social curiosity, and thrill-seeking.

According to Kashdan et al (130), that curiosity is critical to human survival and growth. Curious people are known to ask a large number of unprompted questions, read deeply, examine interesting images, manipulate interesting objects, investigate how other people think, feel, and behave, take risks to acquire new experiences, and persist in challenging tasks.

In general, Curiosity is a feeling of interest in a situation where a potential exists for learning. Curiosity can be commonly defined as the recognition, pursuit, and desire to explore new adventures and uncertain, complex, and ambiguous events.

Curiosity does not only exist in real life but also in the characters of literary works. These literary works can be in the form of novels, short stories, and movies. Characters in literary works can be said to be human characters as social beings in real life. One of the movies that reflect curiosity is Luca. The movie titled *LUCA* belongs to the category of animated movies with the

comedy, fantasy, and animation genres produced by Walt Disney and Pixar. Luca's movie is one hour and thirty-five minutes long. This movie is a story about the adventures of sea monsters who are driven by their curiosity to spend an adventure along every road, seeing the world together during the summer of land's life with their new best friend. In this movie, the main character named Luca Paguro experiences a depiction of curiosity. Luca is a sea monster exploring his new adventure in inland life. The dimension of curiosity was developed to document the fact that humans have different ways of experiencing and expressing curiosity. This distinction is relevant to how people represent things in their minds, and why they are motivated to seek new information and experiences, discover, learn, and grow.

Based on a brief explanation, it is concluded that curiosity is very important to learning. Moreover, *LUCA* Disney animated movie is chosen as the object of this study as it represents the issue of curiosity. Therefore, this study is entitled “*The Characterization and Curiosity Reflected on the main character In LUCA (2021) Disney Movie.*”

B. Problem Formulation

The discussion on this study presented the following problem:

1. How is Luca Paguro's characterization depicted in the *LUCA* Disney animated movie?
2. How are the depictions of curiosity experienced by Luca Paguro in the *LUCA* Disney animated movie?

C. Limitation of the Study

This study discusses curiosity in the *LUCA* Disney animated movie. Because of the problem formulation, this study only focused on the main character Luca Paguro who has the characteristic of curiosity. Based on that it will be to analyze the characterization of Luca Paguro using Edward Jones' characterization theory and Luca Paguro's curiosity characteristics using Todd B Kashdan's concept in personality psychology as the right approach in this movie.

D. The Objective of the study

From the problem formulation above, this study presented the following objectives:

1. To explain the characterization of the main character Luca Paguro in *LUCA* Disney animated movie.
2. To analyze the curiosity in personality psychology toward Luca Paguro in *LUCA* Disney animated movie.

E. Significance of the Study

This study is hoped that the results of this study give some benefits:

1. It helps a deep understanding of Todd B Kashdan's curiosity theory in personality psychology.

2. It hopefully can be used as a reference to the English Literature Study Program in the Faculty of Language and Communication Science at Sultan Agung Islamic University for analyzing literary works that are related to curiosity in personality psychology.

F. Organization of the Study

The organization of this study is explained for the reader can understand the content of the paper easier. This study represents a systematic organization as follows: Chapter I is an introduction that contains the background of the study, problem formulation, limitation of the study, objectives of the study, significance of the study, and organization of the study. Chapter II talks about a review of related literature, the synopsis of the *LUCA* Disney animated movie, the previous studies, and related of theory such as characterization theory and curiosity theory. Chapter III discusses the method of investigation which consists of types of research, data organizing, data collecting method, and analyzing the data. Chapter IV contains findings and discussion, there is two part in this chapter, which is the characterization of Luca Paguro in the *LUCA* Disney animated movie and the curiosity of Luca Paguro in the *LUCA* Disney animated movie. While Chapter V is divided into two parts, which are the conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

Chapter two is the review of related literature, there are three sub-chapters in this chapter. The first sub-chapter is the synopsis of the *LUCA* Disney animated movie, the second sub-chapter is the literature review, and the last sub-chapter is the review of related literature which consist of related theory such as the theory of characterization and curiosity.

A. Synopsis

Luca is an animated movie directed by Enrico Casarosa released in 2021 by Walt Disney Pictures and Pixar Animation Studios. This movie tells the story of a sea monster who lives with his family and all kinds of other sea monsters below the surface of the sea, precisely on the island of Isola del Mare, Italy. They lived there to hide from land monsters.

The story begins with the main character, Luca Paguro, an adorable and not scary sea monster, he is a 12-year-old boy whose daily activity is herding goatfish. One day he meets Alberto Scorfano, he is a 14-year-old boy, another sea monster who has explored land life before. They are known to have the ability to turn into humans as long as they are not exposed to water.

When Luca did not dare to go to the surface, because his parents told him that the land life was a dangerous place. But he is filled with

curiosity about what life on land is like, and he also longs for an opportunity to get out of his comfort zone. Besides that, he learns that his parents will send him to the deep, so Alberto convinces Luca to dare to come out from the surface. They fled to the city of Portorosso in Italy to see the world together by enjoying a Vespa. However, in Luca and Alberto's happiness there, they must keep it a secret that they are sea monsters from below the surface of the sea because the people in the city are always targeting the sea monsters whoever they meet to kill.

During a summer in Portorosso, Luca and Alberto accidentally meet a snobbish narcissist named Ercole Visconti. At that time Ercole was driving a Vespa and then greeted Luca and Alberto who were foreigners. Ercole viciously mocked that the two of them did not deserve a Vespa. Then came Guilitta, Luca, and Alberto's new friends. She is a 13-year-old girl, smart, friendly, and charming. Guila then helped them win the Portorosso Cup competition. Portorosso Cup competition is an activity every year during the summer in which the competition has to face three obstacles including swimming, eating, and cycling. Luca and Alberto wanted to get money to buy a Vespa, so they decided to work with Guila to form a group to win the competition with Giulia swimming, Alberto eating, and Luca biking. For that Luca, Alberto and Giulia had to face Ercole, the eternal winner of the Portorosso Cup. For them to win the competition, they must train hard such as practicing swimming, eating Italian foods like gelato and pasta, then practicing cycling.

Below the surface of the sea, Luca's parents, Daniela and Lorenzo feel worried and anxious because their child is not below the surface of the sea but he is on the land. They decide to come off the surface to find Luca.

In the days leading up to the Portorosso Cup competition, Luca talks with Giulia about the object in the sky is a fish. Giulia said that his statement was false. She explained the information about the sky, the stars, and the sun. This makes Luca want to know more information about those. So besides wanting to enjoy Vespa, he also hopes to go to school like Giulia.

The next day, Alberto's identity was revealed. Giulia sadly and disappointedly decided to ban Luca and Alberto from competing. She was afraid that if they were caught, people would kill him. Finally, with a steadfast passion to get a Vespa, Luca decided to enter the competition individually. Besides that, Giulia also participated individually, and Ercole participated in groups, with her friends Ciccio and Guido.

During the Portorosso Cup, at the start of the swimming hurdles. Luca did it by wearing armor to keep his body from getting hit by the water. So, it wouldn't turn him into a sea monster. Then the second obstacle is eating, he did it successfully. The last obstacle is cycling. One day Daniela and Lorenzo, Luca's parents, see Luca. Because of Luca's agility in cycling made Daniela, Luca's mother, very impressed with him. In the middle of the race, suddenly it rained. Luca stops his bike and takes

cover and worries if he will change. Then Alberto came with an umbrella for him. Ercole was very angry, he hit Alberto with his bicycle. Alberto was hit by water and then he changed, this lets everyone know that Alberto was a sea monster. Surprised by the presence of sea monsters, then Ercole will kill sea monsters ruthlessly. However, that didn't happen because Luca was going to save him. As a result, they both changed and fled on a bicycle. Ercole chased after him on a bicycle. As Ercole stands on her bicycle intending to kill Luca and Alberto with a spear, Giulia manages to hit Ercole and save Luca and Alberto. In the end, Luca and Alberto won the Portorosso Cup, because they had crossed the finish line. Giulia's father, Massimo, also assured the public that the sea monsters were harmless, as they were Luca and Alberto. Finally, the terror was over, Giulia, Luca's father, and mother, and the little children were all happy and content.

At the end of this movie, Luca, Alberto and Giulia enjoy the beauty of driving a Vespa for real, and finally, their dream comes true. Besides that, Luca's family, which includes his father, mother, and grandmother, was also served pasta by Giulia's father. The next day Giulia would go to school. As best friends, Alberto decides to sell the Vespa for money to pay for Luca's school fees. Luca's mother Daniela also allows it on the condition that Luca must send letters every day and be careful. Luca would later live with Giulia and Giulia's mother. Hearing that Luca was

happy, but sadly that his best friend Alberto couldn't come with him because Massimo might need him more.

B. Literature Review

This study focuses on the main character named Luca Paguro in the *LUCA* Disney animated movie. It was recently published in 2021. There are several issues or topics contained in this movie, so it can be used as a message about people's life. One of the problems contained in the object of study that examines the *LUCA* Disney animated movie is curiosity. Meanwhile, before the writer did this study, there had previously been anyone who researched the curiosity topic with different objects. This work has been publicly accepted. So the author will conduct this study.

The study that was related to the curiosity topic was done by Hedian Kurniati. Her undergraduate thesis is entitled "The Reflection Of Curiosity And Revenge On Avery Greer Character In Megan Miranda's Novel *The Last House Guest*". Her study analyzed the main character of the novel, Avery Greer. She used two approaches, the first's approach is intrinsic such as the theory of characterization, setting, and plot. The second approach is extrinsic such as the theory of curiosity, and the theory of revenge. As a result, Hedian said, "Avery Greer who has several characters, namely clever, responsible, curious, and alert... it can be concluded that there are two themes in this novel, the first is the dimension

of curiosity, the second is revenge... the plot from exposition to resolution tells how Avery shows curiosity in the mystery of Sadie's death until Avery revenge to Parker because he that causes the death of Avery's parent.”(Kurniati 2020).

This study offers a different analysis than previous studies, it will focus on the main character in *LUCA* (2021) Disney animated movie as the object of the study. It also focuses more on the concept of curiosity from Todd B Kashdan. This movie is directed by Enrico Casarosa.

C. Theory of Literature

C.1 Characterization

Characterization is one of the intrinsic elements in literary works. The intrinsic element itself is the building block of a literary work that comes from the work itself. In literature, there are various characters in a story, which certainly allows the writer to understand the character and arrive at an understanding of what his personality is like. Characters in literary works certainly cannot stand alone. There is no character without characterizations and vice versa. According to Gill said "Character is a person in a literary work whereas characterization is the process by which a character is created" 1995:127. In other words, the process of character building and development in a work of fiction is called characterization. Characterization is the way the author presents the characters in the story so that the character or nature of the

characters can be known. However, characterizations in literary works are the process used by the author to develop and create character drawings for the audience. On the other hand, it is how the writer expresses his character in a work of fiction or other words the method of characterization of the depiction of the character (Bennett and Royle, 2004:65).

According to Edward Jones, the definition of characterization is "the portrayal of a clear picture of a person." (1968) Characterization, allows definitions to highlight and explain the real picture of the character through his actions in a story. It means that an introduction to the character, which is the character's actions appear real, and then the person's behavior and characteristics are formed which can be analyzed clearly.

“First is characterization through appearance. It deals with physical appearance, such as clothing, physical body, and tendency. Second is characterization through dialogue. It states the way the character projecting the speaking. It reveals their social and economic backgrounds, as well as their educational background (think and feel). Third is characterization through external action. It tries to project a character by the way they act in the plot. Fourth is characterization through internal action. It reveals a character by the way they feel and think about themselves,

whether it is about their dream, fear, emotion, secret, or aspiration. Last is characterization through reaction of other characters. It projects other characters react towards a character.” (Merdeka 111)

Still based on Edward Jones, there are five ways to analyze the characterization of a person :

1. The Characterization Through Appearance

Based on the appearance of the character can be seen from anything on it, such as the shape of their physical body, the clothes they wear and the accessories they use, and the identity, expression, and tendencies of a person. Details of it include those whose appearance is neat, elegant, respectable, polite, and unkind, there is also about the age, physical condition, and level of welfare of the characters.

The appearance of the character from the physical body, such as the shapes of the face, nose, and lips, hair color, eye color, skin color, height, and weight. The appearance of the character from the clothes and accessories, for example, when the character wears a flower-patterned beach shirt and blue shorts, then black sandals and a hat that is usually used. Besides that, in general appearance, including attractive, beautiful, stunning, handsome, ugly and plain characters and so on

2. The Characterization Through Dialogue

Characters can be seen from the way the characters dialogue with each other. It means projecting their speech, both in accent and grammar, besides speaking, it reveals their social and economic, educational (thinking and feeling) background.

The dialogue in the characters is shown as follows, an educational background, for example, there is a main character named Amar, who talks to his friends about smart tips to get scholarships abroad. The depiction of the dialogue suggests the author conveys that the main character is a smart person. In the social and economic background, for example, there are two characters named Bela and Rani, Rani said to Bela "I don't have the money to buy it" based on the dialogue quote that Rani is from a family with a middle to lower economic background.

3. The characterization through external action.

It tries to project the characters in the way they act in the plot. Characterization through external actions is actions and behaviors that are usually not realized by characters as a reaction to stories, situations, certain objects, or other characters. It means showing or clarifying the character in acting or reacting to the plot.

External actions in characterization can be seen in the following example, for example, there is a character named Draco who shows the

impression of being rude, has a strong body, and looks scary from the way he threatens others by strangling, hitting, or scaring others.

4. The characterization through internal action.

It reveals characters in the way they feel and think about themselves, whether it's about their dreams, fears, emotions, secrets, or aspirations. This means that the character in actions logically and implicitly shows how character is displayed through the sign of those.

Internal actions in the characterizations can be seen in the following example, for example, there is a personality in the character Ana who is told that she always thinks and imagines, someone who is mysterious and only gives signs through the teddy bear and the writing she lives in.

5. The characterization through reaction of other characters.

It projects other characters' reactions towards a character. When dealing with characters, it will be a portrayal of characters through the reactions of other characters to something that might happen in the character.

The reaction of other characters in the character, for example, there are two characters, brothers and sisters, the older brother says "stupid! it's not good enough!" (he beats his sister, he is angry) because his sister is leaving their grandmother at the station.

C.2 Curiosity

The theory of curiosity is a type of trait perspective in personality psychology. " In personality psychology, since the inception of the field, the personality construct has been defined in terms of an implicit global trait conception, which currently seems even more extreme and conditionalized in its claims and assumptions than it was in its original forms."(Mischel & Shoda 1968). Trait theorists believe that personality can be defined as a set of general traits or characteristic ways of behaving which are exhibited by each individual. Furthermore, these traits will be proposed as the basic unit to form a personality model. For this reason, some experts think that personality traits can be reduced to five factors, including Openness refers to curiosity, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. This is known as the Big Five personality of Paul Costa and Robert McCrae. To this end, the Big Five factors can provide useful resolution in the perennial search for psychological taxonomy of trait terms.

Curiosity is generally defined as an acknowledgment, pursuit, and desire to explore new adventures and events that are uncertain, complex, and ambiguous. James (1890) said, "Curiosity has been scrutinized in psychological study... According to William James, was the first to propose that curiosity is a fundamental psychological motive, with an argument for more than one dimension." (qtd in Kashdan 2018). Therefore, many scholars conclude it is essential for human survival and

growth. Curious people tend to ask some questions, observe, correct or analyze the potential of new information then get a challenge in the form of new experiences. This is certainly correlated with the opinion According to Hsee et al, that "curiosity is a powerful, basic human motive." (131) whereas According to Berlyne and Maslow, "curiosity is the basic human motive." (144) However, the functions obtained from curiosity can be seen from the form of being able to build competence, strengthen social relationships and increase intellectual knowledge and creativity.

Curiosity has also been separated into feelings of individual interest versus curiosity about needs in society as feelings of deprivation. This is certainly consistent based on Todd B. Kashdan in the journal Five-dimensional curiosity scale: Capturing the bandwidth of curiosity and identifying four unique subgroups of curious people, that "The feeling of curiosity and subsequent acts of exploration are pleasurable... To capture the scope of curiosity in a broad range, assessing measures of interest and curiosity." (Kashdan 2018).

“The multidimensional nature of curiosity refers to a psychological strength that lies on a single dimension from incurious to extremely curious. A five dimensional model of curiosity was developed to document the fact that human beings have different ways of experiencing and expressing curiosity.”(Muthen & Muthen, 2000)

Still based on Todd B. Kashdan, there are five dimensions of curiosity to understand the structure of curiosity :

1. Joyous Exploration

The first dimension is having the satisfaction of happiness or achieving the meaning of life by developing competence in challenging situations as opportunities to grow and learn, and the possibility to think deeply about things, oneself, and the world. and manifestations of being interested in new information. This is appropriate based on the quote, "People scoring high on Joyous Exploration were shown to be open to experiences, in possession of a strong personal growth initiative, show tenacity when pursuing opportunities to learn and grow, and derive positive emotions and meaning from learning new information and experiences. This is the archetype of curiosity as a motivational drive that enables rewards for seeking out the new. This fits with the majority of assessment approaches that assume feeling curious and subsequent acts of exploration are pleasurable." (Disabato 144).

2. Deprivation Sensitivity

The second dimension is thinking about solutions to difficult conceptual problems that can be frustrating when you can't solve them. Therefore, people with this type of deprivation sensitivity must be hardworking in character. This is following the quote, "People scoring high on Deprivation Sensitivity were shown to be intellectually engaged to think about abstract or complex ideas, solve problems, and seek necessary

information to eliminate knowledge gaps. This fits with a series of measures that designate individual differences in the need for cognition and epistemic curiosity." (Disabato 144).

3. Stress Tolerance

The third dimension is motivated by the nature of doubt, lack of confidence, and hard to concentrate. It means the possibility of stopping to search for new experiences and places, in addition to not being able to handle problems or stress. This is following the quote, "People scoring high on Stress Tolerance were less deterred by doubt, confusion, and other forms of distress when exploring new places, and willing to embrace the inherent anxiety of a new, unexpected, complex, mysterious, obscure event, that often evokes a motivational conflict of whether to approach or avoid." (Disabato 145).

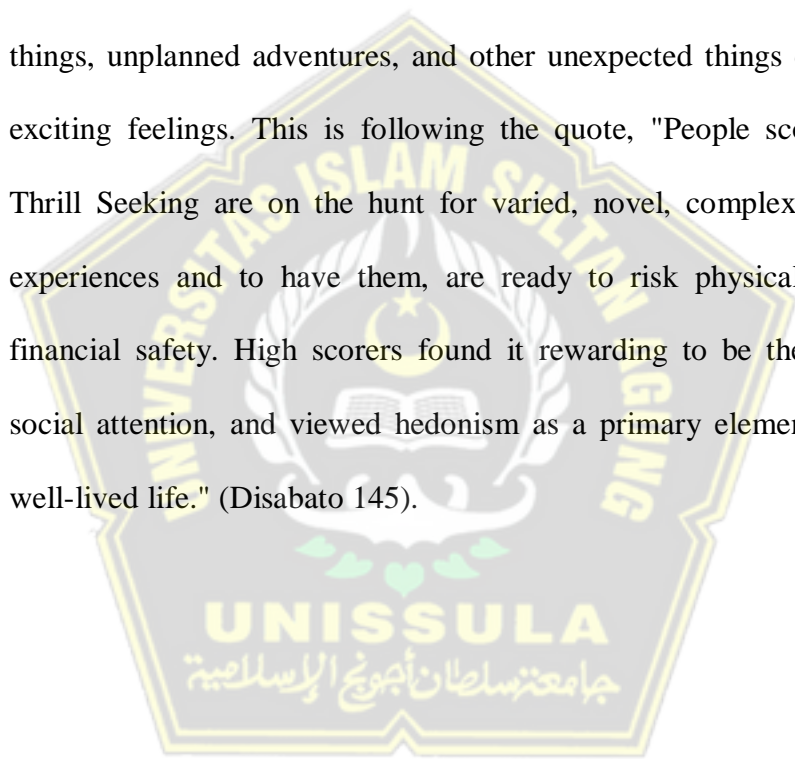
4. Social Curiosity

The fourth dimension reveals events that happen to other people in society, curiosity arises when they want to learn about a person's habits, behavior, and speaking style. This is following the quote, "People scoring high on Social Curiosity want to know what other people are thinking and doing whether it is through overt means such as observing and probing questions or covert means such as listening into conversations or gathering second-hand information. Our findings fit with work suggesting that socially curious people show a behavioral preference to seek out and contribute to gossip - an adaptive evolutionary strategy to define and

navigate social relations including the norms and behaviors that are rewarded and punished in a tribe, and who is worthy of trust and suspicion."(Disabato 145).

5. Thrill Seeking

The last dimension describes the sensation of the soul being alive and enthusiastic. challenging actions such as taking risks, exploring scary things, unplanned adventures, and other unexpected things can allow for exciting feelings. This is following the quote, "People scoring high in Thrill Seeking are on the hunt for varied, novel, complex, and intense experiences and to have them, are ready to risk physical, social, and financial safety. High scorers found it rewarding to be the recipient of social attention, and viewed hedonism as a primary element of living a well-lived life." (Disabato 145).



CHAPTER III

RESEARCH METHOD

This chapter described the research methodology which included types of research, types of data, primary and secondary data collection methods, and data analysis.

A. Types of Research

This research used a descriptive qualitative method. "Qualitative research is a research that does not use procedure of statistics analysis or other quantification"(Moleong, 2007: p.6). Still based on Moleong, It intends to understand the phenomenon of what is experienced by the subject of research, such as behavior, perceptions, motivations, actions, and so forth (87). Therefore, qualitative research explains the content, meaning, structure, and discourse in a text. While descriptive qualitative research was an effort to say existing problem solving is now based on data, it also presents the data, analyzes the data, and interprets the data (Narbuko and Abu Achmadi, 1997: p. 44). It can be concluded that this method was interpreting, analyzing, describing, and summarizing a condition, or situation from various data collected by observations regarding the problem being studied. As the main data source in the descriptive qualitative method, the author depends on the movie script to analyze it, so this study uses the animated movie Disney *LUCA* (2021) by Enrico Cassarosa as the object of study.

B. Types of the Data

The data in this study were classified into primary and secondary data. Primary data can be said to be primary data referring to the main information obtained directly from the source. This data was obtained by analyzing directly the object of research in the form of a movie. Primary data in this study were dialogues, expositions, and descriptions of settings, characters, and conflicts in the animated movie Disney *LUCA* (2021) by *Enrico Cassarosa*. Meanwhile, secondary data was a source of research data obtained through intermediary media or indirectly in the form of books, journals, notes, existing evidence, or archives both published and not publicly published. Secondary data in this study included various scientific papers related to the characterization theory and the curiosity theory from articles, journals, books, book reviews, previous studies, and textbooks related to the study. These sources were carefully selected to support the explanation and clarification of the primary data used in the analysis process.

C. Data Collection Method

Collecting data in qualitative studies was the most important thing involving interpretation of texts in the form of novels, dramas, poetry, interviews, conversations, dialogue in movies, and so on. According to Polkinghorne (2005), "The purpose of data collection in qualitative research is to provide evidence for the experience it is investigating" (p. 138). Based on

this definition, data collection methods in this study were carried out in systematic stages as follows:

C.1 Primary Data Collection Method

To analyze primary data comprehensively on various meanings and perspectives in the animated movie Disney LUCA (2021) by Enrico Cassarosa, there are several steps for collecting data through the following methods:

1. Watching The Movie And Reading The Movie Script

In the first step, the author must be watching the movie and read the movie script several times, to achieve the main goal can understand all the information obtained. The first step was to watch the movie in full and be more focused. By watching movies, researchers will be able to see the expressions and emotions that exist in the characters. The second stage, reading the movie script to identify the characters, and understand the theme, conflict, setting, and plot. The aim of this was to understand the emotions that occur in each character and the interesting issues that occur in the movie. The last stage in this stage was to be able to show and explain how this movie can be viewed and analyzed using a psychological perspective.

2. Identifying Primary Data

After watching and reading the movie script several times, the author identified potential data systematically and

sequentially. In this step, the author pays particular attention to the dialogue, description, and exposition related to problem formulation. To facilitate the identification of primary data at a later stage, it can apply by underlining or adding a side note next to the sentence which is suspected to be potential data. The aim of this was to separate the data and to make it easier for writers to identify data.

3. Classifying Primary Data

The next step was the classification of primary data. The classification was carried out to classify primary data based on the appropriate problem formulation.

4. Reducing Primary Data

This step aims to resolve confidential data through selection from this method. Thus, similar or weak data was removed to improve and simplify the data. In this step, only the strongest and most relevant data were used to answer the problem formulation questions.

C.2 Secondary Data Collection Method

1. Reading Secondary Sources and Identifying Secondary Data

Researchers collect secondary data at this stage by reading and identifying data. In the process of reading secondary data, the author reviews the literature by reading theoretical foundation

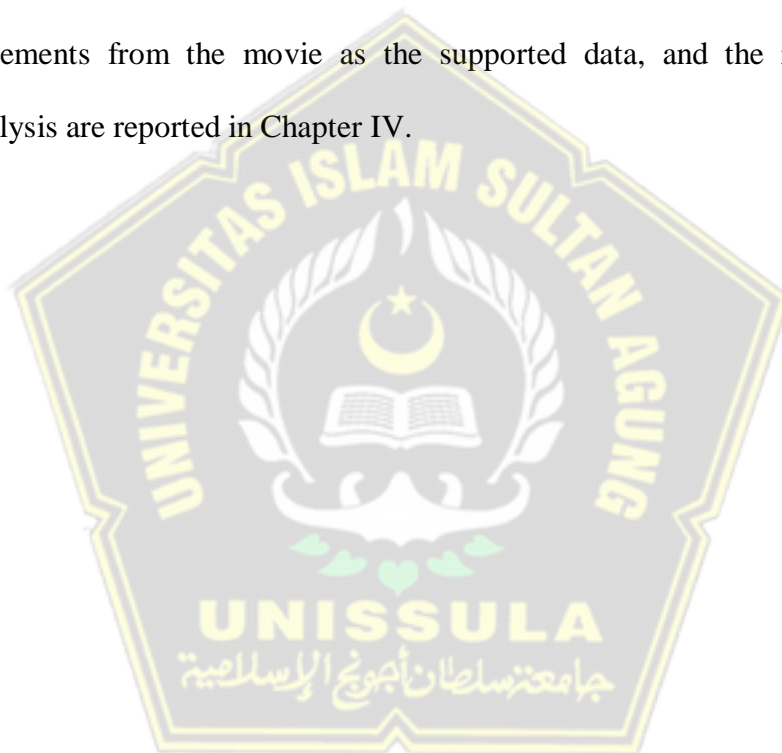
books described in chapter II as a theoretical review, articles related to the discussion of content and media available on the internet related to the animated Disney movie LUCA (2021) by Enrico Cassarosa. The reading process is simply done using analytic mode. Furthermore, in the secondary data identification process, it can be done simultaneously while the reading process is closed by highlighting potential data in a specific color code: for example pink for all potential data related to the characterization, and green for the curiosity. Practical color coding helps when the author tries to focus on a particular problem that is being studied.

2. Classifying Secondary Data

Secondary data will be classified thematically, which means that secondary data can be used for all formulations of related problems. the results of all secondary data that have been classified, will be stored in the final data table adjacent to the correspondence of the problem statement. Color coding is retained during the classification process to provide an assessment of whether a problem statement considers multiple perspectives in the analysis. The more colorful secondary data is used to support the analysis, the more likely the discussion regarding the formulation of the problem will be multidisciplinary.

D. Analyzing Data and Reporting Findings

The final step was to analyze the final data and report the data analysis. The qualitative data in this study were analyzed using descriptive analysis. In this study, the data process was based on a specific theory and approach. The approach is to explain and analyze all the data in the form of monologues, dialogues, and descriptions. While the appendix is to explain several statements from the movie as the supported data, and the results of the analysis are reported in Chapter IV.



CHAPTER IV

FINDINGS AND DISCUSSION

Chapter four is the findings and discussion that are used to answer problem formulations that were stated in chapter one. This chapter focuses on the characterization analysis of Luca Paguro in *LUCA* Disney animated movie using Edward Jones's characterization theory and Luca Paguro's character portrayed which represents the curiosity concept using Todd B Khasdhan's theory.

A. Characterization of Luca Paguro in *LUCA* Disney animated movie

Characterization is one of the intrinsic elements in literary works. According to Edward Jones, the definition of characterization is "the portrayal of a clear picture of a person." (1968) Characterization, allows definitions to highlight and explain the real picture of the character through his actions in a story. It means that an introduction to the character, which is the character's actions appear real, and then the person's behavior and characteristics are formed which can be analyzed clearly. It can be concluded that characterization is the way the author presents the characters in the story so that the nature of the characters can be known. Still based on Edward Jones, there are five ways to analyze the characterization of a person.

1. Characterization through appearance

Based on the appearance of the character can be seen from anything on it, such as the shape of their physical body, the clothes they wear and the accessories they use, and the identity, expression, and tendencies of a person. This is following existing references based on Merdeka & Kumoro, "first is characterization through appearance. It deals with physical appearances, such as clothing, physical body, and tendency (111). In the movie, there are three quotations, monologue, and dialogue related to characterization through appearance.

Alberto, now in human form, hauls Luca up onto the sand— **Luca's hand** quickly **begins to TRANSFORM--** then **his arms, his body, his face--he has HAIR— Luca COMPLETELY FREAKS OUT.** He thinks he might be dying.

LUCA :“AAAAAAHHH! No no! OH NO!! AAAH!! HELP ME!!!” SMASH TO WIDE: **He is not dying. He is a small human boy** rolling around yelling on the sand for seemingly no reason.

ALBERTO: “First time?”

LUCA: “Of course it is!! **I'm a good kid!**” (00.09.57 - 00.10.13)

ALBERTO: “Yeah! It's the best. EVERYTHING good is above the surface.”

LUCA: Like... **what else?**”

MONTAGE OF GREAT ABOVE-THE-SURFACE THINGS: 3. THE SKY.

ALBERTO (pointing): “The sky, clouds, the sun— **(covering Luca's eyes)** Whoa, don't look at it! **(uncovering Luca's eyes)** Just kidding. Definitely look at it.” **Luca squints at the sun** and is immediately blinded. (00.14.11 - 00.14.31)

ALBERTO: “ANDIAMOOOOOOO”— **Luca clings** to Alberto, terrified, as they go **HURLING DOWN THE HILL**, bouncing off loose rocks and stuff. Alberto’s erratic steering mostly does not have them aimed at the ramp. ALBERTO (psyched): “WOOHOOOOOOOO!!! **YEAH!!!**” **Luca’s eyes are shut tight**--he opens them for a peek—the Vespa begins to **FALL APART**--oh God no--**he shuts his eyes**, grips Alberto tightly, and pulls the Vespa back together—
LUCA (terrified muttering): “silenzio bruno silenzio bruno silenzio bruno silenzio brunooOOOOOOOOO”— Alberto steers them onto the ramp just in time—
ALBERTO: “YAHOOOOOOOOOOOOOO!!!” And **Luca opens his eyes** as they **SOAR** gloriously into the sky—
(00.20.37 - 00.21.03)

The quotation above tells about Luca Paguro’s physical body. This is included in the characterization through appearance because it is related to physical appearances, such as clothes and the physical body. In this case, Luca is a sea monster boy who transforms into a human. In terms of the physical body when at sea his body is like a scaly fish. while when he turns into a human he has hair. In addition, when he becomes a human, his eyes illustrate that he is a person who wants to know about anything that is on the surface or land life, this is evidenced by the quotation in minutes 00.14.11 - 00.14.31 and 00.20.37 - 00.21.03 that the way he looks, stares by opening and closing his eyes to something newly found. According to the characterizations through appearance, it can be concluded that Luca is a boy who is curious and wants to learn new things.

2. Characterization through dialogue

Characters can be seen from the way the characters dialogue with each other. It means projecting their speech, both in accent and grammar, besides speaking, it reveals their social and economic, educational (thinking and feeling) background. This is following existing references based on Merdeka & Kumoro, "second is characterization through dialogue. It stares at the way the character projects the speaking, be it in the accent, grammar, or catchphrase. It reveals their social and economic backgrounds, as well as their educational background (think and feel)" (111). In the movie, there are quotations related to characterization through dialogue

LUCA: "Wow. **Your life is so much cooler than mine. I never go anywhere. I just dream about it.**"

ALBERTO: "You came up here!". LUCA said, "Thanks to you. (gazing at stars) **Otherwise I never would have seen any of this.**" (00.21.38 - 00.21.50)

The dialogue above describes when Luca thinks that his social life is less beautiful, interesting, and free than his friend, Alberto. He had only dreamed of it all this time. Based on the quotation, it is included in characterization through dialogue because it relates to the way the characters project the conversation which determines their social and economic background, as well as their educational background. In this case, the sentence "*Thanks to you. (gazing at stars) Otherwise I would never have seen any of*

this" reveals that Luca's social background comes from social life in the sea.

ERCOLE: "The Portorosso Cup! Per mille sardine--how do you think I paid for my beautiful Vespa?" The gears start going **in Luca's head**, as **he looks at the Vespa**--but his train of thought is interrupted by Ercole

ERCOLE: "Hey. **Stop looking. She's too beautiful for you.**" Poor **Luca** can **only stammer** and **shrink away from him.**

LUCA: "Ah...I,I,uhhh..."

ERCOLE (mocking): "I, I, uhhh--oh, I love it. **The little guy can't even get** a word out. (waving a hand in front of his nose) Ugh, And **he smells** like behind the Pescheria."

This is too much for Alberto.

ALBERTO: "HEY, MY FRIEND SMELLS AMAZING."

ERCOLE: "Sorry, I'll make it up to him. Ciccio? Guido?"

Guido and Ciccio grab Alberto and hold him back while Ercole grabs Luca and marches him to the FOUNTAIN—

LUCA: "**What are you doing?!**"

ERCOLE: "I'm giving you a little bath! It's funny. Eh?"

Ercole SHOVES LUCA'S FACE TOWARD THE WATER— DROPLETS begin to hit Luca's face--tiny little green flecks begin to appear on his skin— (00.31.34 - 00.32.08)

GIULIA: "You can't swim, you can barely ride a bike... siete un disastro! I mean, **where are you even from?**"

ALBERTO: "We're not telling you our secrets! (immediately) **We're runaways.**"

GIULIA: "Runaways? I dunno, ragazzi..."

LUCA: "Please!" Luca, still tongue-tied from nervousness, powers through it:

LUCA: "**My family** was gonna **send me** somewhere **horrible.** Away from everything I love. But if we win this race, well... we can be free." (00.36.43 - 00.37.04)

In the *LUCA* Disney animated movie, the two quotations above tell when Luca and Alberto visited the city of Portorosso. They have nothing but the emotion of wanting to enjoy a Vespa. This quotation is included in the characterizations through dialogue because it relates to

the way the characters project the conversation which determines their social and economic background, as well as their educational background. The quotation, in minutes 00.31.34 - 00.32.08 tells when Luca was amazed to see the Vespa directly in front of his eyes, but Ercole forbade and insulted him that he had no right to enjoy it. This is evidenced by the dialogue *"Hey. Stop looking. She's too beautiful for you."* said Ercole. Besides that, he also looked down on Luca and his body reeked. That means including the way the characters project the conversation based on their social and economic background. Meanwhile, the quotation in minutes 00.36.43 - 00.37.04 tells about when Giulia asked about Luca's background. This is evidenced by the dialogue *"where are you even from?"* said Giulia. It also includes the way the characters feel projecting speaking reveals a social background.

3. Characterization through external action

Characterization through external action is actions and behaviors that are usually not realized by characters as a reaction to stories, situations, certain objects, or other characters. It means showing or clarifying the character in acting in the plot. This is following existing references based on Merdeka & Kumoro, "third is characterization through external action. It tries to project a character by the way they act in the plot." (Merdeka 111) The movie relates to the monologue below.

EXT. COVE – SUNSET **Luca grabs two SEA SNAILS** and **uses their slime** to style his hair **like Alberto's**, and the two gaze happily at a sunset.--END MONTAGE— (00.19.29 - 00.19.32)

INT. LUCA'S BEDROOM – CONTINUOUS **Luca paces** his bedroom. **He glances** at the window, then back at his bedroom door-- **He makes a decision**--and **escapes out** the window. (00.25.53 - 00.25.58)

Luca, overjoyed, takes Giulia's hand--and **shows her the handshake** that Alberto taught him.
LUCA :“Piacere, Girolamo Trombetta.” (01.03.36 - 01.03.38)

The three monologues quotation above, tell about Luca's actions in the plot. This is included in the characterization through external action because it projects the character in acting and behaving. In this case, the first monologue describes when Luca takes slime from two sea slugs to style his hair. So Luca's actions are included in the plot. Then the second monologue tells that Luca was confused at that time and he decided to run away through the window. So the action includes the way he acts in the plot. The last monologue tells of Luca who feels very happy then he shakes Giulia's hand the way Alberto shakes him. So Luca's actions are included in the plot. The conclusion in the monologue is that the action in the plot can be in the form of a verb, this is evidenced by the presence of several words such as "*Luca grabs, uses, glances, makes, takes, shows*".

4. Characterization through internal action

Characterization through internal action relates to the thought and feelings of the character. This means that the character in actions logically and implicitly shows how character is displayed through the sign of those. This is following existing references based on Merdeka & Kumoro, “fourth is characterization through internal action. It reveals a character by the way they feel and think about themselves, whether it is about their dream, fear, emotion, secret, or aspiration.” (Merdeka 111). In the movie, it relates to the quotation below

Luca hesitates. He’s clearly thinking about it.

ALBERTO: “No no no no. DON’T think about it!”

LUCA: “I don’t know **how to NOT think about something!**” This is going nowhere. But Alberto gets an idea—

ALBERTO: “Okay, okay. Watch.” (positioning Luca)
“Point your feet to where you want to go. Okay? And then just catch yourself before you fall. Luca follows his example. He points his feet and gets up.

ALBERTO: “That’s right...” Alberto gives him a NUDGE-- and Luca starts WALKING. (00.13.16 - 00.13.37)

Luca, rapt, reads the Italian on the poster:

LUCA: “Vespa is freedom.” DISSOLVE TO **HIS**

IMAGINATION: Luca flies over the sea, **gloriously**, on a **fantastic** magical VESPA

LUCA: “**Whoo!!Yeah!!**”

ALBERTO (O.S.) “Pretty cool, right?” Alberto’s voice **brings Luca back to REALITY.** (00.15.23 - 00.15.37)

DANIELA: “Luca?! Where have you been?!”

LUCA (rushed): “Uhh...” **LUCA’S THOUGHTS Don’t say surface. Don’t say surface.**

LUCA: “Surface.” He claps his hand over his mouth—

DANIELA (narrowing eyes): “WHAT did you just say?!”

LORENZO (pointing): “WHAT’S WRONG WITH HIS FOOT?!!

Luca looks down--ONE OF HIS FEET IS STILL A HUMAN FOOT SOMEHOW”

LUCA: “AAAAAHHH!!!”-- SMASH BACK TO: The last ten seconds **was just his IMAGINATION**. Thank God. (00.16.35 - 00.16.46)

The three monologue and dialogue quotations above tell about Luca's way of thinking, dreaming, and imagining. This includes characterization through internal actions because it reveals the characters in the way they feel and thinks about themselves, whether it's about their dreams, fears, emotions, secrets, or aspirations. This is evidenced by the existence of several sentences in the quotation such as, "*He's clearly thinking, DISSOLVE TO HIS Imagination, LUCA'S THOUGHTS.*" The quotation in minutes 00.13.16 - 00.13.37 tells that Luca was for the first time turned into a human, then he learned to walk by trying to think about it. This means including characterization through internal action because it reveals the characters through the way they feel and thinks about the sense of learning new things. Then in the second dialogue quotation, it tells when Luca saw a Vespa poster at Alberto's place, and he was so amazed that he asked about it. Alberto explains that it is a man-made object that allows him to go wherever you want. Therefore, this causes Luca to imagine that he is flying in that fantastic magic VESPA. This means including characterizations through internal actions as they reveal characters through the way they dream and imagine new experiences in the form of Vespa

inventions. Then, the last quotation tells about Luca's thoughts that at night he came home and his mother asked where Luca had been, but Luca's mind was imagining not to answer honestly. As the result, it was just his imagination even though he had not answered his mother's question. So he survived because his mother was not scolded. Based on that means a reflection of characterization through internal action because it reveals the characters through the way they feel and thinks about the answer.

ALBERTO: "What's wrong with you, stup"-- Luca jams his hand in Alberto's mouth before he can finish. Massimo narrows his eyes. But he turns and continues to prep dinner. Giulia gives a reassuring signal to the boys. **HARD CUT** to the boys sitting at the table. **Luca is terrified**. Alberto clocks the **HARPOONS** on the wall.

ALBERTO (whispering to Luca): "What do you think he kills with those?"

MASSIMO (overhearing): "Anything that swims." **Luca feels DREAD**. Alberto feels **DREAD**, but also **PROFOUND AWE**. (00.37.52 - 00.38.05)

The quotation in minutes 00.37.52 - 00.38.05 tells about Luca's fear of Massimo, Giulia's father as a sailor. This includes characterization through internal actions because it reveals the characters through the way they feel and thinks about fear. In this case, Luca was afraid to see Giulia's father who was big and liked to hunt fish in the sea. In addition, when Alberto whispered to Luca about what had been killed using the harpoons, Massimo answered whatever was in the sea. According to the characterizations

through internal actions, it can be concluded that Luca is a person who is afraid but curious.

5. Characterization through reaction of other characters

Characterization through the reaction of other characters, when dealing with characters will be a portrayal of characters through the reactions of other characters to something that might happen in the character. This is following existing references based on Merdeka & Kumoro, “last is characterization through reaction of other characters. It projects other characters’ reactions towards a character.” (Merdeka 111) The movie relates to the quotation below.

Luca’s thoughts are back on the pasture--Grandma notices

GRANDMA: “Luca, what’s on your mind?”

LUCA: “I... Well, I was just wondering... where do boats come from? (00.07.32 - 00.07.40)

Luca smiles, starting to come around.

LUCA: “Did you see me on the bike? Giulia said “look up” and then all of a sudden, I was riding it!!— **Alberto doesn’t love hearing about how Luca learned something from a person who wasn’t him.**

ALBERTO (interrupting): “Yeah yeah yeah. Our Vespa’s gonna be even better than a bike, though. Because the moment we get it, we’re OUTTA here.” (00.41.19 - 00.41.30)

In the quotation in minutes 00.07.32 - 00.07.40 the monologue tells about Luca's grandmother who said what Luca was thinking.

Meanwhile, in the quotation in minutes 00.41.19 - 00.41.30 the monologue tells about Alberto who said that he didn't like it when

Luca learned new things instead of him. So the two quotations can be concluded to be included in the characterizations through the reactions of other characters because they project the reactions of other characters to the characters. In this case, according to Grandma, she noticed that Luca was having trouble or something was on his mind. It means that Luca is a thinking and curious person. Based on Alberto, Luca is also a person who wants to learn from anywhere and by anyone.

INT. MASSIMO'S HOME. Giulia puts a BOWL OF LINGUINE in front of Alberto.

GIULIA (ready, set, go!) :“Pronti, ai posti, via!” Alberto is about to start when **Luca comes in with an ARMFUL of DIFFERENT PASTA DISHES:**

ALBERTO: “Wait, what!?”

GIULIA: “Every year they change the pasta. You have to be ready for anything! Could be cannelloni, penne, fusilli, trofie, **EVEN LASAGNE!**” Alberto shrugs and is about to grab a handful when Giulia raps his knuckles with a fork-- (00.48.57 - 00.49.10)

Then, the quotation dialogue and monologue above tell of Alberto who said that he was about to start eating when Luca came with a variety of different PASTA DISHES. This is included in the characterization through the reactions of other characters because it projects the reactions of other characters to the characters. In this case, according to Alberto, Luca was his comrade in arms, so if he was going to start the pasta-eating hurdle then Luca had to see him and be by his side to support him.

B. Curiosity of Luca Paguro in *LUCA* Disney animated movie

The term curiosity is a type of trait perspective on personality psychology. James (1890) said, “Curiosity has been scrutinized in psychological study... According to William James, was the first to propose that curiosity is a fundamental psychological motive, with an argument for more than one dimension.” (qtd in Kashdan 2018). Therefore, many scholars conclude it is essential for human survival and growth. Curiosity can be commonly defined as the recognition, pursuit, and desire to explore new adventures and uncertain, complex, and ambiguous events. So, it will be seen from being able to build competence, strengthen social relationships and increase intellectual knowledge and creativity. This is certainly consistent based on Todd B. Kashdan in the journal Five-dimensional curiosity scale, that A fives dimensional model of curiosity was developed to show that human beings have different ways of experiencing and expressing curiosity, there are five dimensions of curiosity.

1. Joyous Exploration

The first dimension explains having the satisfaction of happiness or achieving the meaning of life by developing competence in challenging situations as opportunities to grow and learn, the possibility to think deeply about things, oneself, the world, and manifestations of being interested in new information. This is

appropriate based on the quotation, "People scoring high on Joyous Exploration were shown to be open to experiences, in possession of a strong personal growth initiative, show tenacity when pursuing opportunities to learn and grow, and derive positive emotions and meaning from learning new information and experiences. This is the archetype of curiosity as a motivational drive that enables rewards for seeking out the new. This fits with the majority of assessment approaches that assume feeling curious and subsequent acts of exploration are pleasurable." (Disabato 144). In the movie, there are several quotations below which relate to joyous exploration.

Luca sits on a ROCK and blows bubbles from his mouth, bored. Hmm. Giuseppe is sniffing at something—
LUCA: "Giuseppe?" --an ALARM CLOCK. **Luca, intrigued, picks it up. What is this?** It goes off, terrifying him, then mercifully stops. There's more--**he spots a PLAYING CARD** floating nearby-- **He examines it**, then looks up to contemplate the alien world that these things must have fallen from-- And spots a BOAT OVERHEAD--
LUCA: "LAND MONSTERS! EVERYBODY UNDER THE ROCK!" Luca herds the scattered goatfish into a small CAVE--this is a familiar drill. They remain as the boat passes, not seeing them-- And as **Luca watches it** get farther away-- **HE BEGINS TO FOLLOW. As he approaches the surface, the fascinating world up there comes into view--he tries to poke** his head through, but the water BULGES unnaturally with his head, keeping him in the water--**he strains to see what there is to see--**
DANIELA (O.S.): "LUCA! LUNCH IS READY!" **Luca's mom's voice shatters his DAYDREAM**, which was all it was--he's actually just a few feet off the sea floor.
LUCA (stressed): "BE RIGHT THERE!!" (00.04.45 - 00.06.17)

The quotation above describes that Luca is interested in foreign objects found in the sea such as alarms and playing cards. In addition,

when he saw the boat overhead above the sea, he hid and also imagined by dreaming that when he approached the surface, the amazing world above would be seen. It is in this quotation that Luca's actions depict someone curious in Joyous Exploration. This basic pattern of curiosity encourages the emergence of motivation for new things. The words "*intrigued, picks it up, examines it*" explain that people who are classified as enjoyable exploration acts will have strong personal growth initiative, and tenacity when pursuing opportunities to learn and grow. While the sentence "*he strains to see what there is to see*" describes getting its own emotions and positive meaning from learning new information and experiences.

EXT. FIELDS Luca is hunting more and more fascinating human objects. They carry him farther and farther out of the pasture. A shiny WRENCH-- A DRINKING GLASS-- And there, in the distance--The GRAMOPHONE from our prologue. Fascinated, cautious, he approaches it. Too distracted to notice the ominous FIGURE IN A DIVING SUIT, STEALTHILY CLOSING IN BEHIND HIM-- Luca turns-- (00.08.34 - 00.09.05)

Next, the monologue above, illustrates that with great care to learn new information and experiences. Luca has his emotional feelings in hunting for interesting objects he collects, such as a wrench, glass, and gramophone. It is in this scene that Luca's actions depict someone curious in Joyous Exploration. This archetype encourages positive motivation, has a strong personal growth initiative, and has tenacity when pursuing opportunities to learn and grow.

LUCA: “WHOA.”

ALBERTO: “I’ve been collecting for a long time. Ask me anything.”

Luca spots the gramophone and gazes into it--

ALBERTO: “Ah yes, the Magic Singing Lady Machine. It’s broken, unfortunately...”

As Alberto is saying this, **Luca discovers** the CRANK, fiddles with it, and-- MUSIC comes out. The Puccini aria. *O mio babbino caro*. Alberto is momentarily at a loss for words. This kid did something cool.

ALBERTO: “Whoa! You unbroke it!”

Luca’s attention settles on a VESPA POSTER

LUCA: “What’s that?”

ALBERTO (recovering bravado): “That? Just the greatest thing that humans ever made. The Vespa. You sit on it, and it takes you anywhere you want to go. *In the whole stinkin’ world.*”

Luca, rapt, reads the Italian on the poster:

LUCA: “Vespa is freedom.”

DISSOLVE TO **HIS IMAGINATION: Luca flies** over the sea, **gloriously**, on a **fantastic magical VESPA--**

LUCA: “Whoo!! Yeah!!”

ALBERTO (O.S.): “Pretty cool, right?”

Alberto’s voice brings Luca back to REALITY. (00.14.37 - 00.15.36)

The third quotation above describes when Luca was in Alberto's hiding place on the surface, he saw objects that made him interested. The objects are a gramophone and a Vespa. The monologue quotation is “*Luca spots the gramophone and gazes into it,*” and “*Luca discovers the CRANK, fiddles with it, and-- MUSIC comes out,*” illustrate that Luca's character is curious about the gramophone, so he plays with it. Next, the quotation is “*Luca’s attention settles on a VESPA POSTER,*” and “*Luca, rapt, reads the Italian on the poster: LUCA said, “Vespa is freedom.” DISSOLVE TO HIS Imagination: Luca flies over the sea, gloriously, on a fantastic magical VESPA,*”, describes that Luca was amazed to see the Vespa poster

and he also imagined it fantastically and majestically riding a magic Vespa on the sea. Based on this excerpt from the scene in minute 00.15.36 explains that Luca's actions depict someone curious in Joyous Exploration. This basic pattern of curiosity encourages the emergence of motivation for new things. The word "*spots, discovers, fiddles with it, attention settles*" explains that people who are classified as joy exploration acts will do anything to learn new information and experiences. So this will bring out the positive emotions and meanings experienced by a curious person on a fun exploration, in addition, he also has a strong personal growth initiative, and tenacity when pursuing opportunities to learn and grow.

And she pedals away, hitting a STOPWATCH. But **Luca has realized something.**

LUCA: “We should ask her about this Portorosso Cup race. That’s how the loud scary human said he got his Vespa.”

They look back at... As she sets off to the next door, Luca and Alberto run alongside her--

ALBERTO: “Hey, uh, Spewlia”--

GIULIA: “GIULIA. My name is Giulia.”

ALBERTO: “Sure. So when you uh... race... in a cup... what do you get?”

GIULIA: “Soldi. Prize money.”

ALBERTO: “Oh.”

GIULIA: “Oh..kay.”

Giulia pedals away, but **Luca knows there’s more to learn--**

LUCA (whispering): “**No no! Keep going! Ask her about the prize money! Maybe that becomes a Vespa! Just ask her!**”

ALBERTO (whispering): “What? Why? But that stuff is useless! How would that become a Vespa!? Fine fine fine.”

ALBERTO: “Hello, again.”

GIULIA (wary): “Ciao.”

ALBERTO: “So, can we turn the money into something else? Something like”—

As the three of them turn the corner, they see a
MECHANIC'S GARAGE with a beautiful Vespa in front--
LUCA (pointing to the Vespa) --"THAT!"

GIULIA: "Pfft. No. (afterthought) But it could get you
that."

She redirects the boys' gaze to an EXTREMELY RUSTY
AND DECREPIT USED VESPA next to the new one.

It is the WORST VESPA YOU HAVE EVER SEEN IN
YOUR LIFE. But... DISSOLVE TO LUCA'S

IMAGINATION: He and Alberto are triumphantly **riding**
it through a sea of golden coins. **BACK TO REALITY**

The boys have a muttery sidebar, **gazing at the Vespa.**

LUCA: **"It's so beautiful."** (00.33.31 - 00.34.30)

The dialogue and monologue above depict when Luca and Alberto met a new friend named Giulia. Once Luca urged Alberto to ask for an explanation about the Porto Rosso cup because it is to be one source of information to get a Vespa. So, this scene explains that Luca's actions depict someone curious in Joyous Exploration. This archetype is the curiosity to seek new knowledge and information, and the ensuing excitement to learn and develop. This is evidenced by Luca's dialogue persuading Alberto to ask Giulia, *"We should ask her about this Portorosso Cup race. That's how the loud scary human said he got his Vespa."* And *"No no! Keep going! Ask her about the prize money! Maybe that becomes a Vespa! Just ask her!"* Based on the fact that Luca's character is described as very curious about Vespa, it is a joyful adventure. He gets his own emotions and positive meaning from the discovery of new information. So this includes the joyous exploration dimension.

EXT. ROOFTOPS - MOMENTS LATER

Luca follows Giulia up onto the roof and across
PORTOROSSO'S BEAUTIFUL ROOFSCAPE. A night
stroll above a lovely sleepy little town. They finally arrive

at a little balcony. Giulia uncovers a TELESCOPE and makes adjustments—

GIULIA: “This is a telescope. Old Man Bernardi lets me use it. It makes faraway things seem close. Look.”

She hands it over to Luca--who looks through it-- “AT A GALAXY.”

LUCA: “WHOA.”

GIULIA: “See any fish?”

LUCA: “Then what are all those?!”

GIULIA: “Stars. Like the sun. Giant, raging balls of fire!”

LUCA (to himself, realizing): “Alberto was wrong.”

GIULIA: “And stars are circled by planets.”

Through the TELESCOPE, she shows him SATURN--

GIULIA: “That’s Saturno. It’s my favorite.” (geeking out hard) It’s the lightest of the planets. They say if there was an ocean big enough to hold it, it would float”--

As she speaks, his imagination takes hold-- **BEGIN**

IMAGINATION SEQUENCE-- Luca runs on the ring around SATURN-- Giulia FLIES by on a DA VINCI

FLYING MACHINE--Luca joins her on a second one--

PILOTS his way through the STARS and above ROMAN RUINS-- They fly over PINOCCHIO, on his way to

school-- **PULL OUT FROM IMAGINATION** to: INT.

GIULIA’S ROOM – NIGHT

Luca is utterly absorbed in Giulia’s SCHOOLBOOKS-- that’s what’s been firing his imagination this whole time.

He is electrified, **peppering her with questions—**

LUCA: “So this is how machines fly? And there are big towns called cities? Like even bigger than Portorosso?”

GIULIA: “Sì sì! Sì! Like Genova! Literally twenty times bigger!”

LUCA (back to the space book): “And we’re all on a big round rock, floating around a star, in the... “solar system?””

GIULIA: “So cool, right?!”

Luca pages through excitedly--the UNIVERSE gets BIGGER and BIGGER before his eyes as he asks her—

LUCA: “And is there anything *beyond* the solar system?”

GIULIA: “Only a galaxy FULL of solar systems!”

LUCA: “Then what?!”

GIULIA: “A universe FULL of galaxies!!”

LUCA: “AND THEN WHAT?!”

GIULIA: “And THEN... (beat, realizing) ...I don’t know. But next year in Advanced Astronomy I’m gonna use my school’s telescope. So maybe I’ll find out! That thing’s HUGE. I wish I could show it to you.”

LUCA: “JUST PROMISE YOU’LL TELL ME

EVERYTHING YOU SEE!! (catching himself) **Sorry. Too much?"**

GIULIA (overjoyed): "Never."

They're interrupted— (00.53.36 - 00.55.54)

Then, the quotation above describes when Giulia carried Luca along the rooftop and showed a telescope that would later be used to view objects in the sky. Then Luca was very curious about the knowledge of all the objects in the sky. Based on this scene Luca's actions depict someone curious in Joyous Exploration. This archetype of curiosity encourages imagination, thinking, imagining, and motivation for new things. In the description of these monologue quotations, "*Luca is utterly absorbed in Giulia's SCHOOLBOOKS--that's what's been firing his imagination this whole time. He is electrified, peppering her with questions*" explains that people who are classified as enjoyable exploration acts will have a strong personal growth initiative, and tenacity when pursuing opportunities to learn and grow. While the sentence "*Luca pages through excitedly*" illustrates that Luca will get his own emotions and positive meaning from learning new information and experiences about the science of the solar system or objects in the sky. So this includes the joyous exploration dimension.

LUCA: "But how am I gonna know you're okay?"

Alberto's face crumples a little. He wraps his friend in the hug to end all hugs.

ALBERTO: "You got me off the island, Luca. I'm okay."

And as the train readies to leave, Luca stands on the steps of the train, and does one last handshake with Alberto.

ALBERTO: "**Piacere, Girolamo—Trombetta**".

LUCA: "**Seriously, what does that mean?**"

ALBERTO: "No idea. Go find out for me, will ya?"

The boys RELEASE THEIR GRIP, as the train begins to move— (01.23.10 - 01.23.42)

The last quotation above describe when Luca and Alberto were at the station, then Luca went to school but on the other hand, he was sad because Alberto did not go to school with him. As a sign of farewell, Alberto kept shaking hands as usual with Luca. This is the umpteenth time that Luca wants to know what the greetings that have been taught to him mean. Based on this movie scene, Luca's actions depict someone curious in Joyous Exploration. This archetype is the curiosity to seek new knowledge and information, and the ensuing excitement to learn and develop. This is evidenced by Luca's dialogue in response to Alberto's greeting by saying, "*Seriously, what does that mean?*" Luca's character feels that in the future, he will happily look for new information about the meaning of the Italian shaking hand. So this includes the joyous exploration dimension.

2. Deprivation Sensitivity

The second dimension is deprivation sensitivity, which refers to thinking about solutions to difficult conceptual problems that can be frustrating when you can't solve them. Therefore, people with this type of deprivation sensitivity must be hardworking in character. This is following the quotation, that "People scoring high on Deprivation Sensitivity were shown to be intellectually engaged to think about abstract or complex ideas, solve problems, and seek necessary information to eliminate knowledge gaps. This fits with a series of

measures that designate individual differences in the need for cognition and epistemic curiosity." (Disabato 144). The movie relates to the monologue and dialogue quotation below.

Massimo narrows his eyes. But he turns and continues to prep dinner. Giulia gives a reassuring signal to the boys.

HARD CUT to the boys sitting at the table. **Luca is terrified.** Alberto clocks the HARPOONS on the wall.

ALBERTO (whispering to Luca): "What do you think he kills with those?"

MASSIMO (overhearing): "Anything that swims."

Luca feels DREAD. Alberto feels DREAD, but also PROFOUND AWE.

MASSIMO: "Did you see the paper today?"

GIULIA: "That photo's a fake, Papa. (to the boys, a little embarrassed) Everyone in Portorosso pretends to believe in sea monsters."

Giulia hands a newspaper to Alberto, who studies it. It has a BLURRY PHOTO of a sea monster, tail visible above the water--

MASSIMO (O.S.): "I'M not pretending."

Massimo takes the clipping from Alberto's hands and VIOLENTLY PINS it to the wall with a knife-- Adding it to a VAST "BEAUTIFUL MIND"-TYPE BOARD OF SEA MONSTER ARTICLES AND PHOTOS-- **Luca**, drinking a glass of water, **SPIT-TAKES** onto Alberto.

...

LUCA: "Slipped!" An uneasy beat.

MASSIMO: "Dinner's ready. Trenette al pesto." (beat) Mangiamo.

Clearly the boys are supposed to start eating. But they have no idea how the utensils work. So Alberto just grabs a handful of pasta and sticks it in his mouth. Then another. **Luca, hesitantly, follows suit.** The food is delicious. Pretty soon both **boys are cramming it into their mouths with the worst manners** that you have ever seen. (00.37.55 - 00.39.16)

The quotation describes Luca and Alberto at the house of their new friend, Giulia. For the first time, Luca visited the house inland life. It certainly raises Luca's curiosity about the new events he faces. This scene

explains that Luca's actions depict someone curious about deprivation sensitivity. This archetype of curiosity has a different emotional tone, namely with tension more prominent than excitement, this is evidenced in monologue quotations described by Luca's characters like, "*Luca is terrified, feels dread*". So this dimension also contemplates abstract or complex ideas and tries to solve problems. This was proven when Luca and Alberto tried to finish their latest experience on how they eat pasta, then they ended up using it by hand. This is found in monologue quotations like, "*So Alberto just grabs a handful of pasta and sticks it in his mouth. Then another. Luca, hesitantly, follows suit.*". Based on the description of the quotation, it reflects Luca's curiosity about new experiences where there are some tensions and problems faced by Luca along with ideas on how to solve them, including the dimension of deprivation sensitivity curiosity.

3. Stress Tolerance

The third dimension is motivated by the nature of doubt, lack of confidence, and hard to concentrate. It means the possibility of stopping to search for new experiences and places, in addition to not being able to handle problems or stress. this is following the quotation, that "People scoring high on Stress Tolerance were less deterred by doubt, confusion, and other forms of distress when exploring new places, and willing to embrace the inherent anxiety of a new, unexpected, complex, mysterious, obscure event, that often evokes a motivational conflict of whether to

approach or avoid." (Disabato 145). The movie relates to the monologue and dialogue quotation below.

EXT. ROOFTOP – SUBSEQUENTLY

Luca finds Alberto staring miserably into a CAMPFIRE.

LUCA: "Alberto? What are those marks on the wall?"

Alberto shrugs but says nothing.

LUCA (insistent): "Tell me what they mean."

ALBERTO: "I started when my dad left."

Beat.

LUCA: "You were living here alone for... that many days?"

ALBERTO: "I just stopped counting after a while. He said

I was old enough to be on my own. I just thought that...

maybe he'd change his mind.

(beat) **Honestly**, though, I get it. He's **better off without me. You are too.**"

LUCA: "That's not true."

ALBERTO (gently): "Yes, it is. You're not like me. You're the good kid. And I'm just the kid that ruins everything."

LUCA: "SILENZIO BRUNO. That's just a dumb voice in your head. You taught me that. And getting a Vespa-- seeing the world--your ideas are the best!"--

ALBERTO (exploding): "Just let it go! Okay? You and I should have never have been friends in the first place."

LUCA (pleading): "Don't say that."

But Alberto turns away from him.

LUCA: "Alberto..."

ALBERTO: "GET OUTTA HERE! I'M NOT GONNA TELL YOU AGAIN!"

Tears well in Luca's eyes. But an IDEA starts to form.

LUCA: "Okay, I'll go. --I'll go win the race."

ALBERTO: "What?"

LUCA (realizing): "And then the Vespa will be ours! And we'll ride away, together!"

ALBERTO: "Luca, that's crazy."

LUCA (shrugging): "Well... maybe I'm crazy. And just like that"-- Luca JUMPS OFF THE ROOF--

LUCA: "TAKE ME, GRAVITY!!!!!!!!!"

ALBERTO: "LUCA!!"

He tumbles through the tree, lands on the ground in a HEAP--

ALBERTO: "What are you doing?!"

LUCA: "I'll be back tomorrow! I'm gonna fix this!!"
(01.07.58 - 01.09.32)

The monologue and dialogue quotation describes when Luca met Alberto on the Rooftop, he cared and wanted to know what happened to Alberto. This scene in the movie explains that Luca's actions depict someone curious about stress tolerance. The archetype of curiosity is a willingness to embrace confusion, anxiety, and other forms of distress that arise from the exploration of new, unexpected, complex, mysterious, or obscure events. In this case, it is evidenced in the movie's quotation which is described by Luca's character saying, "*Tell me what they mean*", it means explaining Luca urges Alberto about the trouble or anxiety that Alberto has experienced so far. Besides that, they have explored new events in land life, and Luca and Alberto are having doubts about their mission to get a Vespa. But this will certainly be opposed by Luca's character who will be willing to embrace these doubts to get his wishes, dreams, and hopes for adventure. Based on Luca's statement, he said, "*Don't say that*" with a tragedy, but after saying that, he is still willing to accept all the difficulties that arise from exploring his new events such as this quotation, "*Okay, I'll go. --I'll go win the race, And then the Vespa will be ours! And we'll ride away, together! , I'm gonna fix this!!*" So it can be concluded that Luca's character has curiosity in the stress tolerance dimension.

4. Social Curiosity

Social curiosity reveals events that happen to other people in society, curiosity arises when they want to learn about a person's habits, behavior, and speaking style. This is following the quotation, that "People scoring high on Social Curiosity want to know what other people are thinking and doing whether it is through overt means such as observing and probing questions or covert means such as listening into conversations or gathering second-hand information. Our findings fit with work suggesting that socially curious people show a behavioral preference to seek out and contribute to gossip – an adaptive evolutionary strategy to define and navigate social relations including the norms and behaviors that are rewarded and punished in a tribe, and who is worthy of trust and suspicion." (Disabato 145). In the movie, there are three quotations related to the depiction of social curiosity.

LUCA: "Hi, Dad."

LORENZO (whispering, awestruck): "Luca. *Look at Pinchy-pessa*. She's molting. Oh, it's magnificent. Now here's a champion show crab if I ever saw one."

LUCA (trying to be interested): "Oh. Nice."

LORENZO: "Whoa whoa whoa! Don't look her in the eye!"

LUCA: "Sorry!"

LORENZO: "But don't apologize! She can sense weakness!!" Sure enough, Pinchy-pessa PINCHES Luca's ear. Daniela uses her tail to scoop up the crab and orders Luca to the table.

DANIELA: "Come eat, Luca. C'mon. (to Lorenzo) We better beat those Branzinos at the crab show this year. Everyone thinks Bianca Branzino's so great. With her prize-winning crabs and amaaaazing dolphin impression. Please! Everyone has a dolphin impression! ECK ECK

ECK ECK ECK ECK. I mean, right?"

LORENZO: "Why do dolphins even sound like that? Why don't they just talk?" **Luca's thoughts are back on the pasture--**Grandma notices--

GRANDMA: "Luca, what's on your mind?"

LUCA: "**I... Well, I was just wondering... where do boats come from?**"

Lorenzo SPIT-TAKES.

GRANDMA: "The land monster town. Just above the surface. I beat a guy at cards there once."

DANIELA: "Mom! What are you doing?!"

GRANDMA (shrugs): "He's old enough to hear about it."

LUCA (floored): "You've been to the surface?! And-- and done the change?!"--

DANIELA: "Nope! Nope! The end! Shut it down!"

LUCA: "I was just curious—"

DANIELA: "And the curious fish gets caught! We do not talk, think, discuss, contemplate, or go ANYWHERE near the surface. Got it?"

LUCA (cowed): "Yes, Mom." Daniela hands Luca the rest of his lunch— (00.06.54 - 00.08.04)

The quotation dialogue above tells when Luca in the pasture saw a boat passing above sea level, then he asked the social curiosity about the whereabouts of the boat. Luca's character certainly illustrates the archetype of social curiosity. It is explained that someone who is socially curious will perceive what other people think and do within the norms of what a place looks like. Luca's question sentences in the dialogue scenes minute 00.06.54 - 00.08.04 are like "*where do boats come from? You've been to the surface?! and-- and done the changes?!*" including one of the causes of the emergence of social curiosity such as observing, seeking and investigating questions to obtain information.

EXT. ROOFTOP – EVENING Luca and Alberto lay around a CAMPFIRE, gazing at the STARS.

LUCA: "**What are all those tiny lights?**"

ALBERTO: "Anchovies. They go there to sleep".

Luca is DUMBFOUNDED.

LUCA: “Really?”

ALBERTO: “Yeah. The big fish protects them. (pointing at the moon) I touched it once. (nonchalant) I dunno. Felt like a fish.”

Luca is ASTOUNDED. And a little wistful—

LUCA: “Wow. Your life is so much cooler than mine. I never go anywhere. I just dream about it.”

ALBERTO: “You came up here!”

LUCA: “Thanks to you. (gazing at stars) Otherwise I never would have seen any of this.”

His gaze travels to the HUMAN TOWN across the water.

LUCA: “Have you ever gone to the human town?”

ALBERTO: “Yeah! All the time. (beat. This is a lie) No. Not even once. But my dad told me all about it, so, I’m pretty much an expert.”

LUCA: “Your dad sounds so cool. You’re lucky he lets you do what you want.”

ALBERTO: “Yeah, for sure.”

A silence. **Each boy is in his head.** (00.21.25 - 00.22.11)

The next quotation of the monologue and dialogue above, tells when at night on the rooftop, Luca asked Alberto about something blazing in the sky and the human city. This is because of the existence of objects in the sky such as stars, moon, and sun, which include social objects, as well as the human cities which are known as social places. Thus, the depiction of the quotation in this scene represents that Luca's character depicts the archetype of social curiosity. It is explained that someone who is socially curious will consider what other people think and do with the norms that apply in a place. As described in the dialogue scene Luca's question, is "*Have you ever gone to the human town?*", this sentence is one of the causes of the emergence of social curiosity such as observing, asking, seeking, and investigating questions to get information about a

social place, namely the human city. While the social objects described in the scene when Luca asks Alberto, "*What are all those tiny lights?*", prove that Luca's character wants to know about the foreign object or star by observing. This is also evidenced in the monologue of the word gazing stars. So in conclusion, Luca's act of curiosity towards new information, namely foreign objects in the sky and a human city place, includes the social curiosity dimension.

ALBERTO: "See? You just gotta follow my lead."
The kids round the corner into the piazza-- And **we stay with LUCA as his WONDER takes over. He is awestruck by the sights and sounds of Portorosso: Barflies sharing gossip and enjoying caffè; A group of kids playing soccer in the PIAZZA; Young girls eating watermelon from a balcony; Two old guys playing cards; CARD PLAYER SCOPA! It's all very ITALIAN, and very everyday. But the mundane is, to Luca, enthralling.**
ALBERTO: "Classic human town. Pretty cool, right?"
Luca spots a couple of OLD LADIES (the ARAGOSTA SISTERS, Pinuccia and Concetta) eating two beautiful GELATO CONES. (00.28.46 - 00.29.18)

The last monologue above describes for the first time Luca and Alberto living in Portorosso. This makes Luca surprised, amazed, and curious about the social situation in the city of Portorosso. Based on that it was explained in monologue quotation in the form of illustrations of the sights, hustle, and bustle of Portorosso, such as adults gossiping, a group of children playing soccer, a young girl eating watermelon, and two adults playing cards. So it is proven that the monologue sentence, "*And we stay with LUCA as his WONDER takes over*", explains when Luca's character reflects social curiosity towards the city of Portorosso. It is that someone

who is socially curious will consider what other people think and do with the norms that apply in a place. Besides that, they will also always observe new events that exist in society.

5. Thrill Seeking

The last dimension is thrill-seeking, it describes the sensation of the soul is alive and enthusiastic, challenging actions such as taking risks, exploring scary things, unplanned adventures and other unexpected things can allow for exciting feelings. This is following the quotation, that "People scoring high in Thrill Seeking are on the hunt for varied, novel, complex, and intense experiences and to have them, are ready to risk physical, social, and financial safety. High scorers found it rewarding to be the recipient of social attention, and viewed hedonism as a primary element of living a well-lived life." (Disabato 145). In the movie, there are several quotations below which relate to thrill-seeking.

EXT. NEAR THE SURFACE And, his responsibility discharged for the moment, **Luca returns to the surface, fascinated but apprehensive-- He stops** a few feet away. **Fear overtakes** him. He backs away, shaking his head. **He approaches again, gets pretty close to the surface,** and once more **backs away** at the last minute-- And again—
ALBERTO: "Wow." **Luca whirls.** Alberto has been watching this whole embarrassing thing.
ALBERTO: "That was hard to watch." He is holding another armful of stuff. **He hands some to Luca--**
ALBERTO: "Here. C'mon." Alberto exits. **Luca holds his breath, and hurries after him--** (00.11.52 - 00.12.07)

The first quotation above tells that Luca decided to get out of the surface. This illustrates that Luca is a curious person in the Thrill seeking because it is indicated by the presence of several words such as “*fascinated but apprehensive, he stops, fear overtakes, approaches.*” That means describing actions as if you are looking for a new and complex experience, but on the other hand, you must be prepared to take risks both physical, social, and financial security. Luca's character in this quotation sees that in achieving a better life, you must give up getting out of your comfort zone.

Luca and Alberto gaze at the Vespa, RAPT.

ALBERTO: “There it is! That’s how we’re gonna see the world.”

Luca walks toward it, in a trance— ...

The gears start going in Luca’s head, as he looks at the Vespa—but his train of thought is interrupted by Ercole—

ERCOLE: “Hey. Stop looking. She’s too beautiful for you.”

Poor Luca can only stammer and shrink away from him.

LUCA: “Ah...I, I, uhhh...”

ERCOLE (mocking): “I, I, uhhh--oh, I love it. The little guy can’t even get a word out.

(waving a hand in front of his nose)

Ugh, And he smells like behind the pescheria.”

This is too much for Alberto. (00.30.34 - 00.31.53)

In the second quotation of the movie, Luca was very happy because he finally could see the shape of the Vespa. Luca and Alberto were amazed and possessed by seeing the Vespa that their dreams. This illustrates that Luca is a curious person in the Thrill Seeking, which means describing actions such as looking for new and complex experiences, but on the other hand he must be ready to take risks both physical, social, and

financial security. Luca's character in this quotation explains that in his new adventure to get a Vespa, he must be ready to take risks both physically and financially. This is evidenced in the depiction of the quotation monologue, "*Poor Luca can only stammer and shrink away from him,*" the sentence makes it clear that Luca accepts the risk of Ercole's words. So Luca's curiosity about the hunt for the varied, novel, the complex is a Vespa, including the thrill-seeking dimension.

EXT. MECHANIC'S GARAGE

They arrive outside the MECHANIC'S GARAGE and look in the window at the beat-up VESPA they want to buy, the FOR SALE sign still on it. Alberto slaps a drawing on the window--

ALBERTO: "Take a look. I thought of every single thing we're gonna need. Also I added flames."

LUCA: "**That's so cool.** (realizing) **And we can bring a telescope too!**"

Luca draws a TELESCOPE on Alberto's drawing.

ALBERTO: "YEAH! That shoots lightning!"

Alberto adds LIGHTNING coming out of the telescope. Luca ERASES Alberto's lightning, to Alberto's irritation—

LUCA: "No, no, no. You look through it. Giulia says **there's an even bigger one at her school.**"

Luca stops. **Getting a BIG IDEA:**

LUCA: "**Wait! What if we visit her there?**"

ALBERTO: "Why would you want to do that?!"

LUCA: "**It... kinda sounds interesting?**"

ALBERTO: "The whole reason we're getting a Vespa is to live on our own! We don't need school! We don't need anybody!"

LUCA: "**Couldn't we just try it? Just for a few days...?**"

ALBERTO: "Luca--sea monsters can't go to school! What do you think is gonna happen when they see your fishface?"

Luca is deflated. But before he can reply: THUNK!

(00.56.42 - 00.57.21)

The monologue and dialogue quotation above tells that when Luca and Alberto saw a Vespa on display in the mechanic's garage, they were

even more excited to have it. Besides that, Luca's curiosity to visit the school was also his desire. This illustrates that Luca is a curious person in the Thrill Seeking, which means describing actions such as looking for new and complex experiences, but on the other hand he must be ready to take risks both physical, social, and financial security. Luca's character in this quotation is explained as keeps going on to getting a Vespa, but also in his new adventure, he was wanting to go to school. So he must be ready to take risks both physically, socially, and financially. This is evidenced in the depiction of citation monologues, like *“Luca is deflated. But before he can reply: THUNK!”*, based on this sentence explained that Luca took the risk of Alberto's response when he banned him from going to school because Luca was a sea monster. Then he is also willing to accept the consequences from a social perspective if in the future he wants to go to school like Giulia. Luca's curiosity action includes a thrill-seeking dimension, this can be seen from the evidence of Luca's dialogue quotation, namely, *“That's so cool, What if we visit her there?, It... kinda sounds interesting?, Couldn't we just try it? Just for a few days...?”*.

EXT. TOP OF THE HILL –

DAY They crest the top of the hill. Luca is absolutely exhausted. Giulia checks her POCKET WATCH.

GIULIA: “Bravo, Luca. That was your best yet!”

Below them, a **TRAIN heads out of the station**, up the coast--

GIULIA: “Oh! Guys, look! **That’s the train to Genova.**”

LUCA: “**That goes to your school?**”

Giulia nods. Alberto rolls his eyes.

LUCA: “I was wondering actually... is your school open to... everyone?”

GIULIA: “Well, it costs a little money, but... I guess!”--
Alberto hates where this is going. He takes over
impatiently—

ALBERTO: “Great. Thank you, Giulia, for showing us the
boring thing that takes you to the terrible place. Now can
we focus on what matters? If we lose this race, we’re not
going anywhere!”

Luca holds his bike and **gazes down the hill.**

LUCA: “**Santa Mozzarella.** The downhill.” (01.01.02 -
01.01.28)

Then, the next quotation monologue and dialogue above tells when Luca, Alberto, and Giulia were at the top of the hill, they saw a train passing under the hill which was the train that Giulia usually rides to go to school. Of course, it made Luca's curiosity even more about the school. Based on this illustrates that Luca is a curious person in Thrill Seeking, this is evidenced by the dialogue quotation, "*I was wondering actually... is your school open to... everyone?*", which means describing the actions of Luca's character as if he was looking for new and complex experiences, but on the other hand must be prepared to take risks both physical, social, and financial security. The purpose of the explanation is to accept financial risks, this can be seen in Giulia's dialogue in which she explained that to join her school, he had to spend a certain amount of money. Luca's character in this quotation is thrill-seeking, he is interested in creating adventures while going far and he must be ready to accept the consequences and risks that exist.

GIULIA (O.S.): “YOU’RE ALIVE!”-- They turn to see
GIULIA--she runs up and hugs them in relief.

GIULIA (playfully, to Alberto): “You’re never allowed on
my bike again. Stick to food, big guy.”

Alberto whirls away from her in irritation and fury. **Giulia**

now begins to clock that something's wrong.

GIULIA: "Uh, what's going on?"

ALBERTO: "Nothing. Let's just get back to training"—

But Luca senses an opportunity.

LUCA: "**Actually, we have something to ask you. We were wondering... if we could come with you to your school?**"

Giulia is thrilled.

GIULIA: "Santo Pecorino! That's the best idea ever!! Yes! Of course!!"

Luca, overjoyed, takes Giulia's hand--and **shows** her the **handshake** that Alberto taught him.

LUCA: "**Piacere, Girolamo Trombetta.**" (01.03.10 - 01.03.40)

The last quotation above tells that Giulia found Luca and Alberto survived a bicycle accident. Then Luca finally decided to ask about his curiosity about school. This quotation dialogue sentence is evidenced by it is, "*Actually, we have something to ask you. We were wondering... if we could come with you to your school?*". Based on the illustration that Luca is a curious person in Thrill Seeking, this means describing actions such as looking for new and complex experiences, but on the other hand, he must be ready to take risks both physical, social, and financial security. In this quotation, it is explained that in Luca's new adventure to join the school, he must be ready and have taken risks both physically, socially, and financially. It is evidenced in the monologue description that Luca's character is overjoyed to hear his answers from Giulia. Luca's decision with enthusiasm and life to do something new such as going to school is a thrill-seeking dimension.

CHAPTER V

CONCLUSION AND SUGGESTIONS

Chapter five consists of the conclusion and suggestions. This study has a conclusion that discusses the answers to the problem formulation in the form of the results of the problem based on the findings and discussion in chapter four, and at the end of this study informs suggestions.

A. Conclusion

From the discussion in chapter four, there are two results from analyzing the main character in the film, the first one is Luca Paguro's characterization portrayed using Edward Jones's characterization theory. Then the second one is the characteristics of curiosity through Luca Paguro's portrayal using Todd B Khasdhan's concept of curiosity.

Regarding characterization, there are five ways to analyze Luca Paguro's characterization. The first is characterization through appearance, Luca is a sea monster who is curious and wants to learn new things. It is depicted in his eyes that he is a person who is curious about anything that exists on land life. The second is the characterization through dialogue, Luca has a less interesting life because he comes from social life at sea. Luca is also a person who comes from a family with a lower-middle economic background. The third is characterization through external

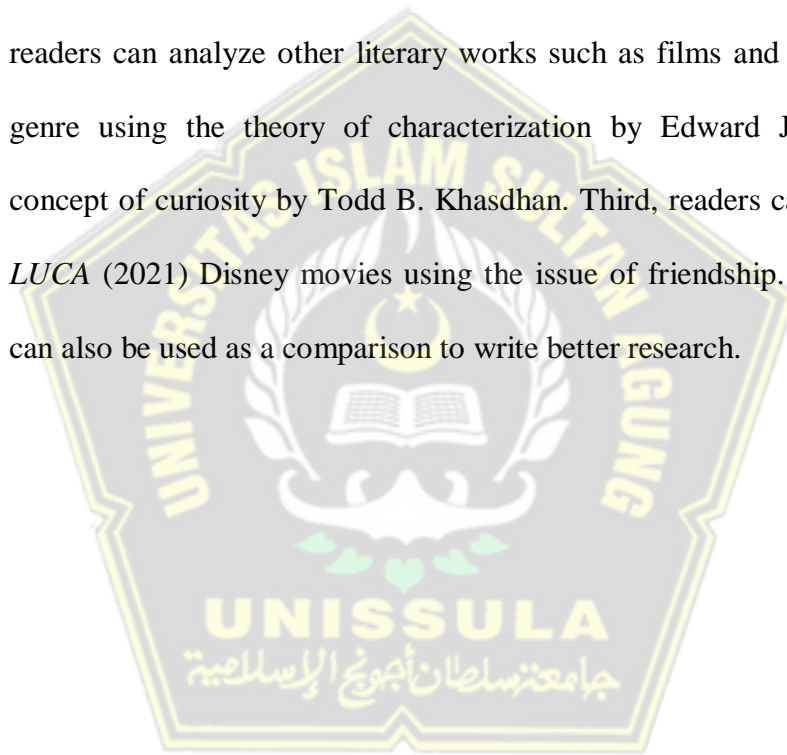
actions, Luca has various personalities such as cheerful, and bored so he wants to try new adventures, confused about what he encounters for the first time, but he wants to know and continues to learn and is confident. The fourth is characterization through internal actions, Luca is a person who likes to imagine, to think, and timid but curious. The last is characterization through the reactions of other characters, Luca is a thinker and curious person based on his grandmother, and Luca is also a person who wants to learn from anywhere and from anyone based on Alberto.

While related to curiosity, there are 5 dimensions of curiosity experience in Luca Paguro. The first is joyous exploration, Luca has positive emotions that show that he is curious about exploring new experiences, gathering new information, and has the satisfaction of being happy to learn and develop. The second is deprivation sensitivity, Luca has an unyielding attitude in the face of obstacles, he always works hard to realize his goals and dreams. The third is stress tolerance. Luca is more relaxed when facing doubts when experiencing new information, so he will be willing to embrace it to get his wishes, dreams, and hopes. The fourth is social curiosity, Luca is someone who wants to know socially, he is always asking and observing a place. The last one is thrill-seeking, Luca is a person who is interested in making unexpected adventures and seeking new knowledge, so he must be ready to accept the consequences and risks. So it can be concluded that characterization has a relationship with curiosity because discussing characterization first can help define the

characteristics and personality of curiosity to divide it into a five-dimensional structure of curiosity.

B. Suggestions

Based on the conclusions above, there are several suggestions submitted to the readers. First, readers can learn more about the understanding and literature on characteristic theory and curiosity. Second, readers can analyze other literary works such as films and novels of any genre using the theory of characterization by Edward Jones and the concept of curiosity by Todd B. Khasdhan. Third, readers can analyze the *LUCA* (2021) Disney movies using the issue of friendship. This research can also be used as a comparison to write better research.



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