EXPLORING THE CONFLICT MODE

AND RESOLUTION IN THE *LUCA* MOVIE (2021)

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirement

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In English Literature

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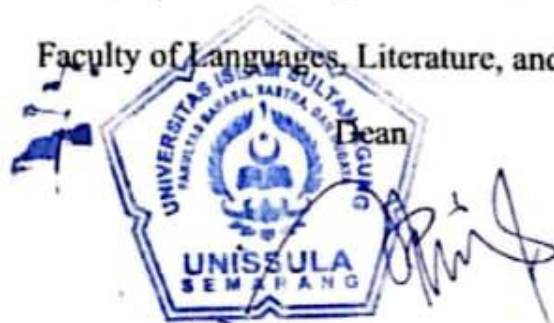
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Cindy Nurul Oktaviany

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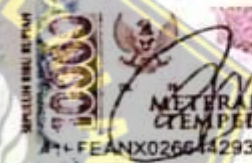
MOTTO AND DEDICATION

Motto:

"I carry a dream that is not only mine, but also belongs to those who always pray

for me.

"And if My servants ask you about Me, then (answer), verily I am near. I grant the

wishes of those who pray when they pray to Me."

(QS. Al-Baqarah [2]: 186)

Dedication:

"This final project is dedicated to my beloved parents and siblings, my source of

inspiration to keep moving forward and become better, whose prayers, hopes, and

support accompany my every step until my dream comes true."
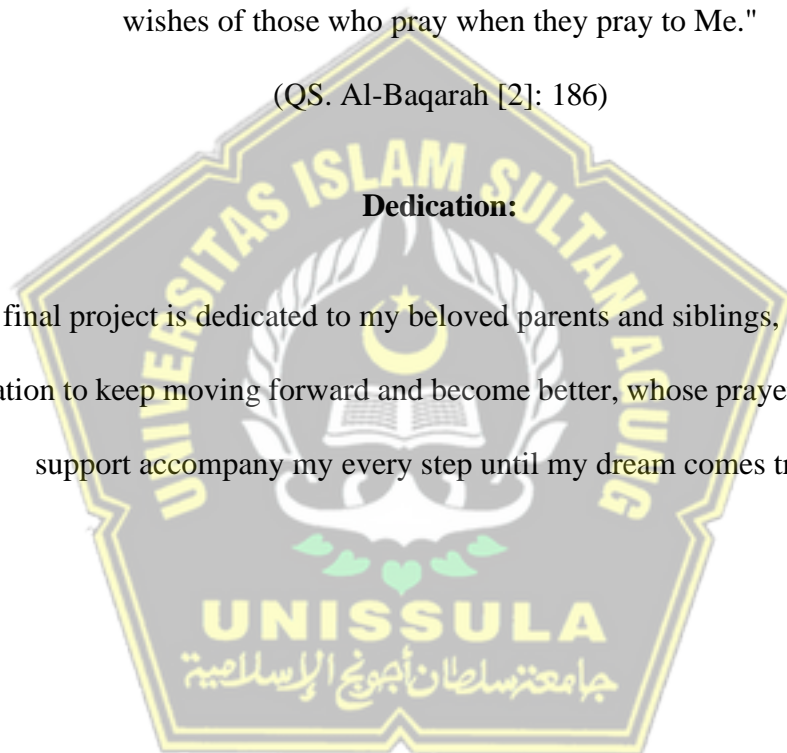
ABSTRACT

OKTAVIANY, CINDY NURUL. 2025 "Exploring the Conflict Mode and Resolution in the *Luca* Movie (2021).Final Project, English Literature Study Program, Faculty of Language, Literature, and Culture. Sultan Agung Islamic University, Semarang. Advisor: Idha Nurhamidah, S.S., M. Hum.

This research aims to analyze the types of conflict and forms of conflict resolution shown in the *Luca* movie (2021) using Stoner & Edward's conflict theory and Thomas & Kilmann's conflict resolution theory.

This research uses a qualitative descriptive method with content analysis techniques, where data in the form of movie dialogue and narrative are analyzed to identify the forms of conflict and their resolution strategies.

The results show that in the *Luca* movie there are four main types of conflict, namely intrapersonal, interpersonal, intragroup, and intergroup conflict. Intrapersonal conflict is seen in the character Luca's inner struggle between curiosity and fear of family prohibitions. Interpersonal conflict arises in the conflict between Luca and his mother, as well as the dispute between Luca and Alberto. Intragroup conflict is depicted through differences in goals and approaches within small groups such as those between Giulia, Luca, and Alberto. Meanwhile, intergroup conflict occurs between a group of humans and sea monsters based on prejudice and stereotypes. In conflict resolution, five approaches were found according to Thomas & Kilmann, namely avoiding, accommodating, compromising, collaborating, and competing (although competing is not depicted in the *Luca* movie). The most frequently used approach is collaborating, where the characters work together to find a mutually beneficial solution, such as when forming a team consisting of Giulia, Luca, and Alberto or when the people of Portorosso begin to accept the existence of sea monsters.

Keywords: Luca, conflict, conflict resolution.

INTISARI

OKTAVIANY, CINDY NURUL. 2025 "Menjelajahi Mode Konflik dan Resolusi dalam Film *Luca* (2021). Tugas Akhir, Program Studi Sastra Inggris, Fakultas Bahasa, Sastra, dan Budaya. Universitas Islam Sultan Agung, Semarang. <u>Pembimbing: Idha Nurhamidah, S.S., M. Hum.</u>

Penelitian ini bertujuan untuk menganalisis jenis-jenis konflik dan bentuk-bentuk penyelesaian konflik yang ditampilkan dalam film *Luca* (2021) menggunakan teori konflik Stoner & Edward dan teori penyelesaian konflik Thomas & Kilmann.

Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik analisis konten, di mana data berupa dialog dan narasi film dianalisis untuk mengidentifikasi bentuk-bentuk konflik dan strategi penyelesaiannya.

Hasil penelitian menunjukkan bahwa dalam film *Luca* terdapat empat jenis konflik utama, yaitu konflik intrapersonal, interpersonal, intragrup, dan intergrup. Konflik intrapersonal terlihat dalam perjuangan batin karakter Luca antara rasa ingin tahu dan ketakutan terhadap larangan keluarga. Konflik interpersonal muncul dalam perselisihan antara Luca dan ibunya, serta pertengkaran antara Luca dan Alberto. Konflik intragrup digambarkan melalui perbedaan tujuan dan pendekatan di dalam kelompok kecil, seperti antara Giulia, Luca, dan Alberto. Sementara itu, konflik antargrup terjadi antara kelompok manusia dan monster laut berdasarkan prasangka dan stereotip. Dalam resolusi konflik, lima pendekatan ditemukan menurut Thomas & Kilmann, yaitu menghindari, mengakomodasi, berkompromi, berkolaborasi, dan bersaing (meskipun bersaing tidak digambarkan dalam film *Luca*). Pendekatan yang paling sering digunakan adalah berkolaborasi, di mana karakter-karakter bekerja sama untuk menemukan solusi yang saling menguntungkan, seperti saat membentuk tim yang terdiri dari Giulia, Luca, dan Alberto atau saat penduduk Portorosso mulai menerima keberadaan monster laut.

Kata Kunci: Luca, konflik, resolusi konflik.

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The researcher is fully aware that this final project still has limitations. Therefore, the researcher gladly accepts constructive criticism and useful suggestions. Ultimately, the researcher hopes that this work can make a positive and useful contribution to readers.

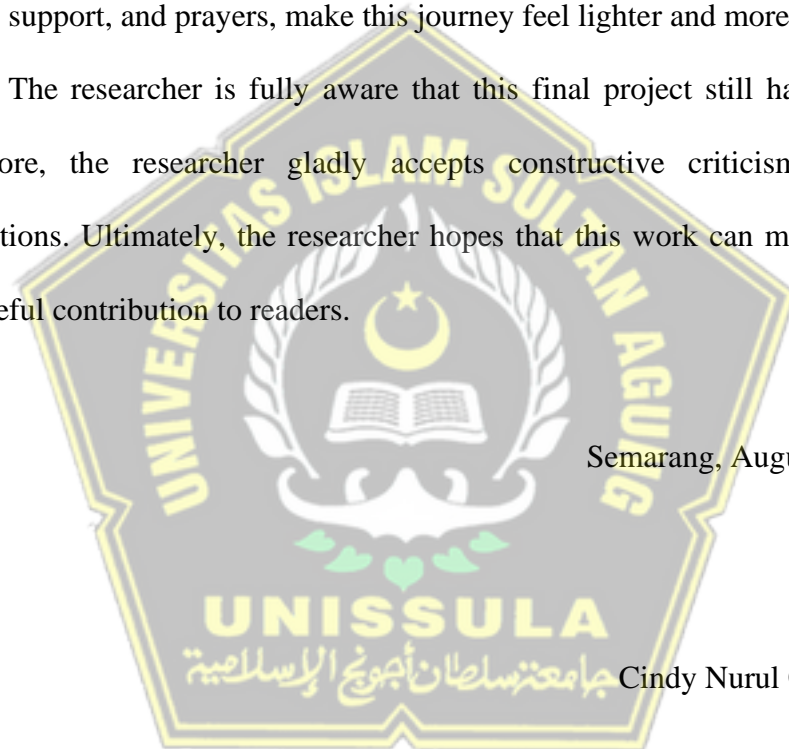Semarang, August 25th 2025

Cindy Nurul Oktaviany

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CHAPTER I

INTRODUCTION

A. Background of the Study

Literature is a medium of human expression that reflects thoughts, values, and lived experiences. While traditionally limited to written forms such as poetry, novels, or drama, literature has expanded into visual media, most notably movies. Movies are regarded as a modern form of literature because it not only serves as entertainment but also represents social, cultural, and psychological realities through the integration of narrative, visuals, and sound. Bordwell and Thompson explain that the movie employs a combination of images, sound, and editing techniques to construct meaning in ways that differ from written literature, with its appeal lying in the cinematic experience that engages audiences both emotionally and sensorially (Bordwell and Thompson 45). Thus, movies can be positioned as a form of visual literature capable of presenting complex narratives and powerful moral messages.

Within movie studies, conflict constitutes a fundamental element that drives the progression of the plot and the development of characters. Conflict introduces dramatic dynamics and emotional tension that sustain audience engagement with the narrative. Smith asserts that well-constructed conflict enhances the intensity of a story and strengthens the cinematic experience for viewers (Smith 115). Stoner and Edward define conflict as "a process in which one party perceives that its interests are being opposed or negatively affected by another party" (Stoner and

Edward 390). This definition highlights the perceptual aspect of conflict, where individuals or groups feel that their interests are threatened by others. They further argue that "conflict is inevitable in organizations because people compete for limited resources, have different goals, and perceive the world differently" (Stoner and Edward, Management 394). Consequently, they classify conflict into four major types: intrapersonal, interpersonal, intragroup, and intergroup (Stoner and Edward 395). Importantly, they stress that "the challenge for managers is not to eliminate conflict, but to manage it so that it becomes a constructive force rather than a destructive one" (Stoner and Edward, Management 396). In the context of movies, understanding how conflict is represented becomes essential for identifying both the artistic value and the social dimensions embedded in the narrative.

Equally significant is the role of conflict resolution in shaping narrative meaning. Thomas and Kilmann note that "a conflict situation arises when the concerns of two people seem to be incompatible" (Thomas and Kilmann 1). Such situations demand adequate social skills to be managed effectively. They argue that "each of the five conflict-handling modes represents a set of useful social skills, and no single mode is adequate for all conflict situations" (Thomas and Kilmann 4). This implies that conflict resolution strategies cannot be standardized across contexts. Instead, flexibility is key, as "effective conflict management requires the ability to use each mode appropriately, depending on the requirements of the situation" (Thomas and Kilmann 5). Accordingly, Thomas and Kilmann identify five conflict-handling modes: Competing, Avoiding, Accommodating, Compromising, and Collaborating. Derived from two main dimensions:

assertiveness (the extent to which an individual seeks to satisfy their own interests) and cooperativeness (the extent to which they seek to satisfy the interests of others) (Thomas and Kilmann 2). These modes allow for contextual adaptation, making conflict resolution a dynamic process rather than a fixed approach.

In this movie, the Collaborating style of conflict resolution emerges as the most dominant, particularly in the relationship between Luca and Alberto. Following a series of conflicts, both characters demonstrate a willingness to engage in mutual understanding, maintain open communication, and cooperate in pursuit of shared objectives. This strategy illustrates the active effort of the parties involved to formulate solutions that are not only mutually beneficial but also sustainable in the long term. By contrast, the antagonistic characters employ alternative strategies that reflect competitiveness and self-interest, thereby emphasizing that the choice of conflict resolution mode is closely tied to individual personality traits and the values that guide character behavior.

Previous research on conflict in movies has significantly contributed to the scholarly understanding of narrative dynamics and character development. Nevertheless, there remain gaps in the literature, particularly with regard to the variety of theoretical frameworks employed in analyzing conflict and its resolution. For instance, Arisetiawan's (2023) research, *"An Analysis of Conflict Faced by the Main Character in Mile 22 Movie,"* examined the conflicts experienced by the protagonist and their resolution through the application of Reaske's (1996), Thomas and Kilmann's (1970), and Kenney's (1996) theories.

In contrast, the present research focuses on *Luca* as its primary object of analysis, employing James A. F. Stoner's conflict theory alongside Thomas and Kilmann's conflict resolution model. The adoption of these theoretical perspectives aims to provide a more nuanced and comprehensive understanding of the conflicts presented in the movie, as well as the strategies employed by the characters to resolve them. This approach not only expands the scope of conflict research within movie analysis but also offers new insights into animated cinema as a form of visual literature, one that embodies complex social, psychological, and moral dimensions.

B.   Problem Formulation

Based on the background of the study, it takes the following problem formulation:

1. What are the types of conflicts experienced by the main character in the *Luca* movie?

2. How does the main character resolve these conflicts in the *Luca* movie?

C.   Limitation of Study

This research focuses on the types of conflicts using the theory of James AF Stoner and how to resolve conflicts using the theory of Thomas and Kilmann depicted in the *Luca* movie.

D.   Objective of the Study

Based on problem formulation, this research aims to:

1.   Identified the types of conflicts depicted in the *Luca* movie

2.   Analyze how the resolution of conflicts depicted in the *Luca* movie.

E.   Significance of the Study

With this research, the author hopes that readers can find out about the types of conflicts and how to resolve the conflicts depicted in *Luca* movie. In addition, the author hopes that this research can provide readers with knowledge about the types of conflicts and ways to resolve them, as well as serve as a reference for other researchers conducting research on the types of conflicts and conflict resolution.

F.   Organization of the Study

This final project is structured into five chapters, each of which discusses different aspects. The first chapter contains an introduction that includes the background of the study, problem formulation, limitation of study, objective of the study, significance of the study, and organization of the study. The second chapter contains a literature review, including a synopsis of the research object and theories relevant to the research. The third chapter explains the research methods, which consist of the type of research, type of data, data collecting method, and data analyzing. In the data organization section, data collection methods were carried out through activities such as watching movies, reading movie scripts, identifying data, classifying data, and reducing data. The fourth chapter presents the results and discussion of the research, while the fifth chapter contains conclusions and suggestions for future researchers.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Synopsis

The *Luca* movie (2021) told the story of a young sea monster named Luca who lived underwater with his family. He was raised with strict rules, one of which was a prohibition against going to the surface. This was considered dangerous because humans were believed to hunt creatures like them. Despite this, Luca felt curious about the world above and often wondered what human life was like.

Luca's curiosity grew even more when he met Alberto, another sea monster who was already used to living on land. Alberto invited him to explore the human world, and that was where their adventure began. When they were on land and their bodies dried, they transformed into humans. Together, they live in a small town called Portorosso and dream of owning a Vespa to travel the world freely.

Behind this exciting story, Luca faced inner conflict. He often felt afraid and uncertain, torn between obeying his parents, who forbade him from going to the surface, or following his own desire to learn and explore the outside world. At first, Luca chose to stay silent and hide his desires to avoid causing problems. However, over time, he started learning to be more honest with himself and made decisions based on what he truly believed was right.

Conflict arises in Luca and Alberto's friendship as well. When Luca grew closer to Giulia and became interested in continuing his education, Alberto felt jealous and left out. They had a fight because they had different perspectives on

life. However, after going through several important events, they began to understand each other. Eventually, they accepted that even though their life goals were different, they could still support each other as friends.

In addition, Luca experienced tension with his parents, who did not approve of him living on land and socializing with humans. They even planned to send him to the deep sea where he could not return to the surface. For a while, Luca chose to keep his distance and hide his activities. But in the end, Luca's courage to show who he truly was led his parents to slowly change their minds and begin to support his choices.

In the town of Portorosso, Luca and Alberto must face the negative views of the local community, who despise sea monsters. While living there, they kept hiding their true identities to live peacefully. However, when their identities were eventually revealed, they did not fight back or run away. Instead, they showed that they were not dangerous and remained kind, even when they were rejected. This attitude made some residents begin to open their hearts and accept them.

Among all the conflicts that emerged, the ways they were resolved varied. Sometimes, Luca chooses to back off first to avoid complicating the situation. At other times, he chose to talk things out or find a middle ground so that everyone could feel heard. There are times when he is willing to compromise to maintain the relationship, and times when he needs to stand his ground to avoid constant pressure. Every decision he made helped resolve problems in a wise way.

Luca is a narrative that is highly suitable for research on conflict and conflict resolution, as it represents the social, emotional, and psychological dynamics of its characters. The movie demonstrates that conflicts whether intrapersonal, interpersonal, intragroup, or intergroup can be managed and resolved through various strategies. Thus, *Luca* is not merely an adventure story, but also offers insights into how differences, courage, and interpersonal relationships can be built through healthy and constructive conflict resolution.

B.   RELATED LITERATURE

B.1.   Conflict

Conflict is an inherent element of social and organizational interaction that cannot be avoided, as individuals and groups inevitably hold differing interests, goals, and perceptions. Stoner and Edward define that "conflict is a situation in which two or more parties feel themselves in opposition" (Stoner and Edward 349). This definition emphasizes that conflict does not only emerge from objective clashes of interest but may also stem from subjective perceptions when one party feels its interests are threatened. Thus, conflict can be understood as a multidimensional phenomenon encompassing psychological, emotional, and structural aspects, serving as a crucial dynamic in human and organizational relations.

Furthermore, conflict should not always be perceived as destructive. Stoner and Edward affirm that "conflict is not always dysfunctional; it can be a force that stimulates innovation, encourages new ideas, and fosters change in organizations"

(Stoner and Edward 392). This perspective positions conflict as a potential instrument for generating creativity, fostering novel ideas, and facilitating constructive transformation. They further argue that "optimal organizational performance requires a moderate level of conflict" (Stoner and Edward 392). In other words, a balanced degree of conflict is essential for organizations to function optimally, adapt to challenges, and enhance critical thinking and innovation within dynamic environments.

The significance of understanding conflict is also reinforced through its classification. Stoner and Edward explain that "conflicts may be classified into various types, including intrapersonal, interpersonal, intragroup, and intergroup conflicts, each of which requires a specific approach for effective resolution" (Stoner and Edward 393). This typology illustrates that conflict manifests in diverse forms and levels, ranging from inner struggles within individuals to disputes between groups. Each type of conflict possesses distinct characteristics and therefore demands tailored strategies to achieve constructive resolution. Consequently, the research of conflict is essential not only for comprehending social dynamics but also for designing effective resolution approaches across various contexts of human interaction and organizational life.

B.1.1 Intrapersonal Conflict

Intrapersonal conflict is a psychological condition in which individuals experience internal conflict due to a misalignment between values, desires, or roles expected by the environment and their personal aspirations. This conflict often arises when an individual is faced with making complex and significant decisions,

such as choosing between following personal passions or fulfilling social and family expectations. For example, a young individual may experience a dilemma in determining his or her life path when having to choose between pursuing ideals they believe in or following parental advice that is considered more realistic. This condition triggers significant emotional distress due to role uncertainty and ambiguity in decision-making.

Stoner explains that "Intrapersonal conflict arises within the individual because of uncertain role expectations or internal dilemmas" (Stoner and Edward, Management 350), which emphasizes that intrapersonal conflict stems from role ambiguity and internal dilemmas faced by individuals. The dilemma reflects the complexity of cognitive and emotional processes that a person experiences when trying to balance external demands with personal desires and values. The tension between meeting social expectations and maintaining personal integrity can lead to stress, confusion, and other psychological disorders that impact individual well-being.

The impact of intrapersonal conflict is not limited to psychological aspects, but affects social interactions and interpersonal relationships within the family and community. The inability of individuals to manage internal conflict effectively can lead to a decrease in the quality of communication and social relationships, which in turn has implications for a less than optimal decision-making process. Therefore, a deep understanding of the dynamics of intrapersonal conflict is very important in the research of developmental psychology and counseling, especially in

supporting individuals to cope with internal and external pressures in a balanced

manner.

B.1.2 Interpersonal Conflict

Interpersonal conflict is a phenomenon that occurs when two or more

individuals experience conflict or disagreement that affects the quality of the

relationship between the parties involved. This form of conflict can stem from a

variety of differences, including differences in views, values, goals, or interests that

are not aligned between individuals. Interpersonal conflict has the potential to cause

emotional tension and disruptions in communication, which if not managed

properly, can have a negative impact on interpersonal relationships and hinder the

effectiveness of collaboration in social and organizational contexts.

Stoner states that "Interpersonal conflict occurs when two or more

individuals are in opposition to each other" (Stoner and Edward, Management 350),

which emphasizes that this conflict arises due to direct opposition between two or

more parties. Conflicts can take the form of conflicting expectations, perceptions,

or interests, thereby affecting the dynamics of interpersonal relationships and

creating potential tensions that can damage the harmony of social interactions.

The impact of interpersonal conflict is not limited to the emotional aspects

of the individuals involved, but has implications for the overall process of

communication and social interaction. The disharmony that arises can hinder the

creation of effective cooperation, as   well as reduce productivity and the quality of

results in the work environment or society. Therefore, an in-depth understanding

of the characteristics and impact of interpersonal conflict is important in the research of organizational behavior and social relations.

B.1.3 Intragroup Conflict

Intragroup conflict is a conflict that occurs within a group or team, where members experience opposition or disagreement with each other. This conflict generally arises as a result of differences in goals, views, or approaches in carrying out a common task. Disagreements related to strategy or priorities can cause tension that has the potential to hinder the effectiveness of cooperation and group productivity.

Stoner explains that "Intragroup conflict refers to conflict within a group or team, often arising from differences in goals or approaches" (Stoner and Edward, Management 350). This statement emphasizes that intragroup conflict stems from differences among group members, both in terms of the goals to be achieved and the methods used to achieve them. Differences in opinions, values, and ways of working that are not managed properly can damage group dynamics and reduce overall performance.

The impact of internal conflict within a group is not limited to interpersonal tensions, but has implications for the effectiveness of communication, coordination, and collaboration within the group. The resulting disharmony has the potential to disrupt team performance and the achievement of common goals. Therefore, an in-depth understanding of the   characteristics and sources of intragroup conflict is an important aspect in the research of organizational behavior and human resource management.

B.1.4 Intergroup Conflict

Intergroup conflict is a phenomenon that occurs between two or more groups in an organization or social environment, which arises due to differences in interests, power imbalances, or tensions in intergroup interactions. This conflict is often complex because it involves various individuals with different backgrounds, goals, and interests, so it has the potential to disrupt the stability and performance of the organization as a whole. Disharmony between groups can cause disintegration of social relations and reduce the effectiveness of coordination in achieving common goals.

Stoner states that "Intergroup conflict occurs between different groups or teams and often results from competition over resources or authority" (Stoner and Edward, Management 351). This statement emphasizes that intergroup conflict is often triggered by competition over resources, authority, or influence. Conditions in which a group feels disadvantaged or threatened by the existence of another group can lead to antagonistic attitudes that worsen intergroup relations and have a negative impact on achieving organizational goals.

The impact of intergroup conflict is not only felt directly in the form of intergroup tension, but can extend to aspects of communication, collaboration, and the general work atmosphere. The misalignment of interests that triggers such conflicts can create obstacles to effective decision-making and task execution. Therefore, an in-depth understanding of the sources, characteristics, and implications of intergroup conflict is a crucial aspect in the research of organizational behavior and human resource management.

B.2.   Conflict Resolution

Conflict resolution is an important process that enables individuals or groups to resolve differences constructively. In many situations, conflict is inevitable because people have different backgrounds, values and interests. However, well-managed conflict can be an opportunity to build understanding and strengthen relationships. As explained by Thomas and Kilmann "Conflict resolution is the process of resolving a dispute by addressing the concerns of both parties through five distinct approaches" (Thomas and Kilmann, Thomas-Kilmann Conflict Mode Instrument 2). These approaches competing, accommodating, avoiding, collaborating, and compromising can be used flexibly according to the characteristics of the conflict at hand.

Open and collaborative communication is an important foundation in conflict resolution. William Wilmot and Joyce Hocker state that "Conflict resolution involves a process of resolving a dispute or disagreement through cooperative negotiation and communication" (Wilmot and Hocker 102). This suggests that respectful dialog, supported by a desire to reach a common solution, is necessary for the resolution process to be effective. In the absence of healthy communication, conflict risks creating lingering tensions and damaging long-term relationships.

In addition to communication, active listening is key to conflict resolution. Peter T. Coleman asserts that "Conflict resolution requires listening to others and expressing your own perspective in ways that invite cooperation" (Coleman 45). This means that conflict resolution is not just a matter of expressing opinions, but

opening up space to understand the perspectives of others with empathy. With this respectful approach, conflict can be turned into an opportunity for growth and relationship strengthening.

B.2.1 Competing

Competing in conflict resolution is a highly assertive and less cooperative approach, where individuals attempt to win the conflict by prioritizing their personal interests without regard to the needs of the other party. Thomas and Kilmann define competing as "a power-oriented mode that is assertive and uncooperative. One seeks to win at the expense of the other" (Thomas and Kilmann, Thomas-Kilmann Conflict Mode Instrument 3). This approach is usually applied when a quick and decisive decision is required, or when the issue at hand is considered therefore important that compromise is unacceptable.

Individuals who use competing tend to show a dominant attitude and use power or influence to achieve their goals. Competing places priority on personal victory and unilateral decision-making without involving negotiation or collaboration with others. It reflects a strong power orientation in interpersonal interactions and conflict management.

Although competition can be effective in achieving desired results quickly, it has significant limitations, especially in the context of long-term interpersonal relationships. Excessive use of competing can lead to prolonged conflict, damage working relationships, and reduce trust between individuals. Therefore, Thomas and Kilmann emphasize the importance of using competing selectively and

contextually, in order to maintain a balance between goal achievement and the continuity of healthy interpersonal relationships.

B.2.2. Avoiding

Avoiding in conflict resolution is an approach characterized by low levels of assertiveness and cooperativeness. Individuals who apply avoiding tend to avoid conflict directly by delaying discussion, withdrawing from the situation, or even ignoring the problem. Thomas and Kilmann describe this style as "an unassertive and uncooperative approach essentially withdrawing from the conflict" (Thomas and Kilmann, Thomas-Kilmann Conflict Mode Instrument 3). This approach is usually used when one feels that involvement in the conflict will not lead to a favorable solution, or when the risks of confrontation are perceived to outweigh the benefits.

In some situations, avoiding can function strategically, especially if the conflict at hand is mild, not urgent, or can be resolved over time without direct intervention. Avoiding problems can be a way to maintain emotional stability, give yourself time to reflect, or wait for more conducive conditions to resolve the issue. Therefore, avoiding is not necessarily a sign of weakness, but can be part of wise conflict management when applied appropriately.

However, the continued use of avoiding can have a negative impact. When important conflicts are ignored or not addressed, problems can grow more complex and difficult to resolve. This can even damage relationships between individuals if there is no open and honest communication. Therefore, it is important for

individuals to understand the limits of avoiding and consider other more active and collaborative approaches when situations demand a more direct resolution.

B.2.3. Accommodating

Accommodating in the Thomas and Kilmann model is an approach to conflict resolution that features high levels of cooperativeness and low levels of assertiveness. Individuals who use this approach tend to prioritize the interests of others over their own, often by giving in or adjusting positions in order to maintain interpersonal relationships and avoid direct confrontation. This approach is described as "an unassertive and cooperative approach-the opposite of competing" (Thomas and Kilmann, Thomas-Kilmann Conflict Mode Instrument 3), which shows the fundamental difference between accommodating and more dominant approaches such as competing.

The accommodating approach is considered effective in situations where the issue in dispute is less important to the losing party, or when long-term relationships are more valuable than momentary victories. In an organizational context, this approach can strengthen solidarity and collaboration among team members, especially when one party has a more pressing need or weaker power. As such, accommodating can serve as a form of empathy and recognition of the other party's priorities, which helps keep group dynamics in balance.

However, although accommodating can strengthen interpersonal relationships, its excessive use can lead to negative consequences, such as power imbalances and the accumulation of personal dissatisfaction. Individuals who constantly give in may experience decreased motivation, frustration, and even

unresolved internal conflicts. Therefore, the application of accommodating should be done selectively and consciously, taking into account the context of the situation and the long-term impact on the well-being of the individual as well as the relationship between the parties involved.

B.2.4. Compromising

Compromising is a conflict resolution strategy that focuses on reaching a solution through negotiation and mutual concessions between the parties involved. This strategy is characterized by a moderate level of assertiveness and cooperativeness, where each party is willing to reduce some of its demands in order to reach a mutually acceptable agreement. Thomas and Kilmann describe compromising as "an intermediate position in both assertiveness and cooperativeness. The goal is to find a mutually acceptable solution that partially satisfies both parties" (Thomas and Kilmann, Thomas-Kilmann Conflict Mode Instrument 3). This approach is often a realistic and pragmatic choice in situations where no party can claim absolute victory, thus a compromise solution is considered a middle ground that can minimize losses and effectively maintain relations between parties.

The application of compromising is particularly relevant in the context of conflicts that require quick and efficient resolution, especially when the interests of the parties are relatively balanced and it is not possible to reach a solution that fully satisfies one party without harming the other. Through this approach, constructive dialog can be established, therefore that the fundamental needs of both parties can be accommodated proportionally. Therefore, compromise not only plays a role in

avoiding stagnation due to unresolved conflicts, but in maintaining the stability of interpersonal relationships and the overall dynamics of the organization.

However, compromise strategies have limitations that need to be considered in conflict resolution practices. Solutions produced through compromise tend to be partial and can lead to dissatisfaction because they do not fully meet the interests of all parties. If compromise is applied repeatedly without proper evaluation, it can reduce the parties' commitment to the outcome of the agreement and potentially trigger recurring conflicts in the future. Therefore, the use of compromising should be based on in-depth contextual analysis and consider the long-term impact on the relationship as well as the sustainability of conflict resolution.

B.2.5. Collaborating

Collaborating is a conflict resolution strategy that emphasizes a high level of assertiveness and cooperativeness with the aim of reaching an optimal solution that satisfies all parties involved. This approach requires open and transparent communication, in-depth information exchange, and a comprehensive understanding of the needs and interests of each party. Thomas and Kilmann explain that collaborating is "an assertive and cooperative approach that involves working with the other party to find a solution that fully satisfies the concerns of both" (Thomas and Kilmann, Thomas-Kilmann Conflict Mode Instrument 3). In this context, collaboration does not only focus on temporary problem solving, but aims to address the root causes of conflict in order to produce sustainable solutions and significantly strengthen the relationships between the parties involved.

Collaborating strategies are particularly relevant and effective in complex and crucial conflict situations, where compromise solutions are considered inadequate to meet the needs and expectations of all parties. Through collaboration, parties can synergistically combine various perspectives and resources to create innovative and constructive alternative solutions. In addition, the collaboration process contributes to improving the quality of relationships between individuals and organizations, as it requires openness, mutual respect, and a shared commitment to achieving mutually beneficial results.

However, the implementation of collaborating strategies is not free from challenges, especially because this process requires sufficient time, adequate resources, and effective communication and negotiation skills from all parties involved. Conditions such as high time pressure, power imbalance, or lack of willingness to participate can be significant barriers to the implementation of collaborating. Therefore, the success of this strategy depends largely on the situational context and the readiness of all parties to contribute actively and constructively to the conflict resolution process.

CHAPTER III

RESEARCH METHOD

This chapter presented the research method, which was organized into four sections: Types of Research, Types of Data, Data Collection Methods, and Analyzing Data.

A.   Types of Research

This research used a qualitative approach, which focused on providing an in-depth description of the phenomenon under research. This approach was chosen because it was more appropriate for examining social phenomena or human behavior that could not be measured quantitatively. As Creswell states that qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem (Creswell 4). The method employed was descriptive qualitative, in which the data collected were in the form of dialogue and narrative sentence from the research subjects. This differed from quantitative research, which relied on statistics or numerical data. The qualitative method was selected because it was considered more flexible and capable of providing a more comprehensive understanding of the issues investigated. Through this method, the researcher was able to explore information in depth to gain a broader contextual understanding of the issues raised.

B.   Types of Data

There were two main types of data in this research, namely primary data and secondary data. Primary data, which referred to the *Luca* movie, served as the main source of data collection. The data collected from the movie and its script were in

the form of dialogues and narrative sentences that were used as supporting evidence. In addition, secondary data were employed to support the primary source. These secondary data were obtained from various sources such as journals, articles, books, and previous research.

C.   Data Collection Method

In this research, there were five processes involved in collecting the data, as follows:

C.1. Watching the Movie

The main object of this research was the *Luca* movie produced by Pixar Animation Studios. Watching this movie was the first step in the data collection process. The movie was watched several times in order to gain a thorough understanding of the plot. This process served as the initial stage in comprehending the conflicts and their resolutions that were later analyzed in the research.

C.2. Reading the Script

The second step was reading the movie script. In addition to watching the movie, the researcher conducted multiple close readings of the script to gain a deeper understanding of each segment of the plot and its narrative nuances.

C.3. Identifying Data

The third stage in the data collection process was data identification. After watching the movie multiple times, the researcher read through the script and underlined important elements. The data identified included lines of dialogue from the script that were relevant to the research.

C.4. Classifying Data

The fourth stage was classifying the data. At this stage, the data and research questions were organized in order to facilitate the process of addressing the problems. Once collected, the data were grouped into tables and classified based on their sources from the movie, data type, related comments, and references included in the table.

C.5. Reducing Data

The final step was reducing the data. The collected data were refined by selecting only the most relevant parts from the movie to support the research topic and discussion.

D.   Data Analyzing

Data analysis was an essential part of this research, serving to connect the object of research with the analytical results and to formulate answers to the research problems. The detailed analysis and findings were presented in Chapter IV: Findings and Discussion.
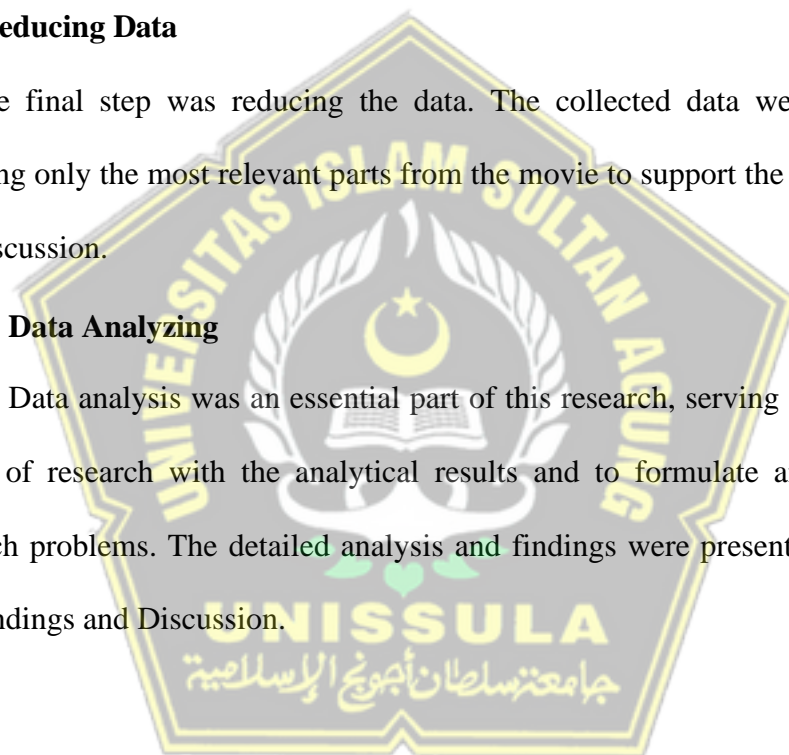
CHAPTER IV

DISCUSSION

This chapter aims to provide answers to the two problem formulations. Therefore, it is divided into two sub-chapters, each presenting a focused analysis of the issues discussed. The first sub-chapter examines the types of conflict experienced by the main characters in the *Luca* movie, while the second sub-chapter analyzes the forms of conflict resolution depicted in the movie.

A. Types of conflicts experienced by the main character in the *Luca* movie?

Stoner and Edward classify conflict into various types, including intrapersonal, interpersonal, intragroup, and intergroup conflict, each requiring specific approaches for effective resolution (Stoner and Edward 393)

To answer the problem formulation, the researcher conducted data analysis in this section by focusing on the types of conflict experienced by the main characters in the *Luca* movie. The data analyzed consisted of dialogue and narrative within the movie, which represent the dynamics of the conflict that occurred.

A.1. Intrapersonal Conflict

"Intrapersonal conflict arises within the individual because of uncertain role expectations or internal dilemmas" (Stoner and Edward 350). In the *Luca* movie, an intrapersonal conflict occurs when Luca, who is on the surface for the first time, tries to calm himself and begins to admire the beauty of the world above the sea, something he has only imagined. Meanwhile, Alberto, who is already familiar with

the surface world, watches Luca with pleasure. However, when Alberto asks if it was fun, Luca suddenly realizes the prohibition he has been obeying. Panicked and feeling guilty, he rushes back into the water, rejecting the experience even though he is actually starting to enjoy its beauty.

> Luca takes a couple breaths. **Sure enough, he begins to relax. He looks around.**
>
> **He takes in the sights and sounds of the surface. The shore. The trees. The grass. The sky.**
>
> **Things he has spent his entire young life wondering about.** Alberto watches, amused.
>
> ALBERTO
>
> Well? Isn't it great?
>
> This snaps Luca out of it--
>
> **LUCA**
>
> **Uh! No! It's bad! I'm not supposed to be up here!**
>
> **--Good day!**
>
> Luca scrambles into the water.
>
> (Andrews and Jones, 12-13)

In this dialogue excerpt, Luca's intrapersonal conflict is clearly evident. When he first experiences the surface world, he is swept away by the beauty he had only imagined: **"The shore. The trees. The grass. The sky."** However, when Alberto asks, "**Well? Isn't it great?**", Luca immediately returns to his fear. He immediately rejects the experience, saying, "**Uh! No! It's bad! I'm not supposed to be up**

here!" and quickly returns to the water. This shows that Luca is experiencing an inner conflict between his curiosity and admiration for the human world and the fear and prohibitions that are ingrained in him.

This situation reveals Luca's internal dilemma, he is torn between two roles: as a child of the sea who is not allowed to go to the surface, and as an individual with a strong curiosity about the human world. This situation highlights Luca's internal dilemma, he is caught between two roles: as a sea child who is not allowed to surface, and as an individual with a strong curiosity about the human world. Thus, this scene reflects that Luca is grappling with the uncertainty of his role and conflicting inner urges, resulting in a tangible form of intrapersonal conflict.

The next intrapersonal conflict is depicted in a narrative that shows Luca's inner conflict as he tries to rise to the surface. He's intrigued, but fear makes him hesitate. He repeatedly moves forward and then backward, reflecting the tug-of-war between curiosity and fear.

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–

(Andrews and Jones, 13)

This narrative clearly shows the form of intrapersonal conflict experienced by Luca. After feeling his burden temporarily lifted, he returns to the surface with curiosity. However, every time he is about to reach the surface, fear and doubt overwhelm him, causing him to retreat again. This repeated action of approaching and then retreating reflects a strong inner conflict within him.

Luca's intrapersonal conflict arises from an internal dilemma: on the one hand, he feels drawn to and wants to explore the human world above the surface, but on the other hand, he is burdened by the fear of breaking the rules instilled in him since childhood. His role as a sea boy who must obey the rules conflicts with his personal desire to satisfy his curiosity. This narrative illustrates Luca's inner conflict, rooted in role uncertainty and internal dilemmas, thereby showcasing the tangible form of intrapersonal conflict.

The final intrapersonal conflict depicted in the *Luca* movie is found in the dialogue that shows Luca's inner conflict between obeying his parents and following his curiosity. Although he initially intended to go home, his desire was stronger. An hour later, he stayed and began building a Vespa with Alberto.

ALBERTO

I do have the parts.I AM gonna make one!! You wanna help?

LUCA

(delighted) Me?!Yeah!

(remembering)

Wait. No. I can't. I gotta go home!

ALBERTO

Right this second?

LUCA

Yeah. If my parents found out I was up here…

(cringing)

It would be bad. So thank you, but. (staring longingly at the Vespa

poster)

Goodbye. Forever.

CARD: One hour later.

Luca has not left. Instead he has begun making the Vespa with Alberto.

(Andrews and Jones, 19)

This dialogue clearly shows the intrapersonal conflict Luca is experiencing. When Alberto offers to help him build the Vespa, Luca is initially very happy and enthusiastic. However, his joy quickly turns to anxiety when he remembers his obligation to return home and fears his parents' reaction if they find out he is on the surface. This makes Luca hesitate: on one hand, he wants to follow his desire to be with Alberto, but on the other hand, he feels he must obey the rules and fears instilled by his family. This inner conflict becomes even more apparent when Luca says, "**Goodbye. Forever,**" as a way of affirming his decision to leave, but in reality, he stays. An hour later, he even helps Alberto build the Vespa.

This confirms that his personal desire to try new things and satisfy his curiosity is stronger than the fear and obligations he feels toward his parents. This confirms that his personal drive to try new things and satisfy his curiosity is stronger

than the fear and sense of duty he feels toward his parents. Thus, this scene illustrates Luca's intrapersonal conflict, rooted in the tension between obedience to rules and his desire to experience freedom, thereby showcasing the tangible form of intrapersonal conflict.

A.2. Interpersonal Conflict

"Interpersonal conflict occurs when two or more individuals are in opposition to each other" (Stoner and Edward 350). In the *Luca* movie, interpersonal conflict is depicted through the dialogue between Luca and Daniela regarding Daniela's decision to send Luca to live with Uncle Ugo for his safety. Daniela feels the outside world is dangerous and believes her decision is the best, while Luca feels restricted and misunderstood. Despite the tension, Daniela tries to convince Luca that everything is done out of love and concern.

> **DANIELA**
>
> **You're going to stay with Uncle Ugo for the rest of the season.**
>
> BOMBSHELL
>
> **LUCA**
>
> **No! I can't–**
>
> DANIELA
>
> TWO seasons, then! Wanna go for three?!
>
> LUCA
>
> Why are you doing this?!

DANIELA

(terrible, vulnerable)

The world is a very dangerous place, Luca! And if I have to send you

to the bottom of the ocean to keep you safe--so be it!

LUCA

You don't know what it's like up there!

DANIELA

I know YOU. And I know what's best for you. It's done.

Luca fumes bitterly. Daniela's heart breaks a little as she watches him-

-she needs for him to understand–

DANIELA

Hey. Look me in the eye. You know I love you, right?

(Andrews and Jones, 33-34)

This dialogue shows the interpersonal conflict between Luca and his mother, Daniela. The conflict arises when Daniela decides to send Luca to live with Uncle Ugo to protect him from the surface world, which she considers dangerous. Luca clearly rejects this decision, protesting loudly, "**No! I can't--**" and even questioning his mother's motives with the words, "**Why are you doing this?!**"

This situation shows a direct conflict between two individuals with different views and interests. Daniela, as a mother, feels fully responsible for her son's safety, therefore she insists on limiting Luca's freedom. Meanwhile, Luca wants to be free to explore the world above the surface that has always intrigued him. This conflict shows how Luca's desires clash with Daniela's authoritative decisions. Although

Daniela eventually tries to ease the tension by reaffirming her love, the conflict between them remains evident due to their fundamental differences in goals and perspectives.

Other interpersonal conflict data is found in the dialogue depicting the tension and disagreements between Luca and Alberto. Luca expresses his desire to go to school, while Alberto refuses and is afraid to face it. The tension escalates to the point where they push and fight, demonstrating emotional conflict and uncertainty in their friendship.

> LUCA
>
> You don't! Know! What you're talking about!!
>
> **ALBERTO**
>
> **Look. This town is making you crazy. We just need to win that Vespa and get outta here.**
>
> **LUCA**
>
> **It's not gonna be any different! I don't want to–**
>
> **(stopping and gathering himself)**
>
> **I want to go to school.**
>
> **It now is Alberto's turn to get angry.**
>
> ALBERTO
>
> THAT again?!
>
> WE CAN'T GO TO SCHOOL!
>
> **LUCA**
>
> **You're just afraid you can't do it!**

ALBERTO

I'M NOT AFRAID.

YOU'RE THE ONE WHO GETS AFRAID.

Alberto SHOVES him. Luca SHOVES Alberto back!

LUCA

Shut up!

THEY FIGHT!

(Andrews and Jones, 88-89)

This dialogue shows the interpersonal conflict between Luca and Alberto. The conflict arises when Luca firmly expresses his desire to go to school, saying, "**I want to go to school.**" However, Alberto strongly refuses, saying, "**THAT again?! WE CAN'T GO TO SCHOOL!**" It is this difference in goals that triggers the dispute between the two.

The conflict escalates when Luca accuses Alberto of being afraid to try new things, saying, "**You're just afraid you can't do it!**" Meanwhile, Alberto counters by accusing Luca, "**I'M NOT AFRAID. YOU'RE THE ONE WHO GETS AFRAID.**" These mutual accusations reveal a direct opposition that escalates into a physical fight, marked by the narration, "**Alberto SHOVES him. Luca SHOVES Alberto back! … THEY FIGHT!**"

This situation clearly shows the difference in interests and perspectives between the two: Luca wants to develop himself through education, while Alberto wants to stay in his comfort zone with Vespa as a symbol of freedom. This scene

represents an intense interpersonal conflict, where their friendship is tested by their differences in vision, fear, and ego.

A.3. Intragroup Conflict

"Intragroup conflict refers to conflict within a group or team, often arising from differences in goals or approaches" (Stoner and Edward 350). In the *Luca* movie, there are several intergroup conflicts, including a dialogue that shows the moment when Giulia begins to suspect Luca and Alberto after seeing their limited abilities. When asked about their origins, Alberto tries to evade them and then spontaneously admits that they are runaways. Giulia begins to doubt and wonder, reinforcing the impression that their identities are still hidden and their situation is shrouded in secrecy.

GUILIA

Hmm.

Luca struggles valiantly to his feet. He's gonna try it again. She stops him.

GIULIA

(to Alberto)

What about you? Can you swim, at least?

ALBERTO

Yeah. I'm amazing. (Luca elbows him)

-LY baaad at swimming.

> **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…**
>
> (Andrews and Jones, 50)

The dialogue between Giulia, Luca, and Alberto reflects an example of this intragroup conflict. In the conversation, Giulia, Luca, and Alberto are about to practice for a competition they are going to participate in, but Giulia is upset because she finds out that Luca and Alberto cannot swim and can barely ride a bike. She says, "**You can't swim, you can barely ride a bike... siete un disastro!**" which shows her disappointment in their abilities. This highlights the differences in ability and readiness among group members, which can hinder shared goals.

Additionally, conflict arises when Giulia asks where they are from, and Alberto quickly responds, "**We're not telling you our secrets! We're runaways**." This answer shows that Alberto is reluctant to open up and be honest, even though Giulia wants to get to know each other better. This closed-off attitude makes their relationship incompatible and creates tension.

These differences in goals, attitudes, and ways of dealing with situations are examples of intragroup conflict, which is conflict within a group that arises due to differences in approaches or expectations among members. If not resolved properly, this conflict can worsen their cooperation. However, if resolved positively, this conflict can strengthen their relationship and help them understand each other better.

The next intragroup conflict occurs in a dialogue where Massimo rejects Giulia's request to participate in the race due to concerns about her emotions and their financial situation. Although Giulia offers to help, Massimo insists that the main problem is the low catch.

> MASSIMO
>
> And what brings you to Portorosso?
>
> GIULIA
>
> Funny you should ask! They came for the race.
>
> **MASSIMO**
>
> **(darkening) The race, huh.**
>
> Giulia can feel this is going badly–
>
> GIULIA
>
> Yeah. You know what? Don't worry about it.
>
> MASSIMO
>
> Don't worry about it?
>
> GIULIA
>
> Don't worry about it.

Massimo sets down his glass.

MASSIMO

Giulietta? A word?

Massimo and Giulia confer privately:

MASSIMO

I don't want you doing the race again. You get so upset.

GIULIA

Papà, per favore! I have a team now!

MASSIMO

There's also the entry fee. Money's tight.

GIULIA

I'll work double shifts at the pescheria--whatever you need--

MASSIMO

(with a painful smile)

I can't sell what I don't have. What I need is more fish in my net.

Mi dispiace, Giulietta.

(Andrews and Jones, 53-54)

This dialogue illustrates the internal conflict between Giulia and her father, Massimo, who is part of their small group. The conflict arises when Giulia expresses her intention to participate in the race with Luca and Alberto, while Massimo opposes it. Massimo says firmly, "**I don't want you doing the race again. You get so upset,**" showing his concern for his daughter's condition.

Additionally, the conflict is exacerbated by economic reasons. Massimo emphasizes, "**There's also the entry fee. Money's tight,**" indicating the family's limited resources. However, Giulia tries to counter this and offers a solution by saying, "**I'll work double shifts at the pescheria--whatever you need--.**" This highlights the difference in approach between Giulia, who is optimistic about finding a way to participate in the race, and Massimo, who is realistic and more cautious due to the limitations.

This conflict of goals and approaches reflects intragroup conflict, as both are within the same family/group but have different perspectives on the race: Giulia sees it as an opportunity to compete with the team, while Massimo views it as an emotional and financial risk.

Another intergroup data point is the dialogue that shows Alberto feeling unwelcome and deciding to reveal his true identity as a sea monster to Giulia. Initially, he asks if Giulia's school accepts everyone, including non-humans. Luca panics and tries to stop him, but Alberto persists. He jumps into the water and emerges as a sea monster, creating a tense and surprising situation.

ALBERTO

Hey, ah, Giulia?

Your school... does it take all kinds of people?

I mean, what if some of them were... not human?

LUCA

Alberto--?

ALBERTO

What if some were... Oh, I don't know... sea monsters?

GIULIA

(confused) Sea monsters?

ALBERTO

I doubt your school would even accept sea monsters, right?

LUCA

(gritting teeth)

Ha ha! That's a weird joke!

Luca urgently signals to Alberto to stop--but—

ALBERTO

Yeah, I know, it's kinda hard to imagine. So let me just show you.

And with that, Alberto DIVES into the water. Luca gasps.

GIULIA

Ugh. Alberto, we don't have time to goof around–

Alberto emerges a SEA MONSTER

(Andrews and Jones, 90-91)

This dialogue and narrative show a form of intragroup conflict within the small group of Luca, Alberto, and Giulia. The conflict arises when Alberto begins to bring up the issue of their identity as sea monsters. He asks sarcastically, "**What if some of them were... not human? ... What if some were... sea monsters?**" Luca immediately reacts anxiously and tries to cover it up by saying, "**Ha ha! That's a weird joke!**" while signaling Alberto to stop.

The difference in goals and approaches is clear here, Luca wants to keep their identity a secret, while Alberto is impulsive and reckless in revealing his true form. Giulia, on the other hand, seems confused and does not understand the direction of the conversation, "**Sea monsters?**" The situation escalates when Alberto actually dives and resurfaces in his sea monster form, an action that contradicts Luca's strategy to stay safe and blend in with humans.

This difference in how they handle problems reflects intragroup conflict. Luca is trying to protect the secret to keep the group safe, while Alberto is driven by frustration and wants to assert his identity, without considering the risks involved. Giulia, though not directly involved in the conflict, is affected by the internal conflict.

A.4. Intergroup Conflict

"Intergroup conflict occurs between different groups or teams and often results from competition over resources or authority" (Stoner and Edward 351). The final type of conflict is intergroup conflict, where the first data is a dialogue that shows Massimo's serious reaction to the sea monster issue. When Giulia calls the newspaper photo fake and says people are just pretending to believe it, Massimo interjects firmly that he is not pretending. He pins a newspaper clipping to the wall already covered with articles and photos about sea monsters, demonstrating his obsession and belief. This shocking action shocks Luca into spraying water, accidentally revealing part of Alberto's monster form. This moment adds to the tension and shows how dangerous the situation is for them.

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. Half of

Alberto's monster turns sea monster

(Andrews and Jones, 52)

Intergroup conflict is a conflict that occurs between two different groups. This conflict often arises due to differences in interests, beliefs, or identities between groups.

In the movie Luca, the two groups involved are humans and sea monsters. This conflict arises due to the fear and stereotypes that have long been ingrained in Portorosso society regarding the existence of sea monsters. This is evident in the dialogue, "**Everyone in Portorosso pretends to believe in sea monsters.**" This

statement reflects the collective belief among Portorosso residents in the existence of sea creatures, which, although not always real, still influences their social attitudes and actions.

However, the conflict became more apparent when Massimo, Giulia's father, showed a harsh and firm attitude toward sea monsters: "**I'm not pretending.**" Not only does he believe in the existence of sea monsters, but he shows hostility, marked by extreme actions when he: "**VIOLENTLY PINS it [the photo] to the wall with a knife.**" This action symbolizes rejection and aggression toward the other group—the sea monsters he perceives as a threat. He even has a poster with the caption: "**VAST 'BEAUTIFUL MIND'-TYPE BOARD OF SEA MONSTER ARTICLES AND PHOTOS,**" which shows his obsession and possibly hatred toward that group.

In this situation, sea monsters such as Luca and Alberto are a hidden minority living in fear and disguise, because they know that human groups will reject or even attack them if their identities are revealed. This reflects the dynamics of intergroup conflict, which is full of prejudice, stereotypes, and tension between two different groups.

Therefore, this dialogue illustrates intergroup conflict through Massimo's suspicious and violent interactions and reactions toward sea monsters, even though they are not directly in front of him, but strong enough to instill fear in characters like Luca and Alberto.

The next intergroup data point is in the dialogue where Ercole tries to capture Luca and Alberto for a reward, calling them monsters and frightening the crowd. Luca bravely fights back, but the crowd remains afraid. Giulia defends them, insisting that they are not monsters.

The fishermen close in.

GIACOMO

You're not going anywhere.

And Ercole comes running in from the other side, re-armed with his harpoon, pointing it at the kids--

ERCOLE

I saw them first! The reward is MINE!!

Luca stands up to him.

LUCA

We're not afraid of you!

ERCOLE

(contemptuously) No. We're afraid of YOU.

Sure enough, the crowd looks pretty FRIGHTENED of what is happening.

ERCOLE

Everyone is horrified and disgusted by you. You're monsters--

GIULIA

STOP! They're NOT monsters!

ERCOLE

Oh yeah? Who are they, then?

Massimo SILENCES EVERYONE–

(Andrews and Jones, 109)

This dialogue and narrative illustrate a clear form of intergroup conflict between the Portorosso humans and Luca and Alberto as sea monsters. The tension escalates when the fishermen block the exit with the threat, "**You're not going anywhere,**" and Ercole arrives with a harpoon, claiming, "**I saw them first! The reward is MINE!!**" Ercole's words suggest that the conflict was triggered not only by fear, but by competition for power and rewards.

Luca tries to fight his fear by saying, "**We're not afraid of you!**" However, Ercole turns the tables, saying, "**No. We're afraid of YOU,**" which illustrates how human society views sea monsters as a threat. The crowd's "horrified and disgusted" reaction emphasizes the divide between the two groups.

The conflict is further exacerbated by Ercole's claim, "**Everyone is horrified and disgusted by you. You're monsters--**" which clearly reinforces the stereotypes and stigma that human groups hold against sea monsters. Giulia tries to calm the situation by saying, "**STOP! They're NOT monsters!**" but authority remains in Massimo's hands, who then takes control of the situation.

This scene illustrates intergroup conflict, as it involves opposition between two distinct groups 'humans and sea monsters' driven by prejudice, fear, and the struggle for authority within Portorosso society.

B. Conflict resolution in the *Luca* movie

"Conflict resolution is the process of resolving a dispute by addressing the concerns of both parties through five distinct approaches" (Thomas and Kilmann 2). These approaches competing, accommodating, avoiding, collaborating, and compromising can be used flexibly according to the characteristics of the conflict at hand.

To answer the research question, the researcher conducted data analysis in this section, focusing on the conflict resolution experienced by the main character in the *Luca* movie. The data analyzed consisted of dialogue and narrative within the movie, which represent the dynamics of the conflict resolution that occurred.

B.1. Avoiding

"An unassertive and uncooperative approach essentially withdrawing from the conflict" (Thomas and Kilmann 3). The first data about avoidance found in the *Luca* movie is found in the narrative and dialogue when Luca tries to calm himself and slowly begins to enjoy the atmosphere of the land. Seeing the beach, trees, grass, and sky that he could only imagine. Alberto observes him casually. But when Alberto starts talking to him, Luca realizes that his presence on the surface is something forbidden. He immediately panics and rushes back into the water, even though his curiosity is still strong.

> Luca takes a couple breaths. Sure enough, he begins to relax. He looks around.
>
> He takes in the sights and sounds of the surface. The shore. The trees. The grass. The sky.

Things he has spent his entire young life wondering about. Alberto watches, amused.

ALBERTO

Well? Isn't it great?

This snaps Luca out of it--

LUCA

Uh! No! It's bad! I'm not supposed to be up here!

--Good day!

Luca scrambles into the water.

(Andrew and Jones, 12-13)

Avoiding resolution is a conflict resolution style in which a person chooses not to confront or resolve a conflict. This approach is unassertive and uncooperative, as the individuals involved prefer to withdraw or avoid confrontation rather than seek a solution. The primary goal of this strategy is usually to avoid discomfort, anxiety, or unwanted consequences.

This strategy is clearly illustrated in the scene where Luca first emerges to the surface and sees the human world, appearing fascinated. However, after Alberto asks, "**Well? Isn't it great?**", Luca nervously protests, "**Uh! No! It's bad! I'm not supposed to be up here! --Good day!**" and immediately "**scrambles into the water.**" This reaction reflects the avoidance of internal conflict within him, between his curiosity about the human world and his fear of the rules that have oppressed him since childhood. In this case, Luca chooses to run away from the situation. In

other words, he applies the avoiding resolution strategy, withdrawing from the conflict without attempting to resolve it.

The next data avoidance scene is in the scene where Massimo pins the sea monster article to the wall. Luca is shocked and sprays water on Alberto, causing part of Alberto's body to change. Luca immediately drops him to the floor to avoid being noticed. They quickly dry off under the table, but Machiavelli, the family cat, sees them. They sit back down, and Luca covers it up with the excuse, "slipped!"

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. Half of Alberto's monster turns sea monster.

Oh sweet Jesus no. Luca TACKLES Alberto to the floor, before Massimo and Giulia can see him.

Alberto hastily dries off under the table, where no one can see them.

No one, that is, except:

MACHIAVELLI, the Marcovaldo family's imposing cat. He growls.

The boys scramble back into their seats.

LUCA

Slipped!

An uneasy beat.

(Andrews and Jones, 52-53)

Avoiding resolution is unassertive and uncooperative approach that essentially withdraws from conflict. This is evident when Luca chooses to cover up the fact that Alberto was almost caught turning into a sea monster. His spontaneous reaction, spurting water and immediately knocking Alberto to the floor so that Massimo and Giulia would not see him, shows that Luca did not try to deal with the situation openly, but instead withdrew from potential conflict or disclosure of their identities.

An example of this attempt to avoid conflict is seen in the following dialogue and actions: "**Luca tackles Alberto to the floor, before Massimo and Giulia can see him.**" "**LUCA: Slipped!**" Luca even covers up the incident with a false excuse, pretending to slip, as a way to avoid direct conflict. This situation highlights the tension that still exists between the sea monsters' identity and their existence among humans, and how the sea monsters choose not to confront the issue directly, but instead hide it.

B.2. Accommodating

"An unassertive and cooperative approach-the opposite of competing" (Thomas and Kilmann 3). The first accommodating data found in the *Luca* movie is in the scene where Luca is found, Daniela immediately hugs him with a mixture of emotions, anger, relief, and pride. He scolded Luca for worrying them, but praised his courage during the race. Luca, still shocked, expresses his love, and they embrace each other, followed by a hug from Lorenzo.

LORENZO AND DANIELA

LUCA!

Daniela swoops him up in an embrace--

DANIELA

(wildly conflicted)

You had us worried half to DEATH and you must NEVER do that again

and you raced your little TAIL off and kicked SO MUCH HUMAN

BUTT and I'm so PROUD of you and I AM SO MAD AT YOU--

LUCA

(starting to come out of his shock)

I love you, Mom--

She wraps him in a hug. Lorenzo, too

(Andrews and Jones, 111-112)

The scene where Luca finally returns to his parents' embrace shows a resolution to the conflict in an unassertive but cooperative manner, which is the opposite of a competitive style. Daniela, who was previously worried and angry at Luca's courage, expresses her feelings with mixed emotions, "**You had us worried half to DEATH and you must NEVER do that again... and I AM SO MAD AT YOU--**". However, behind her anger lies a sense of pride and relief, shown through her tight embrace of Luca. At the same time, Luca responds with warmth and humility, "**I love you, Mom--**". In this moment, there is no attempt to impose one's will or win an argument, but rather a willingness to compromise and accept each other. Daniela eased her anger to hug her son again, while Luca sincerely expressed his love for his mother. Their attitudes reflected an emotional compromise, where

personal interests were set aside to maintain family harmony. This demonstrated cooperation that prioritized the bond of love, not conflict.

The next accommodating data is in the scene where Giulia says goodbye and boards the train. Luca, trying to hold back tears, greets her softly. Giulia and Alberto exchange a secret wink that Luca doesn't see. When Luca suggests repairing his Vespa, Alberto suddenly reveals that he might have sold it and gives him a train ticket to Genova. Luca looks at the ticket, realizing that Alberto has sacrificed something for his future.

LUCA

Ciao, Giulia.

GIULIA

Ciao, ragazzi! A presto--

Giulia and Alberto exchange a WINK. Luca doesn't see it.

She heads into the train. Luca, tearful, trying to hide it, watches her disappear into it.

LUCA

Well--let's go fix up our Vespa—

But Alberto is holding a little slip of paper.

ALBERTO

Yeah, about that. Uhh, crazy thing. I...might have sold it.

Alberto hands it to him--it's a TICKET TO GENOVA. Luca studies it.

(Andrews and Jones, 115)

The scene where Luca prepares to move on with his life after breaking up with Giulia shows an unassertive but cooperative style of conflict resolution. This is evident when Luca still hopes to repair the Vespa and continue their dreams together by saying, "**Well-- let's go fix up our Vespa--**". However, Alberto reveals a different decision with a hesitant tone, "**Yeah, about that. Uhh, crazy thing. I... might have sold it,**" while handing over a train ticket to Genova.

This action shows that Alberto is not assertive in defending his own desires, but instead chooses to give in and prioritize Luca's future. By selling the Vespa, a symbol of freedom that he had always desired, Alberto proves his cooperative attitude, which is to fully support Luca's opportunity to study in Genova with Giulia. This decision marks Alberto's emotional growth, from a selfish and impulsive person into a friend willing to sacrifice for others' happiness. This attitude is the opposite of a competing style, as Alberto does not impose his will but instead shows genuine sacrifice for their friendship.

B.3. Compromising

"An intermediate position in both assertiveness and cooperativeness. The goal is to find a mutually acceptable solution that partially satisfies both parties" (Thomas and Kilmann 3). In the *Luca* movie, compromise is only found once: when Luca and Alberto overhear Massimo and Giulia's conversation and offer to help. Although hesitant, Massimo ultimately agrees to give Luca and Alberto the opportunity to help. All three are delighted, and Giulia thanks her father.

LUCA (O.S.)

...Umm, excuse me?

PULL OUT to show that Massimo and Giulia are just a few feet away

from Luca and Alberto. Because this house is very small. Anyway, the

boys heard the whole thing, and:

LUCA

We could help!

MASSIMO

(doubtfully) You know fish?

ALBERTO

We know lots of fish.

Giulia puts on her most winning smile--

GIULIA

Can this face lose?

Beat. Then Massimo sighs heavily and shrugs in resignation—

MASSIMO

You want to work, I'll put you to work.

The boys celebrate--Giulia is giddy with excitement--

GIULIA

Grazie, Papà!!

(Andrews and Jones, 54-55)

This scene shows the moment when Luca and Alberto offer Massimo their help. At

first, Massimo seems skeptical of their abilities, as shown by his remark, "**You**

know fish?" However, with Alberto's confidence and Giulia's support in trying to convince her father, Massimo finally gives in and accepts their offer, saying, "**You want to work, I'll put you to work.**"

This situation illustrates a compromising resolution, which is a conflict resolution that occupies a middle ground between assertive and cooperative. Massimo actually has doubts and practical needs (he needs real work results, not just promises), while Luca, Alberto, and Giulia want to prove themselves and contribute. The compromise occurred when Massimo gave them the opportunity to work, on the condition that they would genuinely assist and not merely interfere. Thus, both parties obtained results that partially satisfied their respective needs: Massimo gained additional manpower, albeit with risks, while Luca, Alberto, and Giulia obtained the opportunity to prove themselves and move closer to their goals.

B.4. Collaborating

"An assertive and cooperative approach that involves working with the other party to find a solution that fully satisfies the concerns of both" (Thomas and Kilmann 3). Several collaborative pieces of information are found in the *Luca* movie. The first is that after witnessing Luca's emotional moment, Alberto says it was hard to watch. He brings his belongings and gives some to Luca, then invites him to leave. Luca takes a breath and quickly follows Alberto.

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—

(Andrews and Jones, 14)

The scene where Alberto says, "**That was hard to watch**" while carrying a pile of items, then gives some of them to Luca with the words, "**Here. C'mon,**" shows a form of conflict resolution with an assertive and cooperative style. Alberto showed a firm attitude by acknowledging the difficult situation, but he took concrete steps to overcome it by asking Luca to help him. On the other hand, Luca responds by following Alberto, despite initial hesitation. The act of sharing the burden of the items between Alberto and Luca illustrates genuine cooperation toward a shared goal. Through this combination of assertiveness and cooperation, both are able to support each other and find a solution that accommodates their mutual interests, thereby resolving the conflict without creating new tension.

The second collaborative data is shown in the narrative when Luca said he had to go home several times, but stayed because he was having fun building a Vespa with Alberto. Even though Alberto said "okay! see you!" they continued working. Two hours later, their Vespa, assembled entirely from used materials, was finally finished, and they looked at it with pride and dreams.

LUCA

Okay but now I really do have to go.

ALBERTO

Okay. Bye.

Card: Forty-five minutes later. Now it has wheels.

LUCA

Seriously, I have to go, like now. Like right now.

ALBERTO

Okay! See you!

Card: Two hours later. Their improvised Vespa, made from 100% NON-VESPA parts, is done. They admire it, dreamily.

(Andrews and Jones, 19-20)

In this scene, collaborative resolution is reflected in the interaction between Luca and Alberto. Luca clearly expresses his need to go home immediately: "**Okay, but now I really have to go.**" "**Seriously, I have to go, like now. Like right now.**"

This statement reflects an assertive attitude because Luca expresses his desire honestly without hiding his feelings or avoiding the issue. On the other hand, Alberto responds cooperatively by saying: "**Okay. Bye.**" "**Okay! See you!**" Alberto does not impose his will or make Luca feel guilty. Instead, he shows acceptance and support for Luca's decision. However, through the cards that say "**Forty-five minutes later**" and "**Two hours later,**" we see that the two continue to work on building the Vespa together.

This means that despite their differing interests (Luca wants to go home, Alberto wants to stay together), they choose to continue their time together in a pleasant and productive atmosphere. This scene illustrates collaborating resolution, which involves resolving conflicts without confrontation through cooperation, open

communication, and mutual understanding to achieve a satisfactory outcome for both parties.

Another collaborating scene is depicted in the scene where Luca begs for a chance, explaining that winning the race would mean freedom for him. Giulia is touched, and after seeing their enthusiasm, she agrees. They form a team: Giulia swims, Luca cycles, Alberto eats. Together, they become a team.

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.

Beat. Giulia is moved. She turns to Alberto.

ALBERTO

My life's great. I'm just helping him out.

This is less moving to Giulia. She narrows her eyes and purses her lips, thinking.

LUCA

Just give me one more chance

GIULIA

No. You guys want it just as bad as I do. You have the hunger. That's the most important thing.

ALBERTO

I'm definitely hungry.

GIULIA

Perfetto. You eat, you bike, and I swim.....Underdogs?

ALBERTO AND LUCA

(Overjoyed)

Underdogs!

(Andrews and Jones, 50-51)

Collaborating resolution is an assertive yet cooperative approach to finding a solution that satisfies both parties. In this scene, Luca assertively expresses his feelings and needs: "**My family was going to send me somewhere horrible. Away from everything I love. But if we win this race, well... we can be free.**" This statement illustrates how important the race is to him, as it concerns his freedom and future.

Although Giulia initially seems hesitant, she eventually understands that the three of them share a strong motivation and desire. She fulfills Luca and Alberto's wishes by offering cooperation: "**You guys want it just as badly as I do. You have the hunger. That's the most important thing.**" Even when Alberto added jokingly, "**I'm definitely hungry,**" Giulia responded positively and united them as a team: "**Perfect. You eat, you bike, and I swim   Underdogs?**"

The enthusiastic response from all three, "**Underdogs!**", shows that they have reached a mutually satisfying agreement and are ready to work together toward the same goal. This dialogue demonstrates a form of collaboration that is both

enthusiastic and equitable, where each party is willing to support the needs of the others.

Additional data shows that Giulia fell during the race, and Luca and Alberto returned to help her. The crowd panicked, and Massimo grabbed a harpoon. However, they only wanted to help Giulia, who smiled gratefully.

GIULIA

So long, evil empire of injustice.

She SWERVES RIGHT INTO ERCOLE. BIKES AND PEOPLE GO FLYING.

Giulia goes TUMBLING to the ground.

And the boys ride past to safety, into the PIAZZA. But they see Giulia grit her teeth in pain–

And a few feet from the water, Luca hits the brakes.

The boys run back to make sure their friend is all right.

Meanwhile the piazza crowd is now reacting to the sight of two SEA MONSTER BOYS who have skidded into the square and are now running toward a fallen human girl--Massimo's daughter—

MASSIMO

MOSTRI MARINI...!

Give me that!

He SWIPES a HARPOON from a fisherman and runs to confront them–

LUCA

(concerned)

Giulia! Are you all right?!

GIULIA

(dazed)

Yeah... I'm, uh... okay... Thanks guys…

She smiles gratefully, as they pull her to her feet.

(Andrews and Jones, 108)

In this scene, conflict arises when Luca and Alberto's identities as sea monsters become clear to the crowd, even causing Massimo to react violently by grabbing a harpoon to confront them. The situation becomes increasingly tense due to the mistrust between humans and sea monsters. However, on the other hand, Luca and Alberto continue to show concern for Giulia, who is injured after falling off her bike. Luca stops in his tracks, then immediately approaches her and says, "**Giulia! Are you okay?!**" while Alberto helps lift her up.

Their actions illustrate a collaborating resolution approach, which is an assertive yet cooperative way of resolving conflicts. Despite facing threats, Luca and Alberto did not choose to flee or fight back, but instead showed that they too cared, just like humans. Giulia accepted their help with a smile and words of gratitude, showing that there was common ground between the two sides.

With this attitude, the conflict, which was initially based on fear and suspicion, can begin to ease due to positive interaction emphasizing empathy, concern, and shared goals. This scene underscores that through cooperation and mutual understanding, a solution satisfying all parties can be achieved, even if it initially began with fear and prejudice.

The final data collaboration is depicted in the scene where Giulia realizes with amazement that it's all over, the era of fear of sea monsters has fallen. At that moment, Daniela and Lorenzo appear in their true forms. The citizens of Portorosso begin to react; some remain skeptical, like Maggiore, but some begin to accept. The women on the benches tear down their wanted posters, and the human children cheer for Portorosso's new champions.

And Giulia watches from afar, realizing what this means.

GIULIA

(in shock)

...It's over.

The reign of terror... IT'S FINALLY OVER!!

Before Luca can react, Daniela and Lorenzo finally make it over to him, now SEA MONSTERS.

Portorosso struggles to come to grips with the sea monsters among them. Some people don't love what's happening, like the MAGGIORE, who clutches a sea monster BOUNTY POSTER.

But others are more open-minded.

BENCH LADY

**(to the Maggiore) Gimme that.**

The BENCH LADIES take the poster and rip it up--

And HUMAN KIDS, so excited to know sea monsters, celebrate the new CHAMPIONS OF PORTOROSSO—

(Andrews and Jones, 111-112)

Collaborating resolution is a form of conflict resolution in which both parties work together to find a solution that fully meets their respective interests. This approach is reflected in the scene where the people of Portorosso begin to openly accept the existence of sea monsters.

Giulia's dialogue, "**It's over. The reign of terror... IT'S FINALLY OVER!!**" signals the end of tension and discrimination against sea monsters. While some residents, like Maggiore, remain wary by holding wanted posters, others demonstrate openness. A bench lady says, "**Gimme that,**" and then, along with others, tears down the poster, a powerful symbol that the community is beginning to erase the boundaries between humans and sea monsters. Even human children cheer and celebrate the sea monsters as the "**new CHAMPIONS OF PORTOROSSO.**" All of this illustrates a mutually beneficial conflict resolution that unites both groups through cooperation and acceptance.
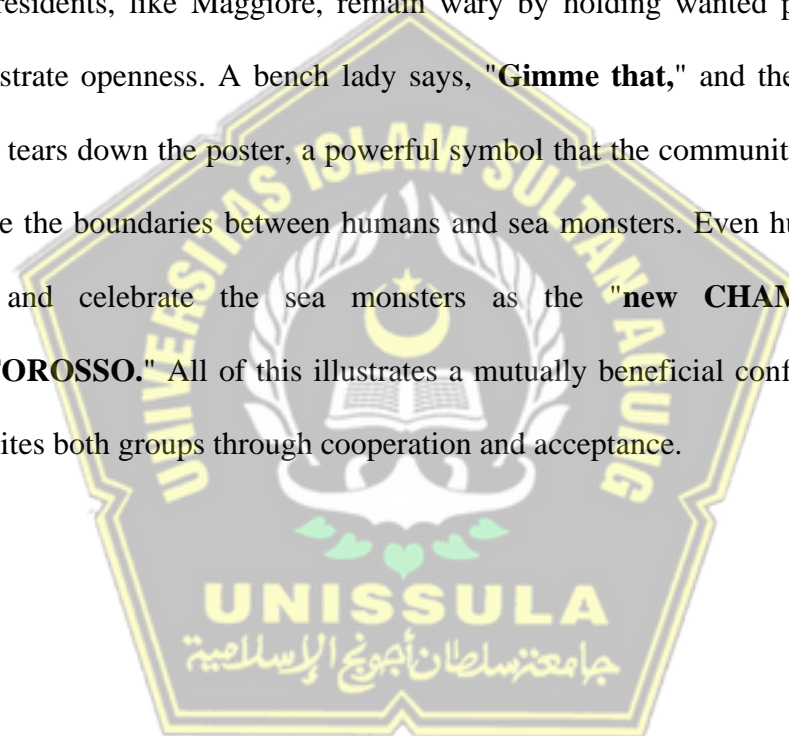
CHAPTER V

CONCLUSION AND SUGGESTION

This chapter concludes the research. In this chapter, the author presents conclusions drawn from the analysis and discussion in the previous chapter. Furthermore, this chapter includes suggestions that are expected to benefit further research and stakeholders, as well as contribute to the development of research on relevant topics.

A. Conclusion

The movie *Luca* (2021) presents a narrative of conflicts and their resolutions, reflecting the social, emotional, and psychological dynamics of its characters. Based on Stoner and Edward's theory, four types of conflict are identified: intrapersonal, interpersonal, intragroup, and intergroup. Intrapersonal conflict is shown through Luca's dilemma between curiosity about the human world and obedience to his parents. Interpersonal conflict arises in his disputes with his mother, Daniela, and later with Alberto when their friendship falters. Intragroup conflict appears when Giulia begins to doubt Luca and Alberto's identity, while intergroup conflict emerges when humans see sea monsters as a threat, intensified by Ercole's attempt to capture them.

The resolution of these conflicts is illustrated through Thomas and Kilmann's five approaches. Avoidance is seen when Luca hides his identity, while accommodation occurs when Daniela accepts Luca and Alberto sacrifices his Vespa. Compromise is reflected in Massimo's eventual cooperation, and

collaboration appears when Luca, Alberto, and Giulia work together, even sacrificing victory in the race. Ultimately, the people of Portorosso accept the sea monsters, closing the conflict and fostering harmony.

B.   Suggestion

This research focuses on analyzing conflict and its resolution in the *Luca* (2021) movie using Thomas-Kilmann Conflict Mode theory. For future research, it's suggested that the research can be expanded to other animated movies. For example, *The Mitchells vs. The Machines* (2021) shows family conflict between a dad and his kid, as well as external conflict with technology. This movie can be analyzed using family communication theory to examine interaction patterns, or Lewis Coser's social conflict theory to understand the tension between humans and technology.

Additionally, the *Onward* (2020) movie is also worth studying because it shows intrapersonal and intragroup conflicts between two brothers in their search for identity and emotional connections. This movie can be analyzed using Erik Erikson's psychosocial theory, particularly the identity development stage, or the brotherhood/sibling rivalry theory in family psychology to examine the dynamics of sibling relationships.

By employing these theories, further research could offer new perspectives on understanding the conflicts depicted in animated movies, while enriching academic research on family dynamics, identity, and the moral messages embedded within them.

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