PERSONALITY OF THE MAIN CHARACTER IN THE *LUCA* MOVIE SCRIPT

THESIS

Submitted in Partial Fulfillment of the Requirements for the Sarjana Degree at Letters Faculty of Bosowa University

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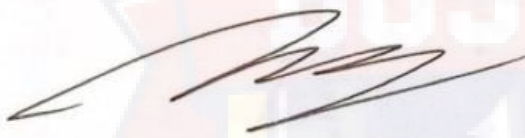Had been defended In front of the Thesis Examination Committee
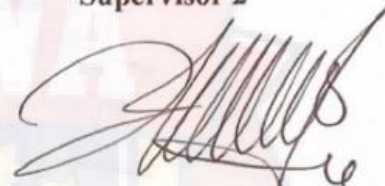
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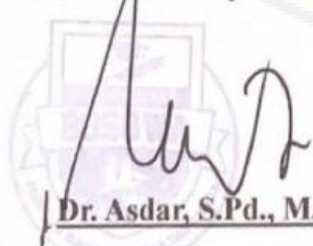
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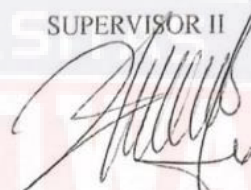
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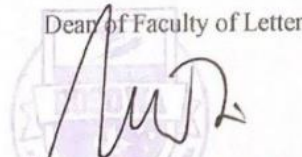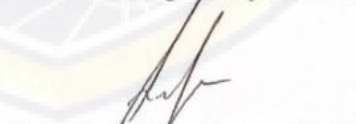
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STATEMENT OF ORIGINALITY

The writer hereby certified that this thesis entitled **Personality of the Main Character in the Luca Movie Script** has been formed, completed, and written by the writer with guidance from the supervisors. The writer guaranteed that the content of this thesis has never been previously submitted elsewhere for publication. The writer has duly acknowledged all the sources from which the ideas and extracts have been taken

Makassar,   October, 2023

The Writer

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ABSTRACT

Kiki Islawati Anasti Putri. 2023. *Personality Of The Main Character In The Luca Movie Script.* (Supervised by Sudirman Maca and Asyrafunnisa)

The research aims to find out the sixth categories personality and focused on describe the factors behind the influenced of a superiority feelings in Luca as a main character in the *Luca* movie script.

The main theory of this study was individual psychology by Alfred Adler. The primary data sources used in this study was from *Luca* movie script that written by Jesse Andrews and Mike Jones. This study used descriptive qualitative analysis.

The resulted of this study showed that the main character in the *Luca* movie script had sixth categories consist of fiction finalism, inferiority feeling, striving for superiority, style of life, social interest, and creative power. The dominant personality changed was easily influenced because of Luca's lifestyle. Then, there were two factors that influence the superiority feelings which internal factors emerge based on the data social interest and creative power categories. Meanwhile, based on external factors, it appeared in the categories of fiction finalism and style of life. The dominant factors that easily influenced was external factors from style of life category.

Keywords: Individual Psychology, Alfred Adler, Luca, Movie Script.

ABSTRAK

Kiki Islawati Anasti Putri. 2023. *Personality Of The Main Character In The Luca Movie Script.* (Dibimbing oleh Sudirman Maca dan Asyrafunnisa)

Penelitian ini bertujuan untuk mengetahui keenam kategori kepribadian dan fokus untuk mendeskripsikan faktor-faktor yang melatarbelakangi pengaruh perasaan superioritas pada diri Luca sebagai tokoh utama dalam naskah film Luca.

Teori utama penelitian ini adalah psikologi individu oleh Alfred Adler. Sumber data primer yang digunakan dalam penelitian ini adalah naskah film Luca yang ditulis oleh Jesse Andrews dan Mike Jones. Penelitian ini menggunakan analisis deskriptif kualitatif.

Hasil penelitian menunjukkan bahwa tokoh utama dalam naskah film Luca mempunyai enam kategori yang terdiri dari finalisme fiksi, perasaan rendah diri, perjuangan untuk superioritas, gaya hidup, minat sosial, dan kekuatan kreatif. Perubahan kepribadian dominan mudah dipengaruhi karena gaya hidup Luca. Kemudian terdapat dua faktor yang mempengaruhi perasaan superioritas yaitu faktor internal yang muncul berdasarkan data kategori minat sosial dan daya kreatif. Sedangkan berdasarkan faktor eksternal muncul pada kategori finalisme fiksi dan gaya hidup. Faktor dominan yang mudah dipengaruhi adalah faktor eksternal dari kategori gaya hidup.

Kata kunci: Individual Psychology, Alfred Adler, Luca, Movie Script.

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CHAPTER I

INTRODUCTION

This chapter consists of seven subchapters those were background, reason for choosing the tittle, problem of the research, question of the research, objective of the research, scope of the research and significances of the research.

A. Background

Literary works are intended to conceal the author's objectives. In order to understand these aims, readers must examine and evaluate the work in some way. Reading literary works entails attempting to make the author's genuine intentions known to the reader. A reader must have the capacity for critical thought in order to comprehend and interpret a literary work. This skill aids the reader in evaluating and analyzing the literary works cited by (Adeani et al., 2020). Literary works are closely related to psychological elements. Humans have numerous ways to express their individual experiences and creativity. One way of expressing oneself was through literature, which was a well-organized collection of words created by a person using their imagination. Through literature, the author can pour out or express their ideas, thoughts, emotions, and experiences, and it can also give readers entertainment, new experiences, and knowledge (Rapa et al., 2022). This is because human life is a subject of psychological study.

A movie is one of the literary works that provides significant insight into the psychology of its characters. Are movies considered a form of literature? At first, stories were the only genre of literature that was categorized. But as literary art progressed, new forms of it also appeared. Drama, prose, and poetry are the three categories used to categorize literature. The most comparable literary genre to movie is drama. Movies are the outcome of the performing arts and literature coming together.

Based on the above understanding, it can be concluded that movie is the same as drama (literature), which has a script written and staged. The basic difference is only in the form of work. This does not rule out the possibility that movie script are also part of literature. In a movie script, character elements play an important role because, without actors taking action, the story would not exist. Characters in a movie script are usually humans who have different personalities and psychology. The prominent thing found in literary works, especially movie script, is the element of character psychology. Literary works are art in convey a message by emphasizing the beauty of language. One form of human psychology is related to feelings of inadequacy, weakness, uncertainty, and even the opposite feelings such as self-confidence and so on. As found in the *Luca* movie script, it is interesting to study, because the movie script presents various psychological from the main character.

The conflicts faced by the main character in the *Luca* movie script are conflicts that occur in the real world related to the character personality. To find out the personality conflicts of the main character in *Luca* movie script,

psychology is needed, which is a science that talks about the elements of the human soul, human behavior, and human actions based on problems that are in their souls. Psychology in this case is a relevant science because it can be used as a tool to examine a person's soul broadly and deeply, both in terms of human nature and attitudes.

The character development that occurs in the main character on his journey to achieve his goals will be reviewed from Alfred Adler's individual psychology theory. A theory developed by Alfred Adler, a psychologist who argues that human character is determined by what the hopes for in the future, will be used to analyze the mental development that occurs in the main character in the movie script. The use of this theory is based on the similarity between the concept of Adler's individual psychology theory and the story told in *Luca* movie script. Adler reduced all motivations to a single drive, namely striving for success or superiority. In *Luca* movie script, the main character subjective perception realizes that an ideal and human desire to be whole cannot be fully realized. The main character self-consistency realizes that all humans must make consistent efforts to achieve one goal. Rosida & Petrina (2020) said that, in some cases as people move from one culture to another, they have to learn two or more cultures and to find a balance between them to adapt new society. They struggle to confront the new atmosphere, culture, and society of the new country. The immigrants face a dilemma between keeping and practicing their ancestor's culture and the new country culture. A unified personality in human beings can lead them to success.

Social interest based on the focus of social interest the main character is describe as having the assumption that human desires can be achieved if he is able to interact well in his social environment. What were analyzed from the main character would be examined for, fiction finalism, inferiority feeling, striving for superiority, style of life, social interest, and creative power (Adler in Feist, 1985: 37). Therefore, this research analyzed the factor that emergence the main character in *Luca* movie script.

B. Reason for Choosing the Title

The reason why raised the title of the *Luca* movie script as the object because the writer is interested in the storyline of the main character, which shows the development of his life journey. Furthermore, there are a lot of the message from the problems experienced by the main character that can be used as learning, both in terms of friendship, family and with a new environment.

C. Problem of the Research

These problems are often found in the lives of adolescents, these problems will affect the psychology of the victim, which will bring the victim into a new condition. Every person was different from one another, the differences because of the personality that each person had, which make an individual special with the uniqueness in theirs character. The bad and good personality develop in a different way, and it depends on that person itself which way that the person wanted. The personality of a person can change

because of a few factors that influence it, such as society, problem or conflict that the person faced, and also because of the experience that the person had. To understand the personality itself was needed because people can know and aware to the society more.

From the statement above, the researcher decides to analyze the personality of Luca, who was the main character in *Luca* movie script. Researcher is interested to analyzing it because of the toughness that the main character has in facing varies problem at such a young age.

D. Question of the Research

1. What are the sixth personality categories based on Alfred Adler's theory that occur in the main character in *Luca* movie script?

2. How are the factors that bring the main character to a position of superiority in *Luca* movie script?

E. Objective of the Research

Specifically, the aims of conducting this study are:

1. To find out the sixth categories of personality based on Alfred Adler's theory that occur in the main character.

2. To describe the factors behind the emergence of a superiority feeling in the main character.

F. Scope of the Research

The title of this study is the *Personality of the main character in the Luca movie script*. And this study focuses on finding the sixth categories of

personality and describe the factors behind the emergence of a superiority feeling in the main character.

G. Significances of the Research

The significance of this research was divided into two categories such as theoretical and practical.

1. **Theoretical**

    The theoretical benefit of this research is expected to enrich knowledge about the literary works studied Individual Psychology. Beside of that, it is to increase the knowledge and experience of writer in applying knowledge to the problems faced in the real life. It was also expected to provide information about the personality of Luca in the *Luca* movie script to the public.

2. **Practical Benefit**

    The research could give understanding of what was personality, how the personality of every person formed and what was the cause. The results of this study are expected to add insight to readers about personality of a person who is examined by individual psychological theory from Alfred Adler one of them struggled to achieve success. Therefore, it will be used as a reference source and can be developed even better.

CHAPTER II

LITERATURE REVIEW

This chapter contained some previous studies related to this study and some understanding related to the topic chosen by the writer. To support the data and help expand the research analysis, writer need help from various previous research sources related to the object, method of this research approach or the topic of the study.

A. Previous Studies

In conducting this research, the writer selected several related previous studies as the reference for this research. Same theme and approach method had been found analyzed about the main character through psychological approach.

Susilowati (2019), this study analyzes the development of the Beast character in the film Beauty and The Beast. The study applied Individual Psychology theory by Alfred Adler to analyze the character development of Beast. Through descriptive qualitative method which focuses on the analysis of textual data. The result of the study showed that Beast has a bad behavior become a good behavior because of his environments. He is aggression, antisocial, starving for superiority, and creative self. The factor why The Beast changes his behavior is the new people around and the new environment him that makes him become a care person.

Violeta (2019), with her study *Speech Act Analysis of the Main Character in Maleficent Movie Script*. In her research was to know the types of speech acts which were dominantly presented by Maleficent in the Maleficent movie script. Through descriptive qualitative method to describe and analyze the selected of speech acts which are taken from the script, and then classifies them according to the John R. Searle's concept of types of illocutionary acts. Therefore, the writer found that these five types of illocutionary acts were all existed in eighty-five utterances used by the main character in Maleficent movie script, including representatives, directives, commissive, and expressive and not to mention declaratives.

Researched from Fitriani (2019), with her study analyzed of *Psychological Aspects of The Main Character in Movie Joker Based on Sigmund Freud Theory.* This study analyzed the main characters on the movie *Joker* by Todd Phillips. This research was categorized as descriptive qualitative research. The data were taken from the movie and the scripts. The theory of the psychological aspect is based on Sigmund Freud theory such as the id, ego, and superego. The Arthur's id was about his negative thought to the unfair life due to the negative response from his surroundings. The ego was about the reality principle which worked to satisfy all of the id's demand. It is rational, logical, realistic, and sophisticated through secondary process thinking. The Arthur's ego was killing people who were wrong. The superego was the moral principle. In addition, it was as a controller between id and ego.

Arthur's super ego is keeping a good people alive. That is the result of personality aspect in this study.

Ridwan (2020), with his study *The Personalities of The Main Characters in Mario Puzo's The Godfather*. This study analyzed the personality of the main character in Mario Puzo's work and the moral values contained in Mario Puzo's The Godfather with Sigmund Freud's theory. Through descriptive qualitative method, the data is analyzed were described by using psychoanalytic theory, and presented using words, phrases or sentences and conversations. The results showed the personality structure in Freud Sigmund's psychoanalysis theory that the personalities of Vito Corleone and Michael Corleone were obtained by the id, ego, and superego. Based on the analysis of the main character through psychoanalysis studies, it can be concluded that the main character experiences many events that cause psychological turmoil because of the life they live as part of the mafia family.

Rapa et al., (2021), with her study *The Personality of TifAni FaNelli in Jessica Knoll's Novel Luckiest Girl Alive*. This study applied Luckiest Girl Alive by Jessica Knoll as the object, and uses Individual Adler's theory to analyze Katniss' efforts to achieve superiority. The results showed that TifAni FaNelli has a personality that is easily influenced, obsessive and emotional with low self-esteem being the dominant factor. Besides that, TifAni FaNelli was an emotional woman as she easily cried and at the same time braved to face all her problems. All the personality traits were based on the data that got from TifAni FaNelli's teenager and adult life.

Psychological Analysis of Nicole Barber in Dealing with Conflict in Marriage Story Movie by Wake in 2021. The aim of this study to show that there is a relationship between a divorce conflict that happened in Nicole Barber and its psychology. The data were about the relation between their psychological and conflict that happened between them. Marriage story was chosen because at present, divorce is a common thing. A descriptive qualitative analysis was applied in analyzing this study. The results showed that the psychological aspect has an important role in influencing how the character creates conflict and handles conflict. The Aspects that guide Nicole Barber are aspects of human motivation; namely tastes, desires, emotions, feelings and attitudes, and social motives.

Kinasih (2022), with her study analysis astudy of *Mirabel's Hierarchy of Needs as the Main Character Reflected in Encanto 2021 Movie: Psychological Approach.* This study analyzed the needs that have been successfully met and examines the characteristics of self-actualizing individuals applied Abraham Maslow's hierarchy of needs theory focusing on the main character Mirabel as an object. The data that had been collected were analyzed using a qualitative descriptive method. The results of this study proved that Mirabel had succeeded in fulfilling all of the needs that were arranged as a hierarchy of needs according to Abraham Maslow's theory including: physiological needs, safety needs, love and belongingness needs, self-esteem needs, self-actualization needs and had reflected the ten characteristics of self-actualizing people.

In 2022, a study entitled *Trauma on The Main Character in Get Out Movie by Jordan Peele: Psychological Approach* was researched by Setiawan & Puspita produced a study applied descriptive and qualitative methods, the aim of this study was to find out the trauma experienced by the main character and its various effects based on psychological aspects and approaches. The results of the research reveal that there is a strong trauma element experienced by Chris Washington as the main character. The writer can explore the other side of Get Out movie by looking at another interesting aspect of Get Out movie, namely the psychological trauma experienced by the main character.

Azizah (2023), her thesis entitled *an Analysis of the Conflicts of the Main Characters in Split Movie by M. Night Shyamalan*. In this study aimed to identify and explain the kinds of conflicts present in Split Movie, identify and describe the way conflicts portrayed in the movie, and to know the most dominant type of conflict found in the movie. In this research, the write analyzed the conflict of the main characters in the movie based on the theory of conflict developed by Kenney (1966), which explains internal and external conflicts. In this study, the writer applied a qualitative research design. To collect the data, the writer recorded every scene in the movie and script. The researcher concludes that the internal conflict faced by the main character due to the negative experience in the past, and the external conflicts because the character cannot cope with the surrounding.

From all the previous studies above, it can be concluded that the similarity between each previous studies with this research are the main

character, methods, and some of them use the same analytical approach. From previous studies, what distinguishes this research is the object of the research. The object of research is *Luca* movie script, and this research used Alfred Adler's individual psychology theory.

B. Literature

Literature is a representation of human life. The literary work has its own definition taken from each different literature expert. Daulay & Hidayanti (2022) said that, literature is any written communication that takes the form of poetry, drama, or fiction. It always conveys human experiences and uses narrative techniques.

According to Rees (1973:15) literature is very much the same as the use of history or philosophy for it helps us understand our fellow human being better. It is because the materials of literature deal with human experience. Literature cannot be separated from our ordinary life. It helps people understand other people's feeling, thought and attitude toward life. Besides knowing the reason why people love reading literary works give them pleasure, information and knowledge. It is related to the psychology that concerns to the human behavior. In many ways, psychology phenomena always become an inspiration to create a literary work.

Cahyaningsi (2015) said that, literature is the creative work that portrays human existence in society in a way that society may appreciate, comprehend, and employ. The author will create literary works as a result of this

imagination. literary works in the forms of theatre, poetry, short stories, and novels.

C. Psychology

Through the use of psychological principles in literary works, things and phenomena in human existence can be explored and explained. According to Meiliana (2020), for certain conscious artists, psychology may have constricted their perception of reality, honed their observational skills, or helped them to stumble into previously unknown patterns. Psychology is a field of study that studies human behavior and habits both behavior and inner behavior. Psychology is the study of the soul and mind through character in a literary work and learning more about human action. A literary work benefits from psychology. In terms of portraying characters, expressing their mood, and involving the reader in the psychological component of human existence (Podungge et al, 2022). Therefore, it is definitely possible for psychology to be applied in a literary work.

D. Psychoanalysis

We can understand that in behind of human behavior, there is have experiences that become human knowledge. If psychoanalysis can help us understand human behavior, it must be certainly to help understand literary text said by (Eagleton, 1996).

According to Josephs & McLeod (2014) psychoanalysis is a type of therapy that seeks to either help the client achieve catharsis or healing by

releasing suppressed or pent-up memories and feelings. In other words, psychoanalysis seeks to convey both what is present in consciousness and what is present in the unconscious or subconscious.

E. Movie Script

The script is a piece of writing produced by screenwriters for a movie, video game, or television show. These screenplays may be completely original or they may be adaptations of other works of literature. They also describe the characters motion, deeds, facial emotions, and conversations. Another name for a teleplay is a play for television. a piece of literature that shares structural similarities with theater. This indicates that there is a background, storyline, characterization, and themes in the script, which is also a movie script. According to Susanti (2020) a script for a movie is a piece of writing made specifically for a movie or television show.

Movie scripts can be originals or adaptations of previously written works. Trottier also narrates the characters movements, actions, expressions, and dialogue in this scene. The dialogue spoken by the characters and a shot-by-shot outline of the film's action are typically included in movie scripts. It might make it easier for students to read and write about the movie script. Class (2021) said that a movie script is a document that comprises the setting, characters, dialogue, and stage directions for movies, TV shows, and stage plays. Such productions are staged by directors who adhere to the script's guidelines. Playwrights are known as script writers in live theater, while playscripts are another name for scripts. Screenwriters are those who compose

the scripts for movies and television shows. Below are the fifteen parts of the scenario formatting performance in the movie script, including.

1. **Page margins**

   The writers should have a 1.5-inch margin on the left of the page, a 1-inch margin on the right of the page, and 1 inch of white space on the top and bottom of the page.

2. **Proper font**

   An industry standard screenplay uses size twelve Courier font.

3. **Title page**

   The script should have a title page with no content apart from the title, author's name, contact information and representation (if applicable).

4. **Page numbers**

   Page numbers mark every page of the script apart from the first page.

5. **Character names**

   When characters speak, their names appear in all capital letters, centered on the page, and indented 3.7 inches from the left side of the page.

6. **Dialogue**

   Lines should be centered on the page, below the name of the character speaking. Each dialogue block should be indented 2.5 inches from the left side of the page.

7. **Voiceover**

   Characters speaking in voiceover signified by "V.O." next to their names.

8. **Off-screen or off-camera**

   Characters who can be heard off screen signified as O.S. (off-screen) in film scripts and O.C. (off-camera) in TV scripts.

9. **Dialogue descriptions**

   These should be centered in parentheses, directly above the dialogue.

10. **Action lines**

    Descriptions of action are aligned with the left margin of the page. Action lines should always appear this way, never in parentheticals.

11. **Proper character introductions**

    Characters names should be capitalized the first time they appear. (This applies for everyone from the main character to unnamed extras passing through a scene.)

12. **Scene headings**

    Often called slug lines, these belong in all caps, aligned left on the page.

13. **Locations**

    Scene headings must always be preceded by "EXT." for "exterior" or "INT." for "interior."

14. **Transitions**

    Instructions like "FADE OUT" or "BLACKOUT" appear in all caps, aligned with the right margin.

15. Minimal camera directions on spec scripts

On a TV show or feature film, camera and lighting choices belong to the director and their photography team. Refrain from including camera or lighting directions unless it's absolutely essential.

F. Synopsis of *Luca* Movie Script

The story of a sea monster who lives beneath the water's surface on the Italian island of Isola del Mare with his family and a variety of other sea monsters is told in this *Luca* movie script. They made their home there to evade the land monsters. The primary character of the novel is Luca Paguro, a 12-year-old kid who spends his days herding goatfish. He is a cute and unnerving sea creature.

One day, he meets upon 14-year-old Alberto Scorfano, another sea monster who has fully explored land. As long as they aren't near water, they have the capacity to transform into humans. Luca's parents had warned him that the surface was hazardous, therefore he had no courage to venture there. Yet, he is curious about what life is like on land and longs for a chance to venture outside of his comfort zone. Alberto persuades Luca to dare to emerge from the surface once he discovers that his parents would send him to the depths.

They fled to the city of Portorosso in Italy to see the world together by enjoying a Vespa. However, Luca and Alberto's happiness is 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 Giulia, Luca, and Alberto's new friends. She is a 13-year-old girl, smart, friendly, and charming. Giulia 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 Giulia 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. Therefore, 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. Thus, it would not 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 over 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.

In the end, the dread ended, Giulia, Luca's father, and mother, and the little children, were all relieved and satisfied. In the movie script conclusion, Luca, Alberto, and Giulia experience the beauty of driving a Vespa in real life, realizing their ambition. In addition, the father of Giulia also served spaghetti to Luca's family, which consists of his mother, father, and grandmother. The next day, Giulia would attend class. In order to get the funds necessary to cover Luca's tuition, Alberto and Luca decide to sell their Vespa. Daniela, Luca's mother, agrees to it as long as he keeps in touch with her daily and is 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 (Maulida, 2022).

G. Character

1. Definition of Character

Character is a value that creates the charm on which issues and occurrences rest so that the narrative can be constructed. A movie's characters are incredibly significant. Without characters, there would not be a story, and there wouldn't be any sort of storyline either. Characters are usually created with specific traits and qualities special qualities. Characters are not only recognized through age, physical form, appearance, costume, tempo or rhythm of the character's play, but also the character's inner attitude. Every character in a movie is always closely related to another character. Several professionals have developed the concept of character in accordance with the theory they support. In this way, there are

many different ways to define character. Below are some professionals whose definitions might be used when conducting character research.

The composition of the actors is an important aspect of movies literature. The director defines these traits as each actor's values of interests, desires, emotions, and moral convictions. Thus, by identifying total cohesiveness between the actor and his speech, these characteristics can be regarded as statements. The introduction of a specific actor's name can directly reflect the officer (Simanjuntak, 2022).

Based on Roberts (2003:17) in a story, a character has their unique characteristics, and the author has classified each character according to their type. Each character is described by the author through discussion between characters, personal observations, emotions, and inner thoughts. Character matters in fiction because they can influence how the plot is developed.

According to Bennett & Royle (2004:60) state characters are what give literature its life; they are the focus of our interest and attraction, love and repulsion, admiration, and scorn. A character always communicates with other characters via means of communication. His or her conversation with the other five characters serves as a bridge between their words and deeds. They can express their feelings and give information about their origins and relationships with other characters through how they interact with those characters.

Then, Duffy & Petit (1953:24) said character was a person in a story or a play. Characters in a literary work or play that the reader assumes, based on their speech and behavior, to possess particular moral qualities and tendencies. A character's personality, including physical characteristics, social contexts, behavior, qualities, and habits, as well as the question of who was in the character's story, was described and developed by the author using the technique of characterization.

2. **Types of Character**

Character could be divided to the main character and the additional character. The major character was the one whose tale was emphasized and who plays a significant role in the story, therefore that it could be told the most. The Minor character was the one that do not appear in every story or only appear infrequently, so their role in the story was relatively low. Pope (2005:133) suggests that there are two categories of character; (a) major character is an important figure at the centre of the story's action or theme. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict; (b) minor character is a character that support the major character, the function of it is to illuminate the major character.

Below are the kinds of characters based on their roles, including:

a. **Major Character**

The major or minor character is the character who has the most role in the story. The major character is referred to as a protagonist, and their

conflict with an antagonist may be what causes the conflict in the story. The major character with whom people can most often identify is the protagonist. The person or thing that the protagonist battles against is known as the antagonist (Pope, 2005:134). A major character is a character that is emphasized to tell the story. The major character always appears in most of the story, either as subject or as object. This means that the major or main character can act out a role in a way that makes them seem real.

b. Minor Character

Unrelated to the main character, a minor character is an important character in the story. The role of the major character would not be satisfactory if a minor character weren't present. Only the most dominant character is unable to resolve a conflict. In order to create more varied tension, it wants a variety of personalities. Pope (2005:135) claims that minor characters will only appear briefly and seldom throughout the literary work, but that does not exclude them from being memorable when they do.

H. Personality

Personality is derived from specific patterns of conduct, manners, ideas, intentions, and emotions that an individual exhibits through time and in many contexts. These patterns comprise a variety of qualities, or methods and patterns of acting, thinking, and feeling, including shyness, friendliness, gregariousness, rudeness, moodiness, and confidence. Several professionals

have developed the concept of personality in accordance with the theory they support. In this way, there are many different ways to define personality. Below are some professionals whose definitions might be used when conducting personality research.

Based Research from Putri (2021) personality refers to an individual's overarching attitude, expression, behavior, and interpersonal interactions. Then, Uher (2017) said personality was defined as a person's distinctive pattern of behaviours, encompassing ideas, feelings, and motivation. Patterns in cognition, emotion, and motivation cannot be used as explanations when they are ingrained in a person's personality. The last, according to Asendorpf (2002) personality can be described as the intraindividual organization of experience and behavior. Thus, personality types refer to people with similar intraindividual organizations of their experience and behavior.

I. Individual Psychology Approach by Alfred Adler

Alfred Adler explains that every person in the world is unique, both physically and intellectually. Due to their differences from others, people who feel weak or inferior often feel driven to make a variety of sacrifices in an effort to succeed. There is an inbuilt drive to strive. However, the type and focus of the striving drive are determined by sentiments of inferiority and the desire for achievement or superiority.

Alfred Adler's theory focuses on individual characters because of social environments. According to Adler (1997, p. XII) every individual is a social being who has a full function in his role in living in society units cope with

living together on society. In this theory Adler explained that human can control their personalities by their own self. Adler emphasize that people can control all the decisions and risks that they take depending on themselves. According to Adler (1997, p.1) individual psychology aims to perceive human lives as a whole, and each reaction, action, and impulse is viewed as an indication of that individual's attitude toward life.

In the theory of Alfred Adler, with his basic assumption of individual psychology that can be presented under six general categories: (1) Fiction finalism, (2) Inferiority feeling, (3) Striving for superiority, (4) Style of life, (5) Social interest, and (6) Creative power (Adler in Feist, 1985: 37).

1. **Fiction Finalism**

The first theory of Adler's components of personalities is fiction finalism. Fiction finalism is a fictitious aim (Adler in Cloninger, 2004: 109). Fictional finalism serves as a very real motivation to achieve human life's purpose (Adler in Hall et al., 1998:129). For example, the view that "if there is a will there is a way". Fictitious, an idealism that keeps people from despair. The fiction finalism takes a place as imaginary goals where all kinds of striving and struggle of a person will lead to. Adler's concept of fiction finalism is the idea the human behavior is directed toward a future goal of its own making.

According to Subramanian (2022) fictional finalism provides guidance on the individual's journey. Because a person's primary motivation is to move towards a specific goal, if one doesn't know what the person's unique goal is, one cannot comprehend him or her.

2. Inferiority Feeling

When feelings of inferiority are not followed by success, they intensify failure and discouragement, which leads to the development of an inferiority complex. In such a case, the person is constantly seeking superiority over others to compensate for his defects, but since he can never resolve his defects, he suffers frustration, excuses, aggression, and withdrawal. Physical deficiencies, parent's strictness and being compared to others, psychological weaknesses, and social defects are considered the main elements of inferiority complex formation (Siavashi, 2023).

Everyone in the world has experienced low self-esteem. However, every individual strives to hide his or her flaws in various ways; this is referred to as compensating, and it is done by the individual in order to achieve perfection said (Aramitha & Saksono, 2022). According to Milla (2018) inferiority is a perception that can result from both real weakness or handicap and psychologically or socially absent subjective sentiments. Therefore, Adler believes that society, in addition to genes, has an impact on how people develop their personalities. According to him, an inferiority complex develops when a person cannot make up for everyday humiliations and thus feels helpless. After reaching this stage, the person searches for a means to make up for his inferiority complex. The person uses the same method to change his sense of inadequacy. Inferiority feelings are emotions that arise from subjectively experienced

psychological and social deficiencies, or emotions that arise from weakness or a physical defect (Adler in Hall et al., 1998: 131).

3. Striving for Superiority

According to Adler in Feist (2006) the motivation for striving to each individual is guided by a final goal. A person would not know what to do with himself were he not oriented toward some goal. Every individual is naturally driven to be superior, powerful, and respected. Someone will try to cover up his inferiority and will try to cover up his weaknesses to be better said by (Milla, 2018).

Superiority is the feeling of wanting to fight or struggle to achieve success or superiority. Ningrum et al., (2013) that humans strive for superiority or success as a way to replace feelings of inferiority or weakness. Everyone has their own concept of success and definition of success. In other hand, Sujoko & Yuniati (2016) striving for superiority is a form of business that is used to overcome feelings of inferiority in someone who then it will produce a feeling of security and comfort without worries and anxieties. Then, Leander & Lestari (2022) said that striving for superiority implies moving an individual toward superiority or the ability to overcome one's flaws, because superiority in this context indicates striving for perfection. As a result, a one strives to be superior in order to improve himself or herself.

4. **Style of Life**

Style of life or lifestyle is part of secondary human needs that can change depending on the times or a person's desire to change his lifestyle. Adler (1997, p. 47) defined style of life as a life strategy or guiding image to fulfill personal goals. Adler refers to the preferences of human life as a "style of life". It covers the idea of human life, how a person connects with others, and how a person interacts with the outside world in addition to the ultimate objective.

Griffith & Powers (2007) views humans as behaviors, creators, and artists in their lives. In an individual's effort to achieve the expected superiority or perfection, it requires a certain way and Adler mentions this as a lifestyle. Leiwakabessy & Ermansyah (2020) said that many conflicts occur in people's lifestyles, one of which is the problem of social class. In every country, social class has a different structure; based on social background. Social class also reflects a person's behavior and attitudes. By looking at their behavior, one can conclude whether they are highly educated or not. Not only that, other aspects of life that are also influenced by social class are fame and position.

Then, Safitri & Efendi (2022) defined lifestyle consists of internal motivations that control behavior direction and external reinforcement. The direction of internal encouragement may be increased or inhibited by external encouragement. Although they are not quite free, humans are strong enough to lead naturally occurring lives. Human lifestyles differ

from one another, and this frequently affects how well we interpret each event.

5. **Social Interest**

Humans were born endowed with universal social interest. According to Adler (1997, p. 163) social interest begins with the ability to sympathize with other humans and progresses to the pursuit of an ideal community based on cooperation and personal equality. Stoykova (2013) stated that every person has a fundamental need for social interaction in order to live in peace and friendship with others. Additionally, social interest is a desire in people who focus on forming and developing a society in which individuals and their environments are a unified whole, complementing one another, developing positive relationships, and acting cooperatively to improve their surroundings.

The relationship with others is how social interest is demonstrated, not via selfish advancement. People are encouraged to uphold and improve this sense of social involvement and to show more concern for other people. Social interests in a broader sense, such as concern for family, community, environment, humanity, even life itself. Social interest is defined as social sensitivity, which is about how to make our lives meaningful and useful for other people (Wargadinata et al., 2021).

6. **Creative Power**

Creative Power is a soft skill that everyone needs to have, because it is very used in many aspects of life, especially in work. Adler (1997, p. 2)

defined creative power as the drive for a person to grow, strive for, and accomplish goals. If someone lacks a skill in one area, he may nevertheless have skills in other areas. Sekarsari & Parmin (2022) said that every person will form an impression based on his or her surroundings, which will then shape the structure of their lives. They will then search for additional experiences to satisfy their need to be superior, and they will seek to accumulate all of this information in order to forge their own unique identity and way of life. Various artistic approaches and lifestyles. A stage beyond that is creative style. Being creative is more than just a way of life. A new personality is created from the past via style and originality. The person will develop his own unique creative style.

Every idea and action is the responsibility of the individual. This creative capacity helps people take charge of their own life, take ownership of the big picture, choose how to get things done, and engage in social activities. Every human is a free individual thanks to this creative power. According to Feist & Feist (2017) creative power controls human behavior to be responsible for their final goal by determining method of striving for superiority.

Based on Nugroho & Sari (2020) in the end, people are totally accountable for their identities and behaviors. The person's life aim, the means of achieving the goal, and the growth of social interest are all determined by this creative potential. Additionally influenced by this same creative force are perception, memory, imagination, fantasy, and dreams. Each person becomes a free (self-determined) individual as a result.

J. Relationship between Literature, Psychology and Psychoanalysis

Literature that discusses, among other things, the nature of people, the meaning of life, and other topics, uses people as living entities as subjects. Psychology and literature still have a relationship, particularly when it comes to issues relating to the character and purpose of the literary work itself, even though psychology eventually distances itself from literature for a variety of reasons, one of which is the approach employed. In essence, literature is the product of an author's ingenuity in the use of language media for aesthetic and artistic reasons.

Literature and Psychology have an inseparable bond. Although literature and psychology are different fields of study, yet those fields are interrelated. Also commonly know that literature is a representation of human life.

Between literature and psychology can be symbiotic in the role in life, especially since both have the same function for life. Both are dealing with human problems as individual and social beings. Both of them also use the same foundation, which makes human experience as the main material of study. The relationship between psychology and literature is revealed when psychology is used in examining literary works. In literary works, novels, short stories, and poetry have characterizations. Considering that the psychology of literature studies psychological phenomena. The characteristics of each character establish the relationship between the character and the personalities said by (Nurfajriani et al., 2021).

Where there are three ways to understand the relationship between psychology and literature, which is: first is to understand the psychologycal elements of the author as a writer throughout its literary work, second to understand the mental elements of fictional characters in a literary work, and final is to understand the mental elements of the reader itself. And that is why of course, the psychological approach is regarded very essential component in the research and literary criticism. In this context, psychology can be used as an analytical tool, both in standard form (Endraswara, 2008:15).

According to Tuychiyevna (2023) psychoanalysis contributed to the sciences of cultural studies, ethnology, and sociology, and it began to be used in criminal law. With its aid, literary criticism has discovered new ways to analyze the text, and there are many different attempts to trace the relationships between psychoanalysis and politics. But unlike in the writings and poetry of writers, psychoanalysis has not found its reflection anywhere. In other hand, Hossain (2017) divides that relationship between psychology and literature and then proved that literature uses psychoanalysis for creative purposes, which, in turn, enriches the quality value and legitimacy of the literary text.

Literature can help us alter our cognitions and the internal structures of the self and this transformation can be well explained through psychoanalytic criticism. In turn, this enables us to explore new possibilities for reading, studying, and teaching literature. One of the contemporary theories used in English literature is psychoanalysis. It is a theory that serves as a guide for

psychoanalysis and is regarded as a theory of personality organization and the dynamics of personality. It is well known that the academic area of literary criticism or literary theory has always used the closest analogy between literature and psychoanalysis.

The psychoanalysis method of literary criticism has always been one of the most divisive and least well-liked by readers. Despite this, it is one of the most intriguing and fruitful approaches in the use of interpretative analysis. This psychological interpretation has become one of the mechanisms to find out the hidden meaning of a literary text. The goal of psychoanalysis was to show that behavior which was caused by the interaction between unconscious and unconsciousness (Hossain, 2017).
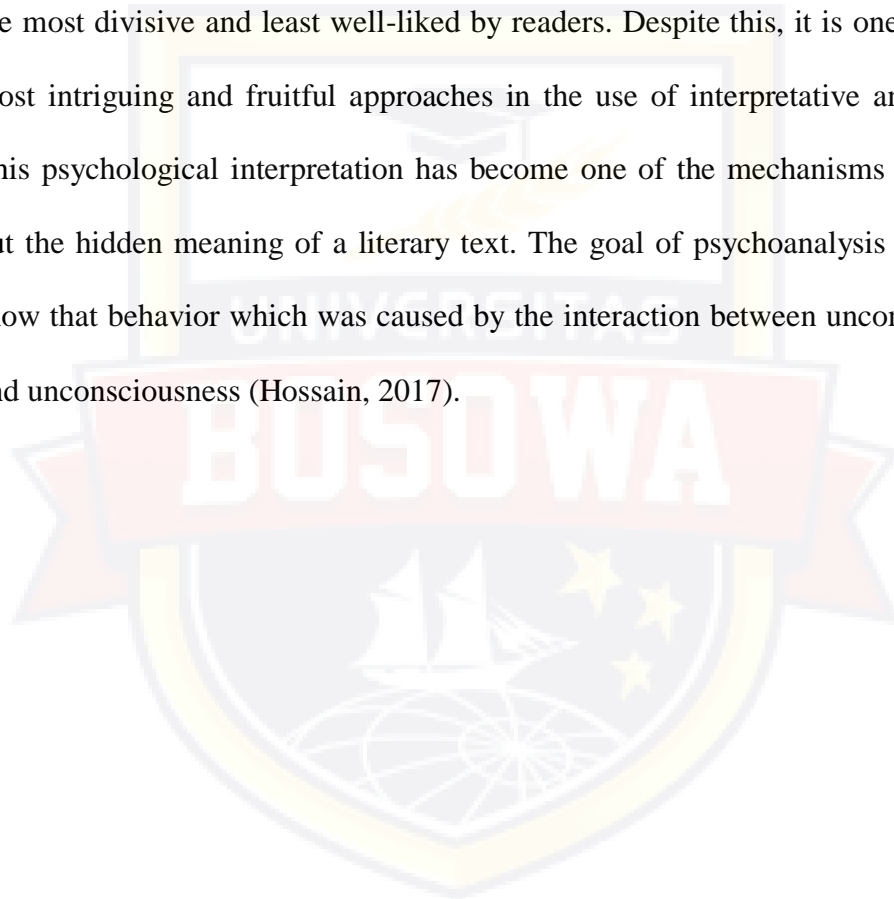
CHAPTER III

METHODOLOGY

A. Types of the Research

The writer decided to apply qualitative method with individual psychology approach. There are several techniques that have been implemented to collect data easily. First, read the entire movie script. Then, the movie script had been read carefully, intensively and repeatedly to get an understanding of the dialogue and also to find out the individual psychology utterances uttered by the main character in the movie script. Furthermore, the technique of selecting and recording relevant data have been carried out to obtain the individual psychology and then the data had been analyzed.

B. Sources of the Data

The writer used data from the movie script of *Luca* as the main object of the research, and the supporting data thesis and journal. The source of data in this research was from *Luca* movie script which consist of 120 pages. *Luca* movie directed by Enrinco Casarosa (in his feature directorial debut), produced by Andrea Warren and written by Jesse Andrews and Mike Jones in 2021. The *Luca* movie was nominated for Best Animated Feature Film at the 79th Golden Globe Awards and the 94th Academy Awards.

C. Method of Collecting Data

In this data collection method, there were steps that were used:

1. The technique of collecting data from founding and collecting data as standards. For example, such as looking for scripts to be analyze.

2. Reading all dialogues in the script with an iterative to find out the personalities and the factors that contained in the movie script through Alfred Adler individual psychology theory.

3. Taking note of things related to sixth categories of personality in the *Luca* movie script. Then, the data had been grouped through tables, and intended to make it easier to analyze the data.

4. After the data had been collected, make conclusions according to the results of the data that had been analyzed.

D. Method of Analyzing Data

The data had been analyzed through the qualitative descriptive method, which describe, and summarized various conditions, situations from various data collected in the form of the results of document studies on the problems studied. Method of analyzing data in this study, there were two; Firstly, to find the sixth categories of personality in the main character. Secondly, to identify the factors behind the emergence of a superiority feeling in the main character. Therefore, to analyze Luca's personality conflict as the main character in the *Luca* movie script, the data applied Alfred's theory through a psychological approach by using six categories: (1) Fiction finalism, (2) Inferiority feeling, (3) Striving for superiority, (4) Style of life, (5) Social interest, and (6) Creative power (Adler in Feist, 1985: 37) with the factors that influence the development of Luca's superiority feeling in the movie script.

CHAPTER IV

FINDINGS AND DISSCUSSION

In this chapter, the writer analyzed six personality categories of Luca using Alfred Adler's theory. The writer also found out what were the factors behind the emergence of a feeling superiority.

A. Findings

In this finding, the writer described and analyzed Luca's personality and found out the factors that cause the feeling of superiority to appear based on the theory. The writer found the data was related to the theory that showed.

1. The Six Personality based Individual Psychology Alfred Adler theory

Based on the personality of the character Luca, a description of his personality according to individual psychology by Alfred Adler theory was found with six categories namely fiction finalism, inferiority feeling, striving for superiority, style of life, social interest, and creative power. The following is analysis of each aspect of Luca's personality in *Luca* movie script.

a. Fiction Finalism

Individuals act in order to attain something in the future rather than in the past. Although fictitious, Luca's goal could be a driving force for Luca to do something. In the *Luca* movie script, six fiction finalism data were found on data table 1 of fiction finalism.

Table 1 Fiction Finalism

No.	Data	Page
1.	**Data 1:** You wanna run off like your buddy Enrico? Because I've got news for you: he's either dead, or he's (thinking about it) … out there somewhere. (a little dreamly) Seeing the world.	Page 4
2.	**Data 2:** "Vespa is freedom"	Page 18
3.	**Data 3:** Wow your life is so much cooler than mine. I never go anywhere. I just dream about it.	Page 29
4.	**Data 4:** Oh because it'll be amazing. Every day me and Alberto are gonna ride someplace new. And every night we'll sleep under the fish.	Page 74
5.	**Data 5:** It's not gonna be any different! I don't wanna to (stopping and gathering himself) I want to go to school.	Page 88
6.	**Data 6:** Okay. Well. The two of us can still do the race. You'll swim, you'll eat, you've done both before, and I'll do the ride, I mean that's allowed, right? It should be fine, we're still okay.	Page 93

Data 1

In the sentence, *He's either dead, or he's (thinking about it) out there somewhere. (a little dreamly) Seeing the world,* it could be seen that Luca has an idea about his desire to see life on the surface of the sea. The image had the power to create a fictional goal because it were influenced by heredity and environment. Therefore, the data classified as fiction finalism.

Data 2

In the word *Freedom,* it represented as a fiction finalism because that the perception of hope in Luca where according to him Vespa would be lead him to the freedom to see the contents of the world in the future.

Data 3

In the sentence *I just dream about it,* it meant that fiction finalism because the lifestyle that Luca lived very different from Alberto's, which made Luca increasingly attracted by his apparent goals and made Luca even more hopeful of realizing what Luca dreamed of, that may one day saw life on the surface.

Data 4

In the sentence *Every day me and Alberto are gonna ride someplace new,* it categorized as fiction finalism because Luca made a view of the hope that he might achieve in the future. Namely traveled around the world by riding a Vespa with Alberto. Therefore, made Luca motivated to achieved this pseudo goal with effort.

Data 5

In the sentence *I want to go to school,* it represented as fiction finalism because Luca had a new pseudo-goal, namely went to school and also became a student with all his limitations. The apparent goal determined by Luca's ability to freely created Luca's own personality.

Data 6

In the sentence *It should be fine, we're still okay,* it showed as fiction finalism Luca had the power to create a fictional goal. Thus, the goals formulated by Luca was artificial because Luca's hopes might not be realized. However, that hope would be fought for to win the Portorosso Cup.

b. Inferiority Feeling

Adler thought that humans were created with feelings of inferiority. People began to feel inferior to their surroundings when becoming conscious of their own existence. Luca noticed that many other beings had the ability to achieve what was the people could not. There six inferiority feeling in the *Luca* movie script on the table 2 of inferiority feeling.

Table 2 Inferiority Feeling

No.	Data	Page
1.	**Data 7:** Uh! No! it's bad! I'm not supposed to be here! Good day!	12
2.	**Data 8:** Ah. Well, thank you, but, no thank you. (beat) I mean I just think maybe I would die.	22
3.	**Data 9:** But could we even survive over there?	35
4.	**Data 10:** Alberto, this is too dangerous! Let's go out of here!	39
5.	**Data 11:** That all sounds pretty hard.	63
6.	**Data 12:** I can't do it without you.	117

Data 7

In the sentence *I'm not supposed to be here!,* it categorized as inferiority feeling because Luca felt insecure or felt unworthy to be on land, which was a new situation in his life, and made him said that.

Data 8

In the sentence*. (beat) I mean I just think maybe I would die,* it represented as inferiority feeling because based on the data above, Luca was filled with doubt and he was not confident in himself. And then, Luca's limited abilities was not as high as Alberto's.

Data 9

In the sentence ***But could we even survive over there?,*** it could be classified the inferiority feeling because based on the data above, Luca felt that he was not sure that he could survive in the new life that Luca was facing as a result of what he dreamed of. In addition, another factor because Luca was not a normal human, he would become human when he was on land.

Data 10

In the sentence ***Let's go out of here!,*** it showed as inferiority feeling because Luca's feelings of inferiority resurfaced in the city there were several photos viewed depicting people was catching fish where the fish its Luca's original form, which made Luca felt weak, scared and felt threatened.

Data 11

In the sentence ***That all sounds pretty hard,*** it represented as inferiority feeling because the factor that made Luca insecure were environmental factors. And then, before being in his new life, namely in the city, Luca had never had the experience of facing this competition in his past life.

Data 12

In the sentence ***I can't do it,*** it showed as inferiority feeling because it seen that Luca was not sure that he could live his days without Alberto. Because, Alberto had an important role in achieving the success that Luca dreamed of with Alberto.

c. **Striving for Superiority**

The effort to be superior was self-effort to improve self-esteem, not to compete with others. This matter became the driving force for the individual seeking power over Luca to grow again. As a result, either perfection or superiority. There were five striving for superiority data in the *Luca* movie script on the table 3 of striving for superiority.

Table 3 Striving for Superiority

No.	Data	Page
1.	**Data 13:** (whispering) No no! Keep going! Ask her about the prize money! Maybe that becomes a Vespa! Just ask her!	46
2.	**Data 14:** My family was gonna send me somewhere horrible. Away from everything I love. But if we win this race, well we can be free. Just give me one more chance.	50
3.	**Data 15:** Wait! What if we visit her there? It kinda sounds interesting.	79
4.	**Data 16:** Okay, i'll go. I'll go win the race.	97
5.	**Data 17**: Sorry Mom! Sorry Dad! I have to do this!	103

Data 13

In the sentence ***Maybe that becomes a Vespa!,*** it represented as striving for superiority because it was Luca's superiority that tried to get Alberto to interact with Giulia to get information about the Portorosso cup because the match awarded the Vespa that Luca and Alberto had dreamed of.

Data 14

In the sentence ***Just give me one more chance?,*** it could be classified the inferiority feeling because Luca struggled to be given one more chance to prove that Luca could win the match and also his lack of confidence in success could be overcome by continuing to practice.

Data 15

What if we visit her there?, based on the sentence above it showed as striving for superiority because an impetus or driving force for Luca to develop toward perfection and made Luca optimistic and positive about himself. Because Luca wanted to go to Giulia's school, which was a new environment for Luca.

Data 16

In the sentence ***I'll go win the race,*** it showed Luca's self-confidence and courage made him risen from the downturn that spurred Luca as an attempt to overcome the feeling of imperfection that was in Luca towards excellence. Therefore, the data above included in the striving for superiority because it took courage to achieve that advantage.

Data 17

In the sentence ***I have to do this!,*** It categorized as striving for superiority because it seen that Luca wanted prove that he be able of winning the Portorosso cup with Alberto and Guilia and brought change to himself in the eyes of his family and also in the eyes of society that sea monsters also lived side by side with humans.

d. Style of Life

Individuals' lifestyles became influenced by two factors: inner drive, which defined the direction of behavior, and environmental force, that could either boost or diminished the inner drive's direction. There seven style of life data were found in the *Luca* movie script, see the data on table 4 style of life:

Table 4 Style of Life

No.	Data	Page
1.	**Data 18:** LAND MONSTERS! EVERYBODY UNDER THE ROCK!	6
2.	**Data 19:** I… well, I was just wondering…. Where do boats come from?	9
3.	**Data 20:** You've been to the surface?! And.. and done the change?!	9
4.	**Data 21:** Of course it is!! I'm a good kid!	12
5.	**Data 22**: Thanks to you. (gazing at starts) otherwise I never would have seen any of this.	29
6.	**Data 23:** Your dad sounds so cool. You're lucky he lets you do what you want.	29
7.	**Data 24:** And is there anything beyond the solar system?	77

Data 18

In the sentence ***Everybody under the rock,*** it categorized as style of life because based on the sentence above, it could be seen that Luca's lifestyle was a young sea monster who only had life in the sea and Luca afraid to meet or interact with humans because he thought it would threaten his life and the fish that were with him at that time. Another factor was Luca's parents, who always told Luca not to be seen or to be on the surface.

Data 19

Entering his teenage years, Luca, who started to be interested in new things, then Luca asked his family about where the ship had came from. In the sentence *Where do boats come from?,* it coud be seen that Luca's lifestyle just knew the world of the sea, in contrast to his family who already had experience having a lifestyle on land. Therefore, it represented as style of life.

Data 20

In the sentence *Done the change?!,* it showed as style of life because it could be seen that Luca did not expect that sea monsters seemed to be able to change and take on the form of humans when they landed. From these data it could be seen that Luca and his family had a different lifestyle because Luca still a teenager and many things that Luca did not yet know a factor in this difference.

Data 21

In the beginning, when Luca came out of his safety zone, which in the life of the human world with Alberto. In the sentence *I'm a good kid,* it showed as style of life because it could be seen that the difference in Luca's lifestyle with Alberto, Luca was very worried about himself being on the surface because he had promised his parents not to be on that surface. Meanwhile, Alberto, a sea monster who had explored the human world.

Data 22

In the sentence ***I never would have seen any of this,*** it represented as style of life because it clear that the background of the lifestyle that Luca went through before only saw things in the sea and felt bored. However, after getting to know Alberto and being in the human world, Luca felt happy because he saw new things in his life and felt that on the surface not as bad as what Luca thought so far.

Data 23

In the sentence ***You're lucky he lets you do what you want,*** it could be seen that Luca has parents whose lifestyle was very worried about Luca. Because of that, Luca's parents did not let him on the surface because if his true form was seen, it would threaten Luca's life. That was ingrained in the minds of Luca and his parents. However, Luca had desires of his own and he was very curious about the land world where humans lived. Therefore, it coud be concluded that the sentence part of style of life.

Data 24

In the sentence ***is there anything beyond the solar system?,*** which explained how Luca's lifestyle condition had change, it could be seen that Luca referring to the solar system that was above the sky because according to Luca above where he lived, there only land or cities. As a result, the previously provided information included in the section on style of life.

e. Social Interest

Humans created with the gift of social interest that was universal. This need manifests itself in communication with other people. This process required a lot of time and sustained effort. Individuals directed to maintain and strengthen feelings of social interest by increasing concern for others through empathy and communication. There were five social interest data found in the *Luca* movie script on table 5 of social interest.

Table 5 Social Interest

No.	Data	Page
1.	**Data 25:** But you know it's not that dangerous up there. Maybe I could show you!	32
2.	**Data 26:** What's wrong with you stupido? Maybe I… said it wrong?	38
3.	**Data 27:** Execuseme**,** we could help!	55
4.	**Data 28:** I'm sorry. I never should have done that. I wish I could take it back.	95
5.	**Data 29**: I'll be back tomorrow! I'm gonna fix this!!	97

Data 25

In the sentence ***it's not that dangerous up there,*** it represented as social interest because Luca's experienced in his social life was above the surface fine, unlike what his parents imagined. Therefore, the data above included in the social interest section because Luca invited his parents to interact in the city's life

Data 26

In the sentence ***What's wrong with you stupido?,*** it could be seen that Luca had the urge of social interest to interact with the humans around him in order to increase self-esteem and allowed Luca to adapt to

unexpected misfortunes. Social interest gave life meaning and purpose. Therefore, the sentence it meant that part of social interest.

Data 27

In the sentence *We could help***!,** it showed as social interest because Luca had sympathy for wanting to help Guilia who was trying to get money to register her team in the Portorosso cup. Social interest manifested in the form of cooperation with others for social progress, not for personal progress.

Data 28

In the sentence *I wish I could take it back,* it represented as social interest because it explained that Luca's social interest manifested in the form of cooperation with others for social progress not for personal progress. Luca's attitude here also showed that Luca was directed to strengthen his feelings of social interest and concerned for others, namely his relationship with Alberto.

Data 29

In the sentence *I'm gonna fix this!!,* it categorized as social interest because it could be reffering the processes that could enrich feelings of superiority became social interest that Luca had made him able to strive to pursue their goals with Alberto and Guilia.

f.   Creative Power

Each person had power over their own life and could develop their own way of living. Luca created themselves, their character, and their

personality via the force of imagination. There were four creative power

data in the *Luca* movie script on the table 6 of creative power.

Table 6 Creative Power

No.	Data	Page
1.	**Data 30**: (to the fish) Okay everyone. This is, uh.. Smuca. Yeah. He's in charge now. Got it? Great.	13
2.	**Data 31**: We should ask her about this Portorosso Cup race. That's how the loud scary human said he got his Vespa.	45
3.	**Data 32:** Alberto, what if we join her team?	47
4.	**Data 33**: Actually, we have something to ask you. We were wondering… if we could come with you to your school?	90

Data 30

In the sentence ***He's in charge now. Got it? Great,*** it could be seen

that Luca was creative in disguising himself therefore he could get to the

surface by collecting rocks and making them looked like his form.

Moreover, his parents could see that Luca was in his environment, not on

the surface. Therefore, the sentence it meant that part of the creative self

because of Luca's ideas.

Data 31

Based on the sentence ***That's how the loud scary human said he got***

his Vespa when Guilia left Luca and Alberto, Luca's creative self-power

had the idea to make Alberto chased and asked Guilia about the match.

Therefore, the sentence above included in the part of creative self because

of Luca's idea.

Data 32

Adler believed that each person had the freedom to determine their own lifestyle, then each person responsible for himself and how they behave (Adler in Feist, 1985: 37). Based on the sentence *what if we join her team?,* Luca had creative power, who came up with an idea for a team with Guilia. Because Guilia had more experience in the match. This made it easier for Luca and Alberto to win that match.

Data 33

In the sentence *We were wondering if we could come with you to your school,* it explained that there was creative self-development to fulfill his goals for Luca and to develop his experiences in his new world. Therefore, the quote above included in the creative self section because of Luca's idea.

2. The factor that emergence of Luca's superiority feeling

Below were the table of factors that emergence Luca's superiority feeling, four kinds of factors with nine data. See the data on table 7 list data of factors.

Table 7 List Data of Factors

No.	Factors	Data
1.	Fiction finalism	Data 2: Vespa is freedom.
		Data 5: It's not gonna be any different! I don't wanna to (stopping and gathering himself) I want to go to school.
		Data 6: Okay. Well. The two of us can still do the race. You'll swim, you'll eat, you've done both before, and I'll do the ride, I mean that's allowed, right? It should be fine, we're still okay.
2.	Style of life	Data 20: You've been to the surface?! And.. and done the change?!
		Data 24: And is there anything beyond the solar system?
3.	Social interest	Data 27: Execuseme, we could help!
		Data 29: I'll be back tomorrow! I'm gonna fix this!!
4.	Creative power	Data 31: We should ask her about this Portorosso Cup race. That's how the loud scary human said he got his Vespa.
		Data 32: Alberto, what if we join her team?

The factors that influence the emergence of a sense of superiority in Luca's personality were personal factors that came from himself (internal factor) and environmental factors that came from outside (external factor). From the analyzed of Luca's personality above, in

this study tried to explain what factors made the main character felt superior.

Below were the data showed the factors that emergence Luca's superiority feeling.

1. External factors

    In **data 2** showed **fiction finalism**, at that time Luca was at Alberto's place and then Luca saw a photo frame depicted a Vespa motorbike (Alberto explained what the photo was), Luca was fascinated the first time he saw it, it could be seen when Luca said **Vespa is freedom**, this sentence showed Luca's delusion of being able to get the Vespa because according to him the Vespa could take him anywhere he wanted. Therefore, **data 2** became an external factor because it had not happened yet, but he could put a work to made it happen or it could be said that he would try to strive the **superiority** or to achieve the success he set.

    The next data was **data 5 fiction finalism,** presented how Luca mustered up his courage to fight his fear by being determined to go to Guilia's school. It could be seen in the sentence **It's not gonna be any different! I don't want to (stopping and gathering myself) I want to go to school**. At the time of saying these words Luca argued with Alberto because Alberto did not agree with Luca's goal of went to school because according to Alberto it was dangerous for Luca and would threaten his life. However, Luca continued to argue

because Luca believed that he could overcame his anxiety and fear by **striving for superiority** that Luca dreamed of.

The emergence of Luca's felt of superiority it could be seen in **data 6** with the content of the sentence **Okay. Well. The two of us can still do the race. You'll swim, you'll eat, you've done both before, and I'll do the ride, I mean that's allowed, right? It should be fine, we're still okay** with Luca's guilt towards Alberto because of their dispute, Luca was determined with his confidence and felt capable of won the Portorosso Cup in the hope that he and Alberto would be friends again and hopefulness to get the Vespa that Alberto and Luca dreamed of. This was included in the external factor section because it occured in the external environment and influenced Luca's **felt of superiority.**

In other situations, from **data 20** Luca who had long dreamed of being on the surface, but with Luca's fish monster form, it became impossible. However, this impossibility became possible when Luca's grandmother said that she had been on the surface and her form would turn into a human, seen in Luca's response, saying **You've been to the surface?! And.. and done the change?!** therefore, **data 20** became an external factor in the emergence Luca's **felt of superiority** became more determined to be in life that was on the surface.

Another thing happened to Luca in **data 24** when Guilia shared some knowledge about the solar system that was taught by her teacher at school, which motivated Luca and wanted to know more about it, and had a sense of wished and struggled to be able to go to Guilia's school. Therefore, this **data 24** became part of the external factors for the emergence a sense of Luca's superiority.

2. Internal factors

As a sea creature Luca knew what conditions were like in the sea, in **data 27** showed that with Luca's expertised, Luca also offered to provide assistance to Guilia's father to catch sea fish by gave advice on a good place and time to catch fish, it could be seen in sentences **Execuse me, we could help!** but there was another intention to Luca's goal of helped Guilia's father because catched lots of fish allows him to earn a lot of money to register his team in the Portorosso Cup. Therefore, **data 27** was included in the internal factors that made Luca's **felt of superiority** appear.

In **data 29**, discussed how Luca tried to restore his friendship with Alberto and Guilia. Luca's efforts included a striving for superiority to achieve, it could be seen in the sentence **I'll be back tomorrow! I'm gonna fix this!!** the whole process was Luca striving in order to achieve his goal which improved his friendship. Therefore **data 29** became an internal factor for the emergence of a felt of **strive for superiority.**

In a different situations from **data 31**, when Luca knew that to get a Vespa he had to take part in the Portorosso Cup, Luca was motivated to take part in the competition but Luca did not know how to take part in the competition. However, luckily Luca had the idea to catch up and ask Guilia about the race through Alberto because according to Luca, Alberto had more experience interacting with humans. It could be seen in the sentence **We should ask her about this Portorosso Cup race. That's how the loud scary human said he got his Vespa.** Therefore, this sentence was included in the internal factor of the emergence of **striving for superiority** because it described the form of effort and expertise that Luca had that could realized.

In **data 32** when Luca found out that he was the only one in Guilia's team, Luca was motivated to join his team with Alberto as seen in sentence **Alberto, what if we join her team?** however, Guilia was not that easy to get the two of them into her team, Guilia also gived Luca and Alberto a challenge as a condition to be able to join. This spurred Luca to try to be accepted, because with the challenge and the great desire within him it made Luca felt the struggle to succeed.

B. Discussion

There were two data that the writer found in this study. The first data was personality based on Alfred's theory and the second data was about the factors that influence the emergence of a sense of striving for superiority.

1. The personality of Luca based Alfred Adler theory

The data where showed the personality were below:

1. Fiction finalism

    Humans live with many fictional ideas that have no equivalence in reality said by Viahinger (Feist, 1985:65). Fictional goal had no real existence so it could not be completely comprehended causally. But it could be understood as a teleological tool of the soul that seacrhed for direction. The fictional, was the starting point of the formation and differentiation of psychological resources to be given for preparation for attitudes, readiness, and character traits. Another factor that influenced the personality development of Luca was fictional final goal. According to the data 1, 2, 3, 4, 5 and 6 it showed that there were various design goals that Luca was pursue which not based on reality but only Luca's pseudo goals.

2. Inferiority feeling

    Inferiority was the feeling of inadequacy that everyone had. And then, inferiority meant feeling weak and unskilled in dealing with tasks that must be completed. The result of the study described how inferiority feelings affected Luca's personality. Based on data 7, 8, 9,

10, 11 and 12 Luca represented the emergence of feelings of inferiority over the limitations that Luca had. That personality emerged as a result of Luca's interest in life on the surface.

3. Striving for superiority

Adler admitted that the impetus to the direction of superiority could manifest in thousands of different ways, and that everyone had their own concrete way of achieving or trying to achieve perfection. It could be seen in data 13, 14, 15, 16, and 17 that Luca's sense of struggle and effort and his self-confidence to achieve successed appeared in each of the data contents. This struggle towards superiority or perfection was innate, that it was part of life, brought Luca from one stage to another. development to the next higher staged of development. However, Luca's confidence should be appreciated, because he was able to fend off his fears and worries. From the explanation above it could be concluded that self-confidence can lead someone to success.

4. Style of life

Style of Life was a term used to describe the taste of a person's life. It contained not only the person's objective, but also self-concept; feelings with regard to others and attitude into the world were the result of the combination of genetics, environment, success goal, social interest, and creative power (Adler in Feist, 1985: 74). Based on the data 18, 19, 20, 21, 22, 23, and 24 it was detected that Luca was a sea monster who still a teenager whose lifestyle was regulated by Luca's parents and he was also an obedient child.

5. Social interest

The sense of belonging to society was referred to as social interest. What we refer to as justice and truth which are valued as the most highly in human character are really nothing more than the satisfaction of requirements that result from humankind's social demands (Adler, 1949:30). According to the data 25, 26, 27, 28, and 29 included in the category of social interest because it could be referred to processes that could enrich social interest and also this interest was manifested in the form of collaboration with other parties for social progress not for personal progress.

6. Creative power

Humans was considered as unique individuals who had different personalities that show uniqueness. As stated in data 30, 31, 32, and 33 Luca had various different strategies from the others to deal with their life's problems. This difference is what was called the creative self of an individual. Creative self also a later concept, referred to the freedom to choose between a lifestyle and fictional goal.

From the explanation above, the writer found 33 data which consisted 6 data of fiction finalism, 6 data of inferiority feeling, 5 data of striving for superiority, 7 data of style of life, 5 data of social interest, and 4 data of creative power. Therefore, it could be concluded that dominant personality changed was easily influenced because of his lifestyle.

2. The factor that emergence of Luca's superiority feeling

In this study the data showed what factors influence the development towards a feeling of superiority in Luca's personality. The first came from external factors, which were seen in data 2, 5, 6, 20, and 24. It showed that the striving towards superiority was drive by factors in the circumstances of the surrounding environment, both within the family circle and social friendships. Therefore, Luca was not allowed to choose what he chose because his parents did not give Luca the opportunity to explore his interests and talents. He only carried out the tasks gave to him by his mother to herd the fish, Luca could not be late came home, and wherever Luca goes he cannot be separated from his mother's supervision.

There was one moment when Luca was late came home because he started played on the surface with Alberto, and when he came home, he was interrogated by his mother and was grateful that his grandmother had saved him even though her grandmother knew that Luca was lied. In a conversation at the dinner table, Luca's grandmother even allowed Luca to see for himself how life was on the surface, but Luca's mother immediately opposed her grandmother's statement that Luca could not even come close to the surface. From the explanation above, it could be concluded that as parents should not be too restrained in all or activities carried out by children. The tendency to restrain children would only made children anti-social, and the negative effect was that it made children rebellious, likes to lie and worse. This was because Luca constantly not

allowed to made their own choices and end up choosing the wrong choice because from the began Luca's parents only demanded that Luca did the tasks ordered by his parents without educated on what things could add added value to Luca and the things that could add more knowledge to Luca, things that could harm them. And as a result, Luca looked for answers himself, because of a high sense of curiosity without any direction or explanation regarding what Luca's did not know.

The second in data 27, 29, 31 and 32 another factor emerged, namely Luca's internal factor which emerged of his own volition and Luca was not influenced by external factors. And for his actions, he was included in the factors that influence the emergence of a sense of superiority. Everyone must be related to other people. There were various relationship models. Some were related because of social interest, work interests, creative power, and so on. Like the relationship between Guilia's father and Alberto, Guilia's father was a fisherman who kindly invites Luca and Alberto to stay at his house, feed him, teach him to use a fork, and teach him how to use a knife.

Luca was happy to point out a location where there were lots of fish to fish as a thank you to Guilia's father. Likewise with Luca and Alberto who was willing to help Guilia win the Portorosso championship because Luca and Alberto really want to buy a Vespa. Guilia's father was a fisherman who kindly invited Luca and Alberto to stay at his house, feed him, teach him to use a fork, and teach him how to use a knife. From the

explanation above, Luca's behavior was considered to be one of the drivers of Luca's feelings of superiority. An example of Luca's creative self was Luca's desire to found new experienced to fulfill his desire to be superior and created a different personality and characterized his own lifestyle.

Therefore, the results of the data analysis showed that *Luca* movie script had 9 factors that influence the striving for superiority consisted 3 data of fictional finalism, 2 data of style of life, 2 data of social interest, and 2 data of creative power. Then, these factors were divided into two, namely internal factors and external factors which were included in the internal factors section, namely social interest and creative power. While, the external factors were from fiction finalism and style of life.
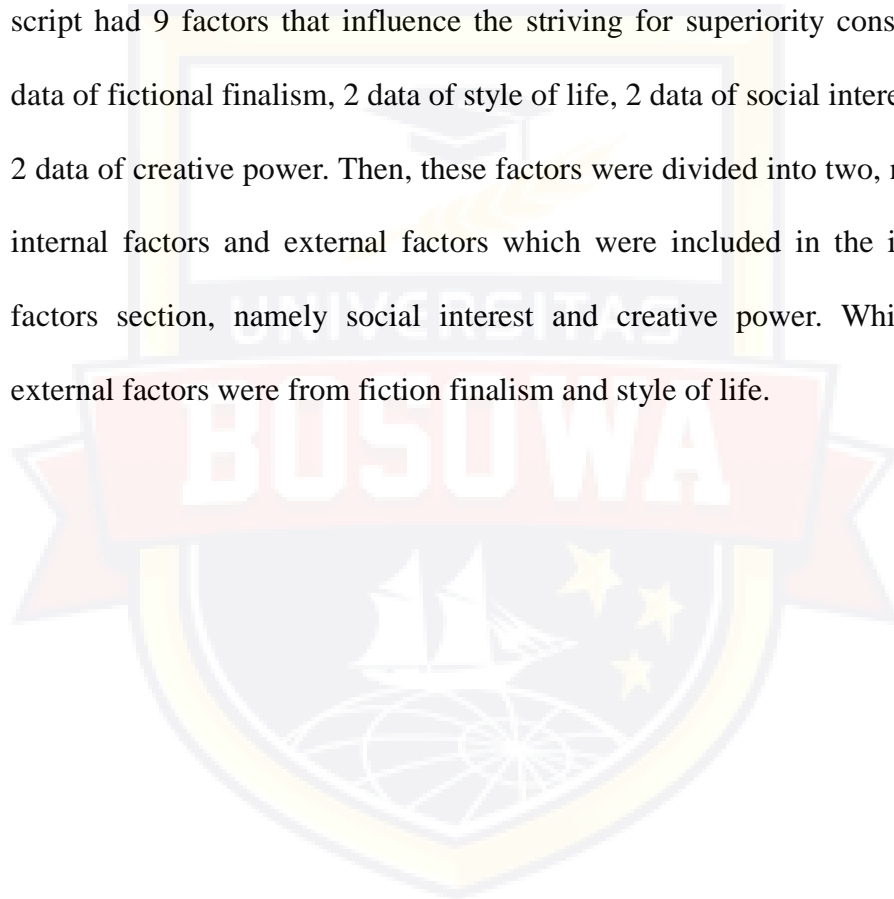
CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presented two sub chapters the conclusion and suggestion from the result of the data analysis.

A. Conclusion

After analyzing the main character in the Luca movie script, 33 data were found from the sixth categories of personality based on Alfred Adler theory, namely fictional finalism, inferiority feeling, striving for superiority, style of life, social interest, and creative power. And also, based on the results that had been analyzed, it could be concluded that dominant personality changed was easily influenced because of main character lifestyle.

Then, there were two factors had been found that influence the emergence of a superiority feelings in the main character. The first, came from internal factors where felt of self-confidence and self-motivation emerge referred to several data on personality categories which social interest and creative power. Then secondly, external factors came from the influenced of the Luca's family and social environment referred to several data on personality categories which fictional finalism and style of life. The dominant factor that influenced of a superiority feelings in the main character was external factor from the style of life category.

B. Suggestion

According to the conclusion above, this research only analyzed the personality based on Alfred's theory and the factor that influence the superiority of the main character. Therefore, the advice that recommend to the students who interest in analyzing especially the Luca movie script use the different theory, such as using Sigmund Freud's psychological theory by analyzing the id, ego, and superego. Hopefully, this research can enrich readers' knowledge of literature, especially for the students English Literature Department. And also help the students who need reference for theirs research.
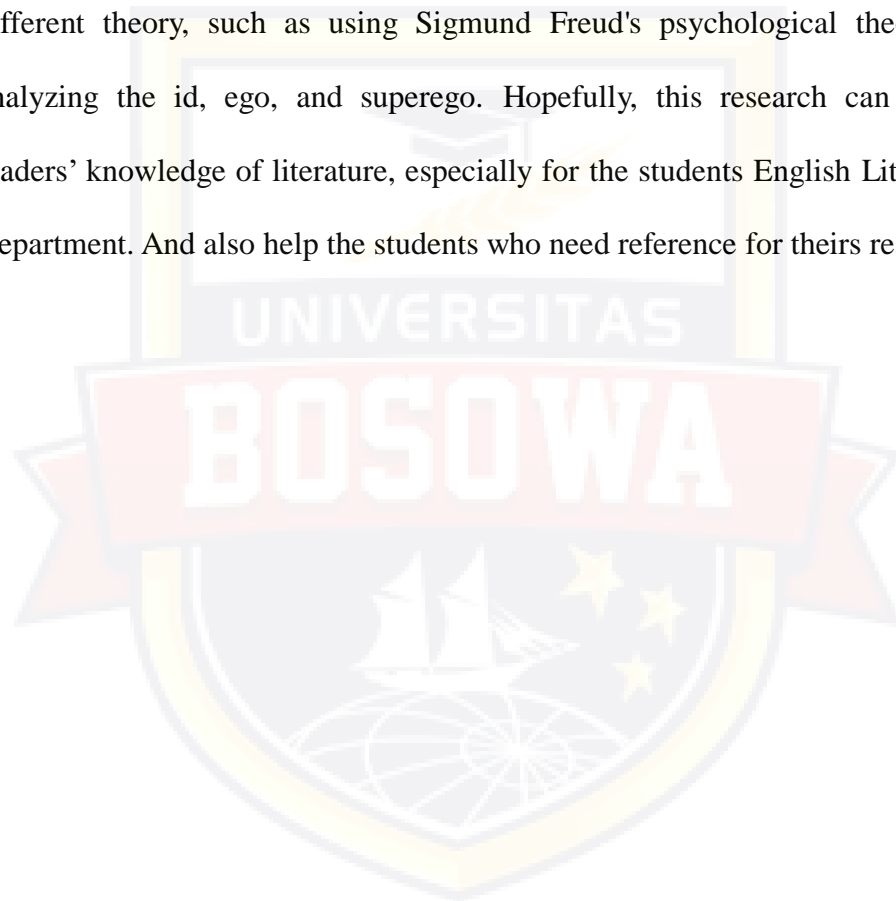
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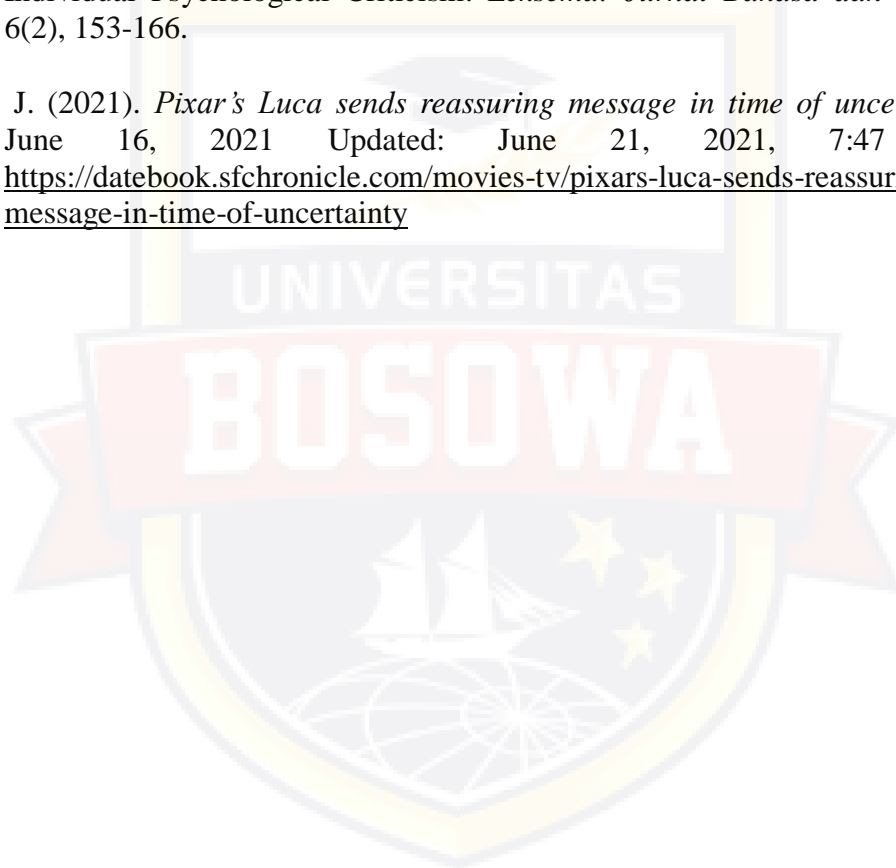
Appendix 1

Biography of Jesse Andrews and Mike Jones

Jesse Andrews was born in September 15, 1982 is an American novelist and screenwriter. Andrews was born and raised in Pittsburgh, Pennsylvania, and is a graduate of both Schenley High School and Harvard University. His family is Jewish. He a co-wrote the screenplay for *Luca*.

While, Mike Jones was born in 1971 in San Antonio, South Texas. Jones graduated from New York University and moved into film journalism. He is the senior story and creative artist at Pixar Animation Studios. was born in 1971 and raised in South Texas, Jones graduated from New York University and moved into film journalism. Jones was a working screenwriter for more than 20 years, writing scripts for Columbia, MGM, Warner Bros, HBO and Fox, among others. He also the co-writer of *Luca*.

Screenwriters Jesse Andrews and Mike Jones agreed in separate video interviews with The Chronicle that a movie addressing kids' unease, as well as the power of friendships to help quiet their fears, feels incredibly timely and, as Andrews put it,

"resonant in this moment when kids have had to spend a lot of time away from each other, and yet need each other even more now." (Zack, 2021).

Appendix 2

Autobiography

Kiki Islawati Anasti Putri is usually called Kiki. She was born on April 5, 2001 in Jakarta. She is the youngest child of two children from Nasrun and Titiek. She finished her study at elementary school at SD Inpres Pampang II in 2012, after that, she finished junior high school at SMPN 23 Makassar in 2015, and continued to senior

high school at SMAN 1 Makassar, majored in and finished in 2018. After that, she continued her studies in Bosowa University and majored in English Literature to study literature and increase her knowledge and English skills.