
MAIN CHARACTER CONFLICT IN MOANA MOVIE SCRIPT

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Abstrak: Penelitian ini menganalisis konflik yang dihadapi tokoh utama dalam naskah film Moana. Tujuannya adalah untuk mengidentifikasi jenis-jenis konflik dan strategi manajemen konflik yang digunakan Moana. Dengan pendekatan deskriptif kualitatif, data dikumpulkan melalui dokumentasi dan analisis naskah, dengan fokus pada adegan dan dialog yang relevan. Kerangka teori yang diterapkan adalah jenis-jenis konflik Kenney (1966) dan strategi manajemen konflik Deetz dan Stevenson (1986). Temuan penelitian mengungkapkan bahwa Moana mengalami konflik internal, seperti pergulatan antara keinginan pribadi dan harapan suku, serta konflik eksternal dengan ayahnya, masyarakat, dan alam. Moana menggunakan berbagai strategi manajemen konflik, termasuk penghindaran, pasifikasi, kompetisi, kompromi, dan integrasi kreatif. Penelitian ini menyoroti peran penting konflik dalam pengembangan karakter dan progresi naratif, menekankan bagaimana perjalanan Moana mencerminkan pertumbuhan pribadi, kepemimpinan, dan keberanian untuk mengikuti kata hati. Implikasinya menunjukkan pemahaman yang lebih mendalam tentang motivasi karakter dan dinamika resolusi konflik dalam penceritaan.

Kata Kunci: Moana, Konflik, Konflik Internal, Konflik Eksternal, Strategi Manajemen Konflik.

Abstract: This research analyzes the conflicts faced by the main character in the Moana movie script. The study aims to identify the types of conflicts and the conflict management strategies employed by Moana. Using a qualitative descriptive approach, data was collected through documentation and script analysis, focusing on relevant scenes and dialogues. The theoretical frameworks applied are Kenney (1966) types of conflict and Deetz and Stevenson (1986) conflict management strategies. Findings reveal that Moana experiences both internal conflicts, such as the struggle between personal desires and tribal expectations, and external conflicts with her father, society, and nature. Moana utilizes various conflict management strategies including avoidance, pacification, competition, compromise, and creative integration. This study highlights the significant role of conflict in character development and narrative progression, emphasizing how Moana's journey reflects personal growth, leadership, and the courage to follow one's heart. The implications suggest a deeper understanding of character motivations and the dynamics of conflict resolution within storytelling.

Keywords: Moana, Conflict, Internal Conflict, External Conflict, Conflict Management Strategies.

INTRODUCTION

Movie is one of the most impactful art forms in the modern world, having become an integral part of culture and people's daily lives. Movies and literary works are often mirrors of human life, depicting different aspects of emotions, conflicts, and relationships between characters. They serve not only as entertainment, but also as tools to convey moral, social, and psychological messages. According to Bordwell & Thompson (2010) Film is an art form that combines visual and audio elements to tell a story. The narrative structure of movies is similar to literature, where characters and plots interact to create meaning.

Characters in movies communicate to express the purpose behind their actions. As social beings, characters need proficient communication skills for their needs and achievements to be met. According to Rogers and Kincaid (1981), communication is the process by which two or more people exchange information resulting in deep understanding. Communication is also always related to conflict. No matter how good we are at communicating, we cannot avoid situations where their needs are not aligned with others.

Movies need characters and conflict as important elements. Characters direct the storyline and convey the storyline, and also show how a character can grow and change from the experiences they go through. Moleong (2000) defines a character as an individual who has certain characteristics that can affect the course of the story in a literary work.

Not only characters, but conflict is also an important element in driving the story. Conflict can be defined as an obstacle, challenge, or dilemma faced by a character. According to Berger and Luckman (1996), conflict is a mismatch between goals, values, needs, expectations, or ideologies held by individuals or groups. Through conflict, the audience can understand the character's emotions deeply.

The main conflict of the main character in a story or movie is usually complicated and caused by many things that are related to each other. This problem can arise because the main character has different views and beliefs from those around them. These differences can be in the form of societal rules, habits, or life principles held by other characters. Opposing desires and goals often lead to problems. The main characters have to compete or clash with other characters or the rules of society. The reason behind the protagonist's conflict is a combination of inner drive and external influence, which makes the story complicated and interesting to delve deeper into.

The researcher analyzes the conflict used in the movie script *Moana*. *Moana* (2016) is an animated film produced by Walt Disney Animation Studios that tells the story of a young

Polynesian chief's daughter who embarks on a journey across the ocean to save her island and her people. The film explores themes of identity, duty, self-discovery, and cultural preservation through rich narrative and character development. Set in ancient Polynesia, the story follows Moana of Motunui, who must adventure past the reef of her island to return the heart of Te Fiti and restore the balance of nature, despite her father's strict rules against sailing past the reef.

This makes Moana relevant to analyze using Kanney (1966) types of conflict theory, and Deetz and Stevenson (1986) source of conflict and conflict solution theory. This research is important to understand the type of conflict experienced by the main character, and the resolution of conflict. Thus, providing a more comprehensive understanding of the character's motivations, actions, and development.

RESEARCH METHODS

The data source of this study was taken from the Moana film script. Data was collected by watching the movie Moana repeatedly, then transcribing the dialog and narration manually. This script is considered the most appropriate to reveal information that can help in analyzing the character's conflict that is interesting to be studied further. Then in this study, the data collection method used is documentation and script analysis. The data collection process begins by downloading the Moana film script from the internet.

Meanwhile, the data analysis method used is descriptive qualitative which aims to explore and understand the types of conflicts and the main causes of conflicts faced by the main characters in the film Moana. The analysis process begins after data collection, where the film script that has been read and recorded will be analyzed systematically.

Then in the presentation technique of the conflict analysis experienced by the main character in the film script Moana is presented descriptively using informal methods. The presentation of the analysis is done by describing each conflict found in narrative form, supported by dialogue quotes and descriptions of relevant scenes from the film script.

RESULTS AND DISCUSSION

Results and discussion This analysis begins with a film synopsis, then continues by discussing the conflicts that occur within the characters (internal) and conflicts between characters or with the environment (external), and conflict management strategies.

Main Characters

The main character in Moana movie script is analyzed using Albertine Minderop (2005)

characterization theory, which distinguishes two main ways of characterization, namely direct (telling) and indirect (showing) characterization. Direct characterization is seen when other characters or narrators explicitly describe Moana's traits, such as when her father and grandmother refer to Moana as "*the next great chief of our people*" and describe her as stubborn and full of pride. In addition, the narration in the script also emphasizes that Moana is a figure chosen by the ocean to carry out a great mission, which directly shows her leadership potential and courage. Meanwhile, indirect characterization appears through Moana's actions, dialogue, and interactions with other characters. For example, Moana's courage and determination are reflected in her decision to defy her father's prohibition and sail past the reef boundary to save her island and people. Moana's confident dialog, such as "*I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti,*" shows the development of her self-confidence and leadership skills. In addition, Moana's interactions with Maui and her grandmother show empathy, resilience, and a strong desire to find herself and fulfill her calling. Therefore, through a combination of direct and indirect characterization according to Minderop (2005), Moana is portrayed as a brave, persistent, compassionate protagonist who grows into an inspiring leader throughout the course of the story.

Types of Conflict

There are two types of conflict, namely internal conflict, and external conflict. Here is an explanation of the two types of conflict.

In internal conflict According to Kenney (1966), internal conflict refers to conflict that occurs within an individual. This conflict often arises when a person is faced with difficult choices that each have different impacts.

Data [1]

Tui : *We fished beyond the reef. No one goes beyond the reef.*

Moana : *I know. But if there are no fish in the lagoon...*

Tui : *Moana...*

Moana : ***And there's a hope. In the oceans...***

Tui : ***We have one rule. In older rule when there were fish. A rule that keep us safe.***

From the dialogue above, Moana questions the rules that limit her, but she also feels pressured by her father's prohibition not to cross the coral reef boundary. This conflict is not just a clash between desires and prohibitions, but also describes a deep inner struggle within Moana. This dilemma is part of Moana's internal conflict, where she must balance her sense of

responsibility as a future leader with a strong personal desire to adventure and find solutions.

External conflict according to Kenney (1966) refers to conflicts that occur between individuals and the external environment, including other people, groups, or situations. This type of conflict is important for the development of the storyline, because it is through this conflict that the character's abilities are tested, so the story becomes more alive and captivates the reader. In this movie script, the main character's external conflict analysis consists of conflicts between other characters, society, and nature.

Data [1]

Moana: *I am Moana of Motului. - You were board my boat.*

Maui : ***Goodbye, Moana.***

Moana : ***Sail across the sea,***

Maui : ***I'm not killing myself. So you can prove you're something - You're not. Moana: I just restore the heart of Te Fiti. The Ocean chose me.***

Maui : ***The chose wrong.***

The dialog above shows a very strong external conflict between Moana and Maui. Moana comes with full determination and conviction as a messenger chosen by the ocean to carry out an important mission: returning Te Fiti's heart. She demands Maui to board her ship and take responsibility for his actions that have caused disaster on many islands. However, Maui flatly refuses. He not only refuses Moana's request, but also belittles and doubts Moana's abilities and goals. Maui's words, ***"I'm not killing myself so you can prove you're something you're not,"*** show that he does not trust Moana and thinks the mission is too dangerous and futile. Moana still insists that she was chosen by the ocean and her job is to return Te Fiti's heart. However, Maui retorts with a sharp line, ***"The ocean chose wrong,"*** meaning he really does not believe Moana is the right person for this great task. He even blames the ocean's choice, not just Moana personally. This conflict is an external conflict because it occurs between two main characters who have different goals and views. Moana struggles to carry out the task for the safety of her village and other islands, while Maui thinks more about his own safety and is not willing to take risks without his magic hook. This conflict also shows the conflict between hope and reality where Moana is full of hope and confidence, while Maui is full of doubt and pessimism.

Conflict Management Strategies.

Then in conflict management strategies According to Deetz and Stevenson (1986) there

are five conflict management strategies, namely avoidance, pacification, competition, compromise, creative integration. From the data collection that has been done on the Moana film script, all categories were found, namely avoidance, pacification, competition, compromise, creative integration. Which are analyzed as follows

Avoidance

Chief Tui : Thank you mother, that's enough. Moana: Papa...

Chief Tui : *No one goes outside the reef. We're safe here. There is no darkness. There are no monsters.*

From the dialogue, Moana's father chose to avoid the fact that their island was in trouble (less fish, damaged coconuts). He turns a blind eye to the threat and forbids anyone from leaving the island, hoping the situation will remain safe without the need to confront the problem head-on.

Pacification

Chief Tui : Uh-huh

Moana : *Dad! I was only looking at the boats. I wasn't gonna get on them.*

Chief Tui : Come on. There's something I need to show you.

Moana chose to give in to her father here. When she says, "Dad! I was only looking at the boats. I wasn't gonna get on them," Moana tries to appease her father and does not argue with him about not going to the sea. She chooses to obey her father even though in her heart she has a huge desire to explore the ocean.

Competition

Moana: I am Moana of Motului. You were board my boat. No. You will board my boat. Yeah. Hi, I'm Moana of Motului. - You will board my ...

Maui: Boat. A boat. The God has given me... a boat Moana: Maui. Shape shifter. Demigod of the wind and sea. - I am Moana...

Maui : Hero of Man.

Moana : wh.. what?

Maui : It's actually Maui, the shape shifter. Demigod of Wind and Sea. Hero of Man. Interrupted from the top. Hero of Man. Go.

In this dialog, Moana and Maui are playing a competitive strategy. They engage in an argument and power struggle over the boat, where both insist on taking control of the situation and neither is willing to budge. Moana explicitly states her intention for Maui to board her boat, showing an assertion of personal will. Maui, on the other hand, immediately responds with a claim to boat ownership, even attempting to interrupt and dominate the conversation during self-introductions. This conflict reflects both characters' strong desire to impose their own will and win in the situation, without showing any willingness to accommodate or cooperate.

Compromise

Moana : Maui. You've came back. But your hook. One more hit, and...

Maui : Te Ka has gotta catch me first. I've got your back, chosen one. Go, save the world.

Moana : Maui. Thank you.

Maui : your welcome.

This dialog showed that Maui, who initially rejected Moana's mission, eventually agreed to help Moana win back Te Fiti's heart after she managed to regain her hook. This agreement reflects a compromise strategy, where both parties give up some of their initial demands in order to achieve a common goal. Moana relents by temporarily prioritizing Maui's search for the hook, and Maui relents by committing to Moana's mission. It's a crucial step forward, transforming their competitive dynamic into a collaborative one, where both get some of what they want and give up others for the greater success of the mission.

Creative Integration

Moana : See you there, Maui.

Maui : See you there, Moana...

The success of Moana's mission depends not only on herself and Maui, but also on the important role of the Ocean, who acts as a supporting "character". This is a great example of creative collaboration where three different entities come together: the Ocean provides assistance, Maui fights, and Moana leads.

CONCLUSION

Through data analysis and discussion in the previous chapter, several conclusions can be drawn as follows: conflict analysis on the first problem can be concluded that there are two types of conflicts identified, namely internal conflict and external conflict. Moana's internal

conflict is related to her struggle between fulfilling her family's expectations as a future leader and following her calling to explore the ocean. Meanwhile, external conflict involves challenges from her father, society, and the natural environment that hinder her mission.

The second problem is conflict resolution. Moana uses a variety of strategies to deal with conflict, including avoidance, pacification, competition, compromise, and creative integration. Through her journey and interactions with other characters, especially Maui, Moana learns to overcome challenges and finds strength within herself.

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