

## The Teaching of Doctrine in Casarosa's Film "Luca"

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Article History	ABSTRACT
Received: 07-07-2023 Revised: 07-08-2023 Published: 31-08-2023	<p><b>Background:</b> Films seen from the element of doctrine are very interesting to be used as positive lessons, because every action can have consequences for choices in attitude.</p> <p><b>Purpose:</b> This study aims to observe the doctrine in the film "Luca" by Enrico Casarosa, so that it can be known the consequences must be accepted by Luca as the main character, the attitude that must be carried out in response to the doctrine.</p> <p><b>Method:</b> This research is a literature research. The primary data source was obtained by Casarosa's film "Luca" published in 2021. The data analysis method uses content-based qualitative analysis of dialogue words, sentences, images, cuts, scenes, paragraphs, and descriptive film narratives as well as the responses of the main character "Luca" who have elements of doctrination. Data analysis techniques are carried out through three stages: data reduction, data display, and conclusion pulling/verification</p> <p><b>Results and Discussion:</b> The results of this study show that there is a doctrine in the film "Luca" by Casarosa. Doctrine against the main character, Luca: Among them are 1) obedience, which is marked by running into hiding; he must not have contact with man; It is not allowed to talk, discuss, and even approach the surface of the sea. As a consequence, if Luca does not comply, he will be captured and killed by humans. 2) Freedom, which is characterized by humans having their own vehicle in life, does not need anyone without pressure. As a consequence, if he does not follow Alberto's character, he will not get freedom, cannot adventure in the human world, and will still feel afraid of everything. 3) Continue to learn, create and innovate, this is indicated by the existence of a telescope that can observe distant objects seen closely; You can travel in the universe and galaxies only through small tools such as telescopes. As a consequence, if he hadn't followed Giulia, he would never have had the experience of a telescope adventure. This tells us about the importance of going to school.</p> <p><b>Conclusions and Implications:</b> The film "Luca", Casarosa inserts several doctrines to serve as lessons such as: 1) Whenever we see danger or murderers, we need to run to hide. Unless, we will be killed. 2) Whenever we have worries or fears in mind, we need to encourage them all and build our own ways to manage them as a force. Unless, we will continue to feel afraid of facing problems. 3) Dare to learn more, to experience more, to adventure more, especially to the world, universe, and galaxy, then our knowledge will increase. If we just stay and do nothing, we will only continue to be like a frog in a shell. 4) Learn more to increase knowledge, then we will know how to adventure the world and universe. If we do not develop ourselves by learning, then we will only become like people who stutter in knowledge.</p>
<b>Keywords:</b>	<i>Doctrine; Teaching; Film Analysis; Luca; Enrico Casarosa;</i>
	<b>ABSTRAK</b>

**Latar Belakang:** Film dilihat dari unsur doktrinitas sangat menarik untuk dijadikan pelajaran positif, karena setiap tindakan dapat memberikan konsekuensi pilihan dalam bersikap.

**Tujuan:** Penelitian ini bertujuan untuk mengobservasi doktrin dalam film "Luca" karya Enrico Casarosa, sehingga dapat diketahui konsekuensi harus diterima oleh Luca sebagai tokoh utama, sikap yang harus dilakukan sebagai respon terhadap doktrin tersebut.

**Metode:** Penelitian ini merupakan penelitian kepustakaan. Sumber data primer diperoleh Film "Luca" karya Casarosa terbit pada tahun 2021. Metode analisis data menggunakan analisis kualitatif berbasis konten terhadap kata-kata dialog, kalimat, gambar, potongan, adegan, paragraf, dan deskriptif narasi film serta respon tokoh utama "Luca" yang memiliki unsur doktrinitas. Teknik analisa data dilakukan melalui tiga tahapan: reduksi data, display data, dan penarikan kesimpulan/verifikasi.

**Hasil dan Pembahasan:** Hasil penelitian ini menunjukkan bahwa terdapat doktrin dalam film "Luca" karya Casarosa. Doktrin terhadap tokoh utama, Luca: Diantaranya adalah 1) kepatuhan, yang ditandai berlari bersembunyi; ia tidak boleh berhubungan dengan manusia; tidak boleh berbicara, berdiskusi, bahkan tidak boleh mendekati permukaan laut. Sebagai konsekuensi, jika Luca tidak mematuhi, ia akan ditangkap dan dibunuh oleh manusia. 2) Kebebasan, yang ditandai dengan manusia harus memiliki kenderaan sendiri dalam menjalani hidup, tidak membutuhkan siapapun tanpa tekanan. Sebagai konsekuensi, jika ia tidak mengikuti tokoh Alberto, ia tidak akan mendapatkan kebebasan, tidak dapat berpetualang di dunia manusia, dan akan tetap merasa takut dengan segala hal. 3) Terus belajar, berkreasi dan berinovasi, hal ini ditandai dengan adanya alat Teleskop yang dapat meneropong benda jauh terlihat dekat; dapat berpetualang di alam semesta dan galaksi hanya melalui alat kecil seperti Teleskop. Sebagai konsekuensi, jika ia tidak mengikuti Giulia, ia tidak akan pernah mendapatkan pengalaman berpetualang dengan menggunakan teleskop. Hal ini mengajarkan tentang pentingnya bersekolah.

**Kesimpulan dan Implikasi:** Film "Luca", Casarosa menyelipkan beberapa doktrin untuk dijadikan pelajaran seperti: 1) Setiap kali melihat bahaya atau pembunuh, kita perlu lari untuk bersembunyi. Kecuali, kita akan dibunuh. 2) Setiap kali memiliki kekhawatiran atau ketakutan dalam pikiran, kita perlu mendorong mereka semua dan membangun cara kita sendiri untuk mengelolanya sebagai kekuatan. Kecuali, kita akan terus merasa takut menghadapi masalah. 3) Berani untuk belajar lebih banyak, untuk mengalami lebih banyak, untuk berpetualang lebih banyak, terutama terhadap dunia, alam semesta, dan galaksi, maka pengetahuan kita akan meningkat. Jika kita hanya tinggal dan tidak melakukan apa-apa, kita hanya akan terus menjadi seperti katak dalam cangkang. 4) Belajar lebih banyak untuk meningkatkan pengetahuan, maka kita akan tahu bagaimana petualangan dunia dan alam semesta. Jika kita tidak mengembangkan diri dengan belajar, maka kita hanya akan menjadi seperti orang yang gagap dalam pengetahuan.

**Kata Kunci**

*Doktrin; Ajaran; Analisis Film; Luca; Enrico Casarosa*



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## INTRODUCTION

The film is one of the literary works which is entertaining. It records the reality of people's life. Because film reflects people's real life, one may retrieve some messages or lessons from it. [1] Basically, all literary works contain some messages or lessons of life. However, different from other literary works, the message in the film is easier to understand. The reasons are because besides its aim is to entertain the audiences, the film is also presented in an attractive form of art and beauty,

with visual and audio effects as well. It deals with M.B. Simanjuntak who argues that the film is a description of the narrative of human life that is presented through the role of players in various action scenes supported by visual effects and musical accompaniment.[2]

Films use a combination of language, sound, and images.[3] Johassan argues that the message in the film will provide the reality of society's picture that has been "selected" based on some factors such as cultural, sub-cultural, institutional, industrial, certain values, and ideologies.[4] All genres of film are interesting to watch and even to study, especially if it is for the purpose of digging into any messages or lessons of life that exist in them.[5] One of these films is an animated film produced by Enrico Casarosa entitled "Luca". Casarosa himself was born in Italy on November 20th, 1971. In his career, he worked at Pixar Animation Studios in January 2002 as a Cars film story artist and won the Ratatouille Academy Award. The film "Luca" is his first production work. In "Luca", he illustrates the setting of an Italian city in the era of the fifties to sixties. He also tries to portray the beauty of the city and the beach through his film.

"Luca" is a film which tells the story of a boy named Luca as the main character. He is a sea monster who does the adventures in the human world with a friend named Alberto on the Italian Riviera coast, Portorosso city.[6] Luca is an obedient and innocent teenager who is eager to explore the human's world, and to live as human. He dares to tell lies and even breaks his promises to his mom only to follow Alberto, the sea monster who has first explored the adventuring of living in human's world as human, and also the one who influences him that if he wants to go adventuring the human's world, he needs to get a Vespa, the vehicle which is believed can take him to go anywhere he wants.[7]

The interesting thing about this film is on his adventuring, he also meets a human friend named Giulia who helps him to win a race for getting the prize to purchase a Vespa, and she is also the one who succeeds to draw Luca's concern toward a tool called Telescope, in which it makes the faraway things seem close, and also the tool that can take him to adventure humans' universe and galaxies. She is also the one who influences him to enter the school.[8]

Based on the descriptions, it shows that Luca receives some influences from several people in his life. These things have brought an impact toward Luca, especially toward his perceptions about humans and their world, and also about the way of adventuring the world, the universe, and the galaxies.[9] These kinds of influence have lead into the discussions of doctrines. It is important to study doctrine in literary works, because it is in accordance with digging what kinds of doctrines with the consequences and responses exist in literary works, which can influence a character or a person in his life.[10]

Another reason is, to find out what kinds of teachings, beliefs, ideas, or even ideologies that the workers tuck in their works as the lessons for their audiences or readers, in which certainly, their doctrines will bring impacts toward the audiences or readers, because people often imitate, act, or even idolize whatever they watch/ see, or read.[11] These impacts can be judged as positive or negative depending on the norms or beliefs exist in their society. From this point of view, it is interesting to observe the doctrines in the film "Luca", especially to find out what doctrines that Casarosa tucks in his film. This is also the reason why this study is conducted.

There is a previous study of doctrine used as reference entitled "Man and the Need for Religious Doctrine", conducted by R.E. Risaldy and S. U. Sitorus.[12] The differences between their research with this study are laid on the people who as the object of study. In their research, they observe the humans in real life, whereas in this study, it observes the man in the fiction world. In their research they observe the religious doctrine, whereas in this study, it is about observing some people's doctrines. Their techniques of collecting data are obtained through observation and deep interview. Whereas in this study, are obtained through film script. Their results show that the

religious doctrine plays the roles especially toward several aspects: religious, psychological, sociological, human nature, anthropological, and ethics.[13], [14], [15], [16]

This study aims to describe the aspects of doctrine that have influenced the main character in his life and other characters, including his mother, friends from the human fish element, and other friends. Therefore, the significance of this research is to provide information about the importance of exploring the attitudes that must be taken in response to the doctrine

## LITERATURE REVIEW

### 1. Concept of Film

McQuail defines film is one of the most well-known mass communication media. By its own, the film has the ability to deliver messages in a unique way; it may also be used as an exhibition facility for other media, and it is also as the cultural resource which closely related to books, cartoons, television stars, series, and songs.[17] Meanwhile, Susanti defines that "Film is a form of audio-visual technology. Film is also a work of art that is alive and can provide an overview to the audience about the state of a place, culture to the characters in the film.[18] Film is one of the media for mass communication and film can also be interpreted as a tool to convey various messages to the public through a media story. The power of film in reaching all social aspects, makes films have a large aspect to influence the audience." In addition, Baym[19] argues that the media for conveying messages to the wider community has become increasingly diverse considering that technology continues to progress from time to time. Sobur argues that films are the capable communication tool which can influence various level of society.[20] It is because the films have a strength and ability to reach various social segments in which potentially, they can influence audiences. Whereas, Nelme defines that film is "Human works or expressions of human art are made based on the combination of images, sounds and narratives that are intentionally produced, distributed and consumed in an economic and social context that can be specific." [21]

From these explanations, it can be conceived that "Film is the work of art which is packaged in an illustrated story, arranged in the forms of dialogues, and presented in attractive form of art and beauty, with the visual and audio effects, which aim to entertain the audiences, and has a strength and ability to reach variuos segments in society. It also represents people's life or the phenomenons of life, involving some complex psychological, social, and aesthetic elements that the workers potray through their characters,[22], [23] settings, and through other elements in the film, in which potentially can influence audiences."

### 2. Concept of Doctrine

Literally, the word doctrine (n) is a set of ideas or beliefs that are taught, or believed to be true.[22] In addition, the word doctrine (n) is a belief or set of beliefs, especially political or religious ones, that are taught and accepted by a particular group.[23] However, based on the terminology, the word doctrine comes from Latin *doctrina*; while in Greek, *didaskalia*, *didachē*. Doctrine is defined as a generic term for the theoretical component of religious experience. It signifies the process of conceptualizing the primal, often experiential or intuitive insights of the faith of a religious community in support of rationally understood belief.

Doctrines seek to provide religion with intellectual systems for guidance in the processes of instruction, disciplines, propaganda, and controversy.[24] In addition, Sofian argues that doctrine is scientific opinions or principles that are compiled and expressed rationally, while potentially, it can convince others.[25] The doctrine discusses one particular thing or a certain article that is smaller, and generally not yet applicable.

Meanwhile, Risaldy define that the word doctrine means teaching. They also describe the word *doctrinaire* which means theoretically teaching.[26] Therefore, they argue that the study of

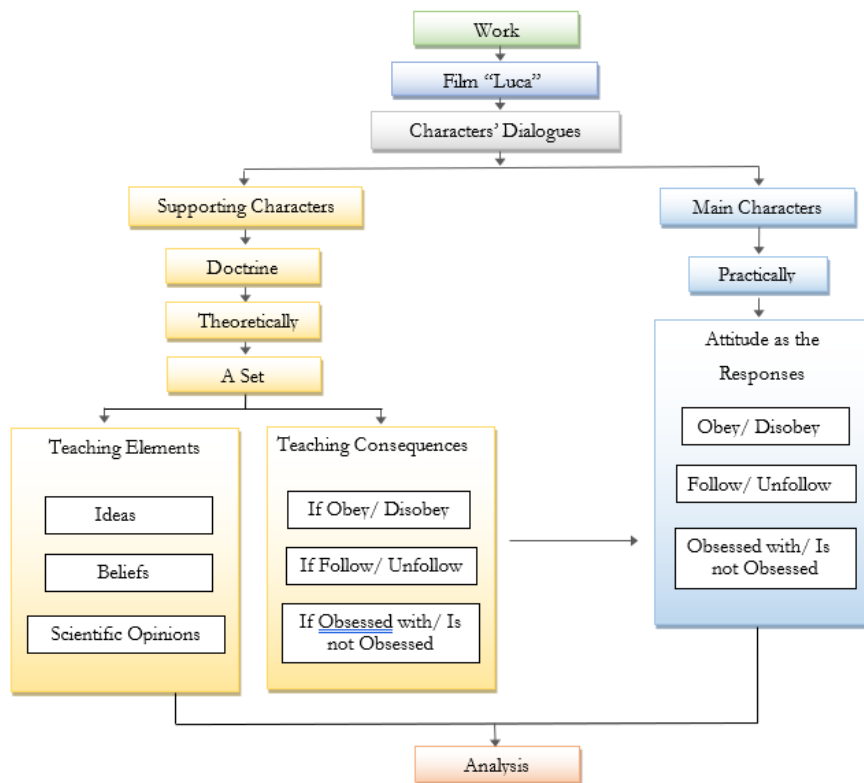
doctrine or the doctrinal study is the study which focused on teaching theoretically. Whereas practically, a person may have a decision to obey or not. In accordance with Risaldy, Sidarta also argues that another term for doctrine is teaching. The teaching can also be defined as doctrine, and the doctrine belongs to norms, in which it may become the source of law.

Based on the explanations above, it can be conceived that “Doctrine is a set of ideas/ beliefs, or theoretical component of religious experience, or scientific opinions or principles, that are taught or believed and accepted to be true by a person or particular group, compiled and expressed in rationally, while potentially, it can convince others.” Meanwhile, the study of doctrine or doctrinal study can be conceived as “The study which focused on the teaching in theoretically about a set of ideas or beliefs toward a person. Although in practically, he might follow, obey, or adhere it or not.”

However, because this conducted study deals with observing the doctrines exist in literary works such as film, therefore, the person in this case is referred to the character in the film. Whereas, the words “A set” are described as the teaching elements and the consequences that a character will face dealing with the doctrines taught to him. From this point of view, the concept of doctrine in this study is formulated as follow:

*“Doctrine is teaching in theoretically a set of ideas, beliefs, scientific opinions or principles toward a character in literary works such as films, novels,[27] or other forms, with some consequences that compiled and expressed in rationally, in which potentially, they may convince the character about the cause and the effects that he will have or face if he obeys/ disobeys, follows/ unfollows, or is obsessed with/ is not obsessed with the teachings. Whereas in practically, he may have his attitudes to decide as the responses toward the teachings.”[28]*

After formulating the theoretical concept above, the next is formulating the conceptual framework as the plot of the study described below



Notes: —————> The Focus of Study

**Figure 1.** Conceptual Framework of Doctrine

The framework is started with stating the work; one of the literary element. Then it goes to the stating the film that is going to be observed; Luca. Then it goes to the element of film; the dialogues, in which divided into the dialogues of the supporting characters and the main character. In supporting characters, the dialogues are observed based on the doctrinal processes/procedures, in which theoretically, the dialogues are identified and classified based on the set of teachings, such as the teaching elements consisting of ideas, beliefs, or scientific opinions, and the teaching consequences as the cause or effect which consist of if obey/disobey, follow/ unfollow, or obsessed with/is not obsessed with the teachings. Then the process will go to the main character as in a practical process. In the main character, the observation will be about the main character's attitudes toward the teachings as the responses consist of a decision to obey/ disobey, follow/ unfollow, or to be obsessed with/ not to be obsessed with the teachings. Then it comes to the analysis.

## METHOD

This research is a literature research. Primary data sources were obtained from the film "Luca" by Casarosa published in 2021. The data analysis method uses qualitative analysis based on *content analysis* [28] of dialogue words, sentences, images, cuts, scenes, paragraphs, and descriptive film narratives and character responses that have elements of doctrine.[29] Data analysis techniques are carried out through three stages: data reduction, data display, and conclusion drawing/verification.[30] The stages of data analysis are summarising. The researcher selects the main and important things to provide a clear picture so that it makes it easier for researchers to carry out further data collection; The next stage is to reduce by presenting the form of doctrine, brief description, and analysing the relationship between Film categories; In the final stage, the researcher draws conclusions about the main character's doctrine, attitude and response.

## RESULT AND DISCUSSION

Several doctrines have been found in Casarosa's film "Luca". These doctrines are from Daniela, Luca's mom, Alberto, a fish-man friend, and Giulia, a human friend. The descriptions are as follow:

### 1. Doctrines from Daniela, Luca's Mom

Some doctrines from Luca's Mom, Daniela are in the words "If they catch even a glimpse of you, you think they come around to meet new friends? ... No. They're here to do murders.", and also in the words "The curious fish gets caught! We do not talk, think, discuss, contemplate, or go anywhere near the surface." The descriptions are on the table below :

**Table 1.** Doctrines from Daniela, Luca's Mom

No.	Doctrines	Words/ Dialogues	Descriptions
1.	If they catch even a glimpse of you, you think they come around to meet new friends? ... No. They're here to do murders.	Data 01 DANIELA You're two minutes late. Was there a boat?! Huh?! Did you hide?! LUCA (dutiful but weary) Yes, Mom. DANIELA Because if they catch even a glimpse of you--you think they come around to meet new friends? Huh? Make small talk about the current? No. They're here to do murders. Just making sure you know. LUCA Uh-huh. No. I don't. Uh-huh. Thanks Mom. (p.7)	The scene is when Daniela asks Luca whether he sees a human's fishing boat, and runs for a hide. In this case, Daniela warns Luca if he is caught even a glimpse, do not think that humans are going to meet a new friend. They come just for murdering. Luca's response: Thanks mom

<p>2. The curious fish gets caught! We do not talk, think, discuss, contemplate, or go anywhere near the surface.</p>	<p>Data 02 LUCA I was just curious— DANIELA And <i>the curious fish gets caught! We do not talk, think, discuss, contemplate, or go anywhere near the surface.</i> Got it? LUCA (cowed) Yes, Mom. (p. 9)</p>	<p>The scene is when Daniela interrupts Luca for telling that he is just curious to know what kinds of things exist on the surface. In this case, Daniela warns Luca that the curious fish-man like him will get caught. Therefore, she forbids him to talk, think, discuss, contemplate, go anywhere near the surface. Luca’s response: Yes, Mom</p>
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In data 01, it is about teaching Luca that whenever he sees any humans’ fishing boat passing through, he has to run for a hide. Because, if he is caught even a glimpse, he will be murdered. Whereas, in data 02, it is about teaching Luca that any curious fish-man like him will be caught, therefore he can not talk, think, discuss, contemplate, or even go anywhere near the surface, because it is dangerous for him.

Based on the descriptions, theoretically, Daniela tries to instille her doctrines toward Luca that “He can not make any touch with any humans and their world, because humans are dangerous. Therefore, all he needs to do are running for a hide whenever he sees any boats passing through, and going nowhere near the surface.” As the consequences, if Luca disobeys he will be caught and murdered by humans. In practically, as the response, he shows his attitude to obey his mom’s rules, in which dealing with Daniela’s words in data 01 to 02, Luca obeys her rules by giving some responses such as “No, I don’t. Thanks mom.” and “Yes, Mom.”

## 2. Doctrines from Alberto, A Fish-Man Friend

Some doctrines from Alberto are in the words: “The Vespa. You sit on it, and it takes you anywhere you want to go. In the whole stinkin’ world.” And in the words: “Just shut him up. Repeat after me: Silenzio Bruno.” Also in the words: “The whole reason we’re getting a Vespa is to live on our own! We don’t need school! We don’t need anybody! ... sea monsters can’t go to school! ... All you gotta do is follow my lead.” The descriptions are on the table below:

**Table 2.** Doctrines from Alberto, Luca’s Fish-Man Friend

No.	Doctrines	Words/ Dialogues	Descriptions
1.	The Vespa. You sit on it, and it takes you anywhere you want to go. In the whole stinkin’ world.	Data 03 Luca’s attention settles on a VESPA POSTER— LUCA What’s that? ALBERTO (recovering bravado) That? Just the greatest thing that humans ever made. The Vespa. You sit on it, and it takes you anywhere you want to go. In the whole stinkin’ world. Luca, rapt, reads the Italian on the poster: LUCA “Vespa is freedom.” (p. 18)	The scene is when Luca sees a Vespa poster and asks Alberto what is the thing, then Alberto explains that it is a vehicle made by human called Vespa. He tells Luca how to operate it, and he draws an imagination that it can take Luca to go anywhere he wants to go for adventuring in humans’ world.  Luca’s response: Vespa is freedom.
2.	Just shut him up. Repeat after me: Silenzio Bruno.	Data 04 LUCA Nope. Can't do it. Never in a million years— ALBERTO Hey hey hey. I know your problem. You got a Bruno in your head... LUCA Why is his name Bruno? ALBERTO I don't care. It doesn't matter. Call him whatever	The scene is when Luca tells that he can not go riding the vespa with Alberto for a reason that he remembers his mom’s words. In this case, Alberto tries to make sure that Luca aware there is something problem in his head, and it is called as Bruno. Therefore he asks Luca to shut the Bruno up from his head by

	<p>you want. Just shut him up. Repeat after me: SILENZIO BRUNO.                  LUCA (hesitantly) Silenzio Bruno. ALBERTO Louder! SILENZIO BRUNO!                  SILENZIO BRUNO! ...                  ALBERTO Canyou still hear him?! LUCA Nope! Just you! ...                  ALBERTO Good. Hang on. (p.26-p. 27)</p>	<p>saying Silenzio Bruno loudly, till he can not hear any Brunos come in his mind. Luca's response: Silenzio Bruno.</p>
<p>3. The whole reason we're getting a Vespa is to live on our own! We don't need school! We don't need anybody! ... sea monsters can't go to school! ... All you gotta do is follow my lead.</p>	<p>Data 05                  ALBERTO The whole reason we're getting a Vespa is to live on our own! We don't need school! We don't need anybody!                  LUCA Couldn't we just try it? Just for a few days...?                  ALBERTO Luca--sea monsters can't go to school! What do you think is gonna happen when they see your fish- face? ...                  ALBERTO We're fine! I had it under control. All you gotta do is follow my lead, remember? (p. 79-p. 82)</p>	<p>The scene is when Alberto tries to gain Luca's attention for entering school because feeling amazed by what Giulia explains him toward universe. In this case, he reminds Luca about their dream of having a vespa as a freedom of living, in which it can take both of them to go for adventuring anywhere they want to go in humans' world. Alberto also affirms that they both are just sea monsters who do not need school or anybody. He then asks Luca to follow his lead.                  Luca's response: Couldn't we just try it? Just for a few days?</p>

In data 03, it is about teaching Luca that there is a vehicle made by human called Vespa, in which it can take him to go anywhere he wants to go for adventuring in humans' world. In data 04, it is about teaching Luca that whenever he has something problem in his mind, in which it is called as Bruno, all he needs to do is just to stop the Bruno up from his mind by saying the words Silenzio Bruno in loudly, till he can not hear it anymore. In data 05, it is about teaching Luca that getting a Vespa means to live on their own, or it is the freedom of living. They do not need to school because they are sea monsters who can not enter humans' school, even they do not need anybody. In this case, Alberto keeps reminding Luca that all he gets to do is stick on the path and follow his lead.

Based on the descriptions, theoretically, Alberto tries to instille his doctrines toward Luca that any fish-men or sea monsters do not need to school, even do not need anybody. If he wants to go anywhere for adventuring humans' universe or anywhere he wants to go, all he needs to do are getting to ride on a Vespa, which it also means that living on their own, or live with freedom. He also instilles that whenever there is something problem appear in his mind, he only needs to stop it by saying in loudly Silenzio Bruno." In practically, dealing with Alberto's words in data 03, Luca are obsessed to get a Vespa, and it has become the reason why he follows the race competition in human's world. Dealing with Alberto's words in data 04, Luca over comes any of his frightened by saying in loudly those words Silenzio Bruno, and it also has made him feeling brave. Dealing with Alberto's words in data 05, at first he feels doubtfull to follow Alberto, but then at the end, he follows him.

### 3. Doctrines from Giulia, A Human Friend

Some doctrines from Giulia, Luca's human friend are in the words: "This is a telescope, ... It makes faraway things seem close, ... Stars. Like the sun. Giant, raging balls of fire! ... And stars are circled by planets, ... That's Saturno. It's my favorite, ... It's the lightest of the planets. They say if there was an ocean big enough to hold it, it would float." and in the words: "A universe full of galaxies!! ... Next year in Advanced Astronomy I'm gonna use my school's telescope. So maybe I'll find out! That thing's huge. I wish I could show it to you." The descriptions are on the table below:

Data 06, it is about teaching Luca that there is a tool called Telescope which can make



faraway things seem close. She describes how things in the sky can be seen through the tool, such as: how stars look like the sun, and the shape is like a giant, raging balls of fire, and they are circled by planets. She also describes that the planet Saturno, which is as her favorite, is the lightest of the planets. In data 07, it is about teaching Luca that the universe is full of galaxies, and if he wants to know all those things, all he needs to do is going to school, because students at school are taught about the universe and the galaxies through the Advanced Astronomy class.

Based on the descriptions, theoretically, Giulia tries to instille her doctrines toward Luca that if he wants to go for adventuring the universe, he does not need to go faraway. All he needs to do are just looking through a Telescope. She also instilles that any creatures deserve education, and going to school which means Luca may observe more about anything he wants to know dealing with the universe and the galaxies. In practically, as the response toward Giulia, Luca shows his attitude by expressing his obsessions, in which dealing with her words in data 06, Luca changes his perceptions about adventuring humans' universe. Whereas, dealing with Giulia's words in data 07, Luca shows his decision that he has been obsessed to study and enter the school.

As a discussion of this film study, it shows that the film "Luca" contains several doctrines about teaching the main character, Luca, a set of beliefs, or ideas, taught by several people including his mother (Daniela), his fish-man friend (Alberto), and his human friend (Giulia). The doctrines are summarised in the following table.

**Table 3.** Doctrine in the Film "Luca"

No.	Characters	Theoretically		Practically		Descriptions
		Teachings	Consequences	Luca's Responses		
1.	Daniela (Alberto's Mom)	Whenever Luca sees any fishing boat passing through, he has to run for a hide;	If disobeys: He will be caught by humans;	Luca	Luca obeys the rules.	Theoretically, Daniela's teachings are about: 1) Whenever Luca sees any fishing boat passing through, he has to run for hide; 2) Cannot make any touch with humans; 3) Cannot talk, cannot discuss, even cannot go anywhere near the surface. As the consequences, if Luca disobeys he will be caught and murdered by humans. Practically, as the response, he shows his attitude to obey the rules.
2.	Alberto (Luca's Fish-Man Friend)	There is a vehicle called Vespa, which can take to go anywhere we	If unfollows:	Luca	Luca has been obsessed which bring him to join bicycle racing for	Theoretically, Alberto's teachings are: 1) There is a vehicle called Vespa, which can

		want to go for adventuring in humans' world;	He can not do adventuring the humans' world;	purchasing a vespa, and everytime he feels affraid, he says the words Silenzio Bruno to over come his fear.	take him for adventuring the humans' world; 2) Whenever there is a problem in his mind, called as Bruno, he needs to say loudly "Silenzio Bruno" till it dissapear; 3) The fish-men do not go to school, even do not need anybody. They live by their own with freedom, and having a Vespa means as a freedom. As the consequences, if Luca unfollows, he will not have freedom and cannot adventure the humans' world, and he will still feel affraid of anything. Practically, as the response, Luca follows Alberto.
		Whenever there is something problem in mind, which called as Bruno, stop it up by saying "Silenzio Bruno" loudly till it is gone;	He can not handle his worries whenever come in his mind;		
		Fish-men do not go to school, even do not need anybody. Fish-men live by their own with freedom. Having a Vespa means freedom.	He will not have the freedom of life.		
3.	Giulia (Luca's Human Friend)	There is a tool called Telescope, which can make faraway things seem close;  If wanting to adventure the universe, you can only do by looking through a small tool like Telescope, you can explore things in the sky like the shape of the stars which look like the sun, like a giant, raging balls of fire, and circled by planets, and the planet Saturno, the	If Luca unfollows:  He will never have experience adventuring the universe only through a Telescope;  He will never know that if he wants to observe more about the universe and the galaxies, it is important to enter the school.	Luca has been obsessed to enter the humans' school.	Theoretically, Giulia's teachings are: 1) There is a tool called Telescope, which make faraway things seem closer; 2) Luca can adventure the universe and galaxies only by using a small 'Telescope'; 3) If he wants to observe more about universe and galaxies, he needs to go to school for class. As the consequences, if Luca unfollows, he will never have experience adventuring universe with Telescope; He will

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lightest of the planets;	never aware how important to enter school. Practically, as the response, he has been obsessed.
If wanting to observe more about universe and galaxies, you need to go to school for Advanced Astronomy class.	

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## CONCLUSION AND IMPLICATIONS

In the film "Luca", Casarosa tucks some doctrines to be as lessons such as: 1) Whenever see any danger or murderer, we need to run for a hide. Unless, we will be murdered. 2) Whenever have any worries or fears in mind, we need to drive them all and build our own way to manage them as a power. Unless, we will keep on feeling affraid to face any problems. 3) Be brave to learn more, to experience more, to adventure more, especially toward the world, the universe, and the galaxies, then our knowledge will be improved. If we just stay and do not do anything, we will just keep on being like a frog in a shell. 4) Study more to improve knowledge, then we will know how to adventure the world and the universe. If we do not develop ourselves by studying, then we will just be like a stammer in knowledge.

As the implications, this study is expected to give contribution to further studies, especially to those who are interested in observing doctrine in literary works such as film, novel, or poetry. While in theoretically, the doctrinaire conceptual framework formulated in this study is expected to enrich the knowledge, especially the study of doctrine in literary works, as well as to give contribution to the lackness of doctrinal source reference in literature field study. At the end, this study is merely focused on the discussions of the doctrines or the teachings with some consequences exist in the film "Luca", especially toward the main character Luca, and his attitudes as the responses. It will be interesting if there is a study which relates the doctrines to the existed norms, or compare the doctrines in the film with any doctrines exist in the real life, or even conduct a research about the impact of doctrines toward the character's psychology. Therefore, it gives a space to any researchers who are interested in conducting and developing the similar research, or the current study

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