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EXTERNAL CONFLICTS AS REFLECTIONS OF FAMILY DISHARMONY IN DISNEY-PIXAR'S COCO

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ABSTRACT

This research discusses external conflicts reflecting family disharmony in Disney-Pixar's Coco. The objective of this study is to analyze the external conflicts experienced by Miguel Rivera using William Patrick Kenney's theory of conflict. This study applies a descriptive qualitative method and uses content analysis to interpret scenes, dialogues, and character interactions in the film. The results show that Miguel experiences person versus person, person versus society, and person versus nature conflicts throughout the story. Person versus person conflict is the dominant category, represented through Miguel's direct confrontations with his grandmother and family members who forbid music because of painful family history. Person versus society conflict is reflected in Miguel's struggle against the Rivera family's collective anti-music tradition that has been maintained across generations. In addition, person versus nature conflict appears when Miguel enters the supernatural world of the dead after playing Ernesto De La Cruz's guitar. These conflicts portray family disharmony caused by prohibition, emotional misunderstanding, inherited trauma, and lack of communication within the family. The study also reveals that conflict contributes to Miguel's emotional growth and eventually leads to reconciliation and restored family harmony.

ABSTRAK

Penelitian ini membahas konflik eksternal yang mencerminkan ketidakharmonisan keluarga dalam film Disney-Pixar Coco. Tujuan penelitian ini adalah untuk menganalisis konflik eksternal yang dialami oleh Miguel Rivera menggunakan teori konflik William Patrick Kenney. Penelitian ini menerapkan metode kualitatif deskriptif dan menggunakan analisis isi untuk menafsirkan adegan, dialog, dan interaksi karakter dalam film. Hasil penelitian menunjukkan bahwa Miguel mengalami konflik antarindividu, individu versus masyarakat, dan individu versus alam sepanjang cerita. Konflik antarindividu merupakan kategori dominan, yang diwakili melalui konfrontasi langsung Miguel dengan neneknya dan anggota keluarga yang melarang musik karena sejarah keluarga yang menyakitkan. Konflik individu versus masyarakat tercermin dalam perjuangan Miguel melawan tradisi anti-musik kolektif keluarga Rivera yang telah dipertahankan lintas generasi. Selain itu, konflik individu versus alam muncul ketika Miguel memasuki dunia supernatural orang mati setelah memainkan gitar Ernesto De La Cruz. Konflik-konflik ini menggambarkan ketidakharmonisan keluarga yang disebabkan oleh larangan, kesalahpahaman emosional, trauma warisan, dan kurangnya komunikasi dalam keluarga. Penelitian ini juga mengungkapkan bahwa konflik berkontribusi pada pertumbuhan emosional Miguel dan akhirnya mengarah pada rekonsiliasi dan pemulihan keharmonisan keluarga.

INTRODUCTION

Literature is generally understood as a form of artistic expression that represents human experiences, emotions, ideas, and social realities (Frye, 1951). Through literary works, authors not only tell stories but also construct meaning about

life and human relationships. Over time, film has also been viewed as part of literary and cultural studies because it possesses narrative elements such as characters, plot, conflict, and setting. Film conveys messages through dialogue, visuals, music, and action, making it an effective medium for depicting human life in a more realistic and easily understood way for the wider public.

In addition to novels, poetry, and drama, film can be analyzed as a literary and cultural text because it presents stories, characters, conflicts, and values through audiovisual representation. Film communicates meaning through dialogue, action, setting, music, and visual expression, making it an effective means of depicting human struggles in a form that is easily accessible to audiences (Reifer, 2015). As a narrative work, film often presents moral values, social issues, cultural practices, and conflicts between characters that are closely related to real life. Therefore, film analysis is an important part of literary studies, especially when the film displays strong character development and meaningful social conflict.

One of the main elements in narrative works is conflict. Conflict plays a role in driving the plot, shaping characters, and conveying the values contained within a work. Without conflict, a story would lose its appeal and depth of meaning (Reifer, 2015). In literary studies, conflict is understood as a struggle between two opposing forces, either originating from within the character or from outside them. Kenney divides conflict into two main types: internal conflict and external conflict. Internal conflict relates to the psychological struggles experienced by the character, while external conflict relates to the conflict between the character and factors outside themselves, such as other individuals, society, or the environment.

Conflict in narrative works is generally categorized as internal and external. External conflict refers to the conflict between the character and external forces, such as other people, family, society, or the surrounding environment (F. Folarin, 2013). This type of conflict is important because it often reflects broader social realities, including social pressures, cultural norms, and family demands. External conflict also shows how individuals deal with challenges arising from their environment. The film "Coco" is one work that clearly depicts this external conflict. The film tells the story of Miguel Rivera, a boy who dreams of becoming a musician. However, this dream conflicts with his family's values and rules, which prohibit music. The conflict between personal desires and family demands is at the heart of the story, reflecting common situations in life, particularly in family relationships.

This study examines the conflict that occurs in the Disney animated film "Coco." The main character in the film is Miguel, a boy who dreams of becoming a singer, but his wishes are rejected by his extended family. Despite this, Miguel persists in pursuing his dream until he finally achieves it. The conflict experienced by the main character is a common problem in everyday life. Therefore, the researcher is interested in analyzing the types of conflicts faced by this character. Although the film "Coco" has been widely discussed in various studies, there are still research gaps that can be developed, particularly regarding the analysis of external conflict related to family disharmony. Most previous research has focused on the moral or cultural values of this film, while the study of how external conflict between individuals and families affects the dynamics of family relationships remains understudied.

This study aims to identify and analyze the forms of external conflict experienced by the main characters in Coco and to understand the impact of these conflicts on family relationships. Thus, this research is expected to provide a deeper understanding of the representation of family conflict in film as part of a literary study. Coco tells the story of Miguel's journey as he faces various family rejections of his dream of becoming a musician. The story depicts situations often encountered in real life. Coco itself was directed by Adrian Molina and Lee Unkrich and released by Disney in 2017.

Literature is commonly regarded as an artistic medium through which human experiences, emotions, and ideas are expressed through language. Beyond serving as entertainment, literature also portrays social realities, cultural beliefs, personal conflicts, and ethical issues. According to Taylor, literature is a creative process in which authors artistically shape and interpret human experiences (Duffy, 1999). In the same way, Wellek and Warren describe literature as a reflection of life because it captures human emotions, imagination, and viewpoints. Therefore, literature can be understood both as an aesthetic work and as a representation of social reality that reflects and interprets human existence.

As the field of literary studies has progressed, the scope of analysis has extended beyond traditional written forms such as novels, poetry, and drama. Film is now frequently considered a literary and cultural text because it contains narrative elements such as characterization, plot, setting, conflict, and theme presented through audiovisual techniques (Young, 1999). By combining dialogue, music, visual imagery, gestures, and cinematic arrangement, films are able to convey meanings and

emotions similarly to other narrative forms. Consequently, films can be examined using literary theories and approaches, particularly in relation to character development, narrative conflict, and symbolic interpretation.

Within literature and film, characters play a significant role as the driving force of the narrative. Their ambitions, emotions, and interactions contribute to the progression of the story. Among the most important aspects influencing narrative movement is conflict. Conflict allows audiences to recognize the challenges faced by characters, understand their reactions to difficulties, and identify the values and tensions represented in the narrative (Usage, 1997). Thus, conflict functions not only as a narrative structure but also as a reflection of human experiences and struggles in real life.

Animated films are especially valuable for literary analysis because they often merge engaging storytelling with deeper social, cultural, and moral meanings. Although commonly associated with children's entertainment, animated films frequently depict complicated themes such as family relationships, identity crises, generational conflict, and societal expectations. In this regard, Disney-Pixar's Coco can be analyzed as a literary representation of family conflict, cultural tradition, and personal dreams. The film offers not only an entertaining narrative but also explores themes of memory, identity, tradition, and the struggle between individual ambition and family responsibility (Usage, 1997).

Conflict is considered one of the most essential components in narrative works because it generates tension, advances the storyline, and exposes the psychological as well as social aspects of the characters. In literary studies, conflict can be defined as a struggle between opposing forces that obstructs a character from reaching a particular goal (Bar-tal & Halperin, 2012). The existence of conflict provides dramatic intensity within a narrative and enables readers or audiences to observe how characters respond to challenges through resistance, failure, transformation, or personal growth.

More broadly, conflict may emerge from differences in beliefs, values, goals, interests, or emotional demands. It can occur between individuals, between an individual and society, or within the character's internal thoughts and emotions. In literature, conflict is more than a simple disagreement; it is a dynamic situation that creates tension and requires action or reaction from the characters involved (Schmidt et al., 2008). Through conflict, narratives reveal the character's priorities, the barriers they encounter, and the outcomes that arise from their struggles.

Conflict is also important because it often represents realities found in human life. Literary and cinematic works do not create conflict independently from reality; instead, they transform common experiences and tensions into artistic expression. Problems such as family disputes, cultural restrictions, social expectations, fear, ambition, disappointment, and resistance are examples of real-life conflicts that are frequently portrayed in narratives. As a result, analyzing conflict in film can provide a deeper understanding of how artistic works reflect emotional and social realities (Schmidt et al., 2008).

In this research, conflict is treated as a major narrative and analytical element. The study specifically examines external conflict because the protagonist in Coco, Miguel Rivera, repeatedly faces struggles against external forces, particularly those connected to family expectations, inherited traditions, and socio-cultural limitations. These conflicts are not merely additional elements in the story, but rather form the foundation of the film's narrative structure and its portrayal of family disharmony (Bar-tal & Halperin, 2012).

Conflict is commonly classified into two main categories: internal conflict and external conflict. Internal conflict refers to psychological struggle within a character, such as fear, guilt, confusion, anxiety, or moral dilemma. External conflict, by contrast, occurs when a character faces opposition from forces outside the self. Since this study focuses on Miguel Rivera's observable struggles with other characters, family norms, and larger external pressures, the discussion here centers specifically on external conflict (Desak et al., 2021).

According to Kenney, external conflict may be categorized into three major forms: person versus person, person versus society, and person versus nature. These categories provide a useful theoretical framework for identifying the kinds of struggle experienced by the main character in a narrative (Bar-tal & Halperin, 2012).

Person versus person conflict occurs when one character directly confronts another character whose goals, beliefs, desires, or actions are in opposition. This kind of conflict is one of the most visible and dramatic forms of external struggle because it emerges through direct interaction such as argument, resistance, accusation, disagreement, or physical confrontation. In narrative works, person versus person conflict often reveals differences in personality, values, or emotional position between the characters involved.(Desak et al., 2021)

In Coco, this category is highly relevant because Miguel repeatedly clashes with family members who reject his desire to become a musician. These confrontations are not merely personal disagreements; they represent deeper tensions

concerning obedience, tradition, identity, and emotional loyalty within the family. Person versus society conflict occurs when an individual struggles against broader social rules, collective values, customs, traditions, or institutions. In this kind of conflict, the opposition does not come from one single individual only, but from a set of social expectations that regulate behavior and define what is acceptable. A character in this situation may feel restricted, judged, silenced, or excluded because personal desires conflict with collective norms.(Desak et al., 2021)

This type of conflict is particularly important in the analysis of Coco because Miguel's dream of becoming a musician is not opposed only by one family member, but also by a long-standing family tradition that condemns music. In this sense, the prohibition against music functions as a social and cultural rule within the Rivera family. Miguel's struggle therefore reflects not only interpersonal tension but also resistance against inherited family ideology.

METHODOLOGY

Research design This study employs a descriptive qualitative research design with a content analysis approach. A research design functions as a systematic plan that connects the research problem, the theoretical framework, and the procedures used to collect and analyze data. In qualitative research, the main purpose is not to measure phenomena statistically, but to understand and interpret meanings represented in a text, event, or cultural product (Creswell et al., 2007). Since this study focuses on identifying and interpreting the external conflicts experienced by Miguel Rivera in Coco, a qualitative design is considered the most appropriate approach.

The study specifically applies content analysis because the object of analysis is a film text represented through dialogues, scenes, actions, and character interactions. Content analysis allows the researcher to identify, classify, and interpret narrative data systematically based on a particular theoretical framework. In this study, the framework used is William Patrick Kenney theory of external conflict, which classifies conflict into person versus person, person versus society, and person versus nature.Through this approach, the researcher analyzes not only the forms of external conflict experienced by Miguel Rivera, but also how those conflicts reflect family disharmony in the Rivera family.

This design is suitable for the present research for three main reasons. First, the study focuses on interpretation rather than numerical measurement. Second, the data consist of verbal and visual narrative elements that require close reading and contextual interpretation. Third, the research aims to explain the relationship between conflict and family disharmony as represented in the film. Therefore, descriptive qualitative content analysis provides an appropriate methodological foundation for answering the research question of this study.Metode penelitian menjelaskan jenis penelitian yang digunakan, sampel serta populasi atau subjek yang diteliti, waktu dan lokasi penelitian, instrumen yang dipakai, prosedur serta teknik penelitian, serta aspek lain yang terkait dengan cara pelaksanaan penelitian. Bagian ini dapat dibagi menjadi beberapa subbab, namun penomoran tidak perlu disertakan.

Data sources The data of this study are divided into primary dataand secondary data.

The primary data source of this research is Disney-Pixar's animated film Coco, directed by Lee Unkrich and co-directed by Adrian Molina, released in 2017. The primary data consist of narrative elements in the film that are directly relevant to the research focus, including:

1. dialogues involving Miguel Rivera,
2. scenes that portray external conflict,
3. actions and interactions between Miguel and other characters, and
4. situations that reflect tension between Miguel's personal dream and his family's expectations.

These data are selected because the study specifically aims to identify the types of external conflicts experienced by Miguel Rivera and to interpret those conflicts as reflections of family disharmony.

The secondary data are obtained from books, journal articles, theses, and other scholarly sources related to literary theory, conflict theory, qualitative research, and film analysis. These secondary sources are used to support the theoretical framework and to strengthen the interpretation of the primary data. In particular, secondary sources are used to support the discussion of literature, film as literary representation, the concept of conflict, external conflict, family disharmony, and qualitative content analysis.

In this study, the main unit of analysis is the scene and dialogue sequence involving Miguel Rivera as the central character. However, because conflict in film is often expressed not only through spoken dialogue but also through gesture,

reaction, and narrative context, the researcher also considers visual and situational elements when they are necessary for interpreting the conflict accurately.

Data collection The researcher uses observation and documentation as the techniques of data collection. In film-based literary research, observation refers to the careful and repeated viewing of the film in order to identify relevant scenes, dialogues, and narrative patterns. Documentation refers to the recording, transcription, and organization of data into written form for analysis.

The procedures of data collection in this study are as follows:

1. Watching the film repeatedly

The researcher watches Coco several times in order to understand the storyline, identifythe main conflicts, and observe the relationship between Miguel Rivera and themembers of his family.

2. Identifying relevant scenes and dialogues

After gaining a general understanding of the film, the researcher identifies scenesand dialogues that show external conflict involvingMiguelRivera,especiallyconflicts related to family prohibition, disagreement, tension,andmisunderstanding.

3. Transcribing and documenting the data

The selected dialogues, scene descriptions, and important actions are transcribed and documented in written form. Each datum is then accompanied by contextual notes, such as the characters involved, the situation, and the scene duration or timestamp when necessary.

4. Selecting data based on the research focus

The researcher selects only the data that are relevant to the research question, namely external conflicts reflecting family disharmony experienced by Miguel Rivera. Data that do not directly support this focus are excluded from the main analysis.

5. Grouping the data into analytical categories

After selection, the data are grouped based on Kenney's categories of external conflict: person versus person, person versus society, and person versus nature. At this stage, the researcher also notes whether the conflict reflects family disharmony, such as family prohibition, intergenerational misunderstanding, emotional tension, or inherited family values.

6. Preparing the data for interpretation

Finally, the documented data are organized into an analytical table to make the interpretation more systematic. This table may include the datum number, dialogue excerpt or scene summary, category of conflict, context of the conflict, and analytical interpretation.

These procedures enable the researcher to collect the data systematically and ensure that the analysis remains focused on the research objectives.

Data analysis After all relevant data have been collected, the researcher analyzes them using a qualitative content analysis procedure. Data analysis in qualitative research is conducted in order toidentify patterns, classify findings, interpret meaning, and draw conclusions based on the data (Horgan, 2015).In this study, the analysis is directed toward answering the research question concerning the types of external conflicts reflecting family disharmony experienced by Miguel Rivera in Coco.

The procedures of data analysis are as follows:

1. Organizing the data

The researcher arranges the collected data in a structured format, such as a data table or classification sheet, to make the analysis easier to conduct.

2. Reading and reviewing the data closely

Each selected dialogue and scene is read and reviewed repeatedly in order to understand its context, its narrative function, and its relation to Miguel Rivera's struggle.

3. Classifying the data

The researcher classifies the data into the categories of external conflict proposed by Kenney:

0 Person versus person,

0 Person versus society, and

0 Person versus nature.

At this stage, classification is conducted carefully so that each datum is placed in the most conceptually accurate category.

4. Interpreting the meaning of the conflict

After classification, the researcher interprets how each conflict functions in the narrative and how it reflects family disharmony. The interpretation focuses on the tension between Miguel's aspiration to become a musician and the Rivera family's inherited rejection of music.

5. Identifying patterns and dominant tendencies

The researcher then identifies patterns across the data, such as the most dominant type of conflict, recurring causes of conflict, and the forms of family disharmony reflected in the narrative.

6. Drawing conclusions

Finally, the researcher draws conclusions based on the findings and presents them descriptively in relation to the research question and theoretical framework.

In qualitative research, trustworthiness is essential to ensure that the findings are credible, consistent, and grounded in the data. Rather than relying solely on the concept of internal validity as used in positivistic research, qualitative studies generally emphasize credibility and trustworthiness. In this study, trustworthiness is established through several strategies.(Weeks & Cuthbert, 2023)

First, the researcher applies prolonged engagement with the data by watching the film repeatedly and reviewing the selected scenes several times. This process helps the researcher gain a deeper understanding of the narrative context and avoid superficial interpretation.

Second, the researcher uses theoretical triangulation by interpreting the findings through the theory of external conflict and the concept of family disharmony. This helps the researcher connect individual data with broader theoretical meaning and avoid classification that is not conceptually justified.

Third, the researcher applies careful documentation and data organization. All selected scenes, dialogues, and contextual notes are documented systematically so that the analytical process can be traced clearly. This procedure helps maintain consistency between the collected data and the conclusions drawn from them.

Fourth, the researcher conducts repeated checking of the classification. Since this study classifies data into person versus person, person versus society, and person versus nature, each datum is reviewed carefully to ensure that it fits the theoretical category appropriately. This step is particularly important because some scenes may appear ambiguous unless interpreted in context.

Finally, the researcher compares the interpretation of the findings with relevant scholarly sources discussing conflict, literary analysis, and qualitative methodology. This comparison is intended to strengthen the credibility of the interpretation and to ensure that the conclusions are supported by both the primary data and relevant academic discussion.

Through these strategies, the researcher seeks to ensure that the findings of this study are trustworthy, credible, and academically accountable.

FINDINGS AND DISCUSSIONS

1. findings

The findings of the study and discusses to describe the external conflict in the film Coco by Lee Unkrich and Adrian Molina, the researcher used the external conflict theory proposed by William Patrick Kenney to analyze the data. In William Patrick Kenney theory, external conflict is divided into three types: person vs person, person vs society, and person vs nature. This analysis was conducted by identifying dialogues and scenes that depict the conflict experienced by Miguel as the main character, then classifying them into the three types of external conflict. The goal is to explain each type of conflict in more detail; therefore, the researcher presents the analysis in the findings section below.These conflicts are closely related to family disharmony because they emerge from misunderstanding, prohibition, emotional tension, and inherited family values concerning music.

The findings indicate that person versus person is the most dominant type of conflict in the film. This type appears in Miguel's direct confrontations with family members and other characters who oppose, question, or obstruct his desire to become a musician. Meanwhile, person versussociety is represented through Miguel's struggle against the Rivera family's

collective tradition that forbids music. This tradition functions as a social rule within the family and becomes a major source of tension throughout the film.

To make the findings more systematic, the researcher presents the major data in the following table.

Table 4.1

External Conflicts Reflecting Family Disharmony Experienced by Miguel Rivera in Coco

No	Scene and time	Type of conflict	Analytical Description
1	Miguel is discovered holding a mariachi guitar and his grandmother reacts aggressively. **Grandma :** *"Miguel! What are you doing there?!"* **Miguel :** *"He just showed me his guitar."* **Grandma :** *"Shame on you! He doesn't want to be in your music, mariachi! Get away from my grandson!"* **Scene minutes (00:07:20 – 00:08:15)**	Person vs. Person	The conflict shows direct opposition between Miguel's interest in music and the family's rejection of it.
2	Miguel is scolded by his family after being seen near musicians in the plaza. **Miguel's Father :** *"If grandma says you can't go to the plaza, then you can't go to the plaza!"* **Miguel :** *"Then what about tonight?"* **Miguel's Mother :** *"Sign up?!"* **Grandma:** *"No one is allowed to go! Tonight is just for the family!"* **Scene Minutes (00:09:04 – 00:09:44)**	Person vs. Person	The conflict reflects family control and the rejection of Miguel's personal desire.
3	Miguel argues with his grandmother in the ofrenda room when family history is mentioned. **Grandma :** *"Being part of this family means being here with the family. I don't want you to end up like…"* **Miguel :** *"Like Papa Mama Coco?"* **Grandma :** *"Don't mention that guy! It's better that he was forgotten.* **Scene Minutes (00:10:20 – 00:11:00)**	Person vs. Person	The conflict reveals intergenerational tension and emotional sensitivity surrounding the family's past.
4	Miguel reveals his hidden musical instruments and declares his dream of becoming a musician. **Miguel :** *"I'm going to be a musician!"* **Grandma :** *"No! Music is a curse!"* **Father:** *"No more music!"* **Scene Minutes (00:16:50 – 00:18:24)**	Person vs. Person	This is a central conflict in which Miguel's aspiration directly clashes with family prohibition.
5	Miguel argues with Héctor after each accuses the other of selfish motives. **Héctor :** *"You lied to me!"* **Miguel :** *"Oh, you are the same!"* **Miguel :** *"You only think about yourself!"* **Scene Mnutes (00:53:20 – 00:54:50)**	Person vs. Person	The conflict shows Miguel's emotional instability and the pressure created by his search for recognition and belonging.
6	Miguel refuses Mama Imelda's blessing because it requires him to give up music. **Mama Imelda :** *"I give my blessing and you will come home!"* **Miguel :** *"I don't need your blessing!"* **Miguel :** *"I can only be happy when I'm listening to music, and you want to take it away!"* **Scene Minutes (00:55:00 – 00:57:35)**	Person vs Person	The conflict reflects tension between family authority and Miguel's identity as an aspiring musician.

7	Miguel continues singing to Mama Coco despite his grandmother's protest. **Grandma :** *"Miguel! Apologize to Mama Coco!"* **Miguel :** *(ignores and continues singing "Remember Me")* **Scene Minutes (01:29:27 – 01:33:50)**	Person vs Person	This conflict shows Miguel's resistance to family authority in order to restore truth and family memory.
8	Miguel struggles against the Rivera family's inherited prohibition against music. **Grandma:** *"No music, no music!!!"* **Miguel:** *"I think we're the only family in Mexico who hates music."* **Scene Minutes (00:04:00 – 00:04:14)**	Person vs Society	The conflict represents opposition between individual aspiration and collective family tradition.
9	Miguel accidentally brings Mama Imelda's photo from the living world, causing Mama Imelda to become angry because she cannot cross the bridge to the next stage. **Mama Imelda :** *"Why did you take my photo?!"* **Miguel** *: "It was an accident!"* **Mama Imelda** : *"You will be lost, and destroyed.*" **Scene Minutes (00:30:00 – 00:30:29)**	Person vs Society	The conflict shows direct disagreement between Miguel and Mama Imelda caused by Miguel's accidental action of taking her photo. Mama Imelda blames Miguel because the missing photo prevents her from crossing the bridge, creating tension between them.
10	Mama Imelda becomes angry with Hector because she believes Hector abandoned the family and caused suffering to her and Mama Coco. **Mama Imelda** : "*You left me alone with the child I have to raise!"* **Hector** : *"That's right, Imelda."* *Mama Imelda : "I cannot forgive you Hector. But I will help you."* **Scene Minutes (01:16:01 – 01:18:50)**	Person vs person	The conflict reflects emotional confrontation between Mama Imelda and Hector regarding the past. Mama Imelda still feels hurt and betrayed because she believes Hector abandoned the family for music.
11	Mama Imelda confronts De La Cruz after discovering that he murdered Hector and stole his songs. **Mama Imelda** : *"It's because you have killed the love of my life!"* **De La Cruz** : *"Hector?! How did you do that?"* **Mama Imelda** : *"It's because you tried to kill my grandson!"* **Scene Minutes (01:20:15 – 01:20:42)**	Person vs person	The conflict shows direct hostility between Mama Imelda and De La Cruz after the truth about Hector's death is revealed. Mama Imelda openly attacks De La Cruz because of his betrayal and crimes against her family.
12	Miguel takes Ernesto De La Cruz's guitar from the grave in order to join the music competition. After playing the guitar, Miguel suddenly becomes invisible to living people and realizes that he has entered the world of the dead. **Miguel** : *"Mama… Mama!!!"* He'sscared. **Scene Minutes (00:21:50 – 00:22:30)**	Person Vs nature	The conflict shows Miguel struggling against a supernatural and uncontrollable force after taking the guitar of the deceased Ernesto De La Cruz. Miguel becomes trapped in another dimension, the world of the dead, which creates fear and confusion as he cannot return to normal life.

The table shows that the majority of the relevant data belong to person versus person,person vs society, person vs nature conflict. However, those interpersonal conflicts are closely connected to a broader person versus society conflict because Miguel's family members act not only as individuals but also as representatives of a shared family ideology. In other words, Miguel's external conflicts are personal on the surface, yet social and cultural in their deeper significance.

The most dominant conflict found in the film is person versus person. This type of conflict appears when Miguel directly confronts another character whose goals, beliefs, or actions are in opposition to his own. In Coco, Miguel's strongest person versus person conflicts occur with members of his family, especially his grandmother and Mama Imelda, because they become the main enforcers of the family's anti-music values.

One of the earliest examples occurs when Miguel is seen holding a guitar that belongs to a mariachi musician. His grandmother immediately reacts with anger and hostility because any contact with music is considered dangerous within the family. Although the scene may seem simple, it is significant because it establishes the family's rigid stance toward music and shows that Miguel's musical interest already places him in direct conflict with family authority. This conflict is not only about the guitar itself, but also about the symbolic threat that music represents in the Rivera family.

Another important example appears when Miguel returns home after being seen near musicians in the plaza. His family questions and scolds him, and the conversation becomes tense because Miguel still wants to join a talent show. In this scene, Miguel's desire for self-expression is directly rejected by his family. The conflict reflects a breakdown in communication: Miguel is not heard as an individual with talent and aspiration, but is instead treated as someone who must simply obey family rules. This condition clearly reflects family disharmony because emotional understanding is replaced by control and prohibition.

A more intense form of person versus person conflict occurs when Miguel reveals the instruments he has secretly hidden and openly states that he wants to become a musician. This scene is one of the most important moments in the film because the conflict reaches an emotional peak. Miguel's family does not respond with dialogue or understanding; instead, his grandmother destroys the guitar. Symbolically, this act represents the family's rejection not only of music, but also of Miguel's identity and dream. In this scene, family disharmony is strongly reflected through coercion, emotional rupture, and the refusal to recognize Miguel's personal voice.

Miguel's conflict with Mama Imelda also represents person versus person conflict in a meaningful way. When Mama Imelda offers her blessing on the condition that Miguel must abandon music, Miguel refuses. This scene is important because it shows that the conflict is not simply between a child and a strict elder, but between two different understandings of love and protection. Mama Imelda believes that removing music will protect Miguel from repeating the family's pain, whereas Miguel believes that giving up music would mean losing his happiness and identity. Thus, the conflict reflects family disharmony rooted in inherited trauma and conflicting emotional perspectives.

The conflict between Miguel and Héctor also contributes to the pattern of person versus person conflict, although its function is slightly different. Unlike Miguel's conflict with his family, this scene reveals Miguel's emotional pressure, confusion, and desperation. Miguel and Héctor accuse each other of selfishness, and the conflict emerges because both characters are pursuing urgent personal goals. Even so, this scene still supports the larger theme of family disharmony because Miguel's emotional instability is deeply connected to his unresolved struggle with family identity and acceptance.

The final major person versus person conflict occurs when Miguel returns to the living world and insists on singing to Mama Coco despite his grandmother's objection. This moment marks an important transformation in the function of conflict. Earlier conflicts reflected rejection and misunderstanding, but this final conflict becomes an act of restoration. Miguel resists his grandmother not out of rebellion alone, but in order to recover memory, truth, and family connection. The scene suggests that conflict may also become a pathway to reconciliation when it is directed toward healing rather than escape.

Overall, the person versus person conflicts in Coco reflect family disharmony through several recurring patterns: prohibition, miscommunication, emotional control, intergenerational misunderstanding, and the suppression of individual aspiration. These conflicts are dominant because the film places Miguel in repeated direct confrontation with people who stand closest to him. In narrative terms, this dominance also explains why the emotional core of the film lies not merely in Miguel's dream of becoming a musician, but in his struggle to be understood within his own family.

In addition to person versus person conflict, the researcher also found person versus society conflict in the film. This type of conflict occurs when an individual struggles against collective values, social expectations, or inherited rules that regulate behavior. In Coco, the most significant person versus society conflict is Miguel's struggle against the Rivera family's long-established prohibition against music.

At first glance, this conflict may seem similar to Miguel's interpersonal conflicts with his grandmother or other family members. However, the deeper issue is not only that certain individuals oppose Miguel. Rather, those individuals represent a broader family ideology that has been maintained across generations. The rejection of music is treated as a collective moral truth within the Rivera family. It is reinforced through memory, tradition, daily practice, and authority. Therefore, Miguel is not only arguing with specific family members; he is resisting an entire cultural system within the family.

This person versus society conflict is crucial because it reflects how family disharmony can be embedded in collective values. The Rivera family believes that banning music will preserve family unity and protect future generations from pain. However, this inherited rule also creates silence, rigidity, and emotional repression. Miguel's dream cannot be accepted because the family has constructed music as a symbol of betrayal. In this sense, family disharmony is not merely the result of personal disagreement, but also the consequence of an inherited narrative that shapes how family members interpret identity, loyalty, and danger.

Miguel's resistance to this family ideology shows that person versus society conflict is not abstract. It is lived through his daily interactions, his hidden musical practice, his fear of rejection, and his repeated attempts to seek recognition. The film therefore demonstrates that a family can function like a small social system with its own rules and sanctions. Miguel's conflict becomes social because he is confronting a normalized structure of belief rather than only a temporary disagreement. This finding strengthens the argument that Coco is not only about individual ambition, but also about the tension between personal identity and collective tradition. The conflict between Miguel and the Rivera family's anti-music norm reflects a broader social issue often experienced in real life: the difficulty of pursuing one's dream when family expectations are shaped by past trauma and rigid tradition. For this reason, person versus society conflict plays a significant role in revealing the social dimension of family disharmony in the film.

The researcher also found person versus nature conflict in the film Coco. This type of conflict occurs when a character struggles against forces beyond human control, such as nature, supernatural situations, or unfamiliar environments. In Coco, the person versus nature conflict is represented when Miguel accidentally becomes trapped in the world of the dead after taking and playing Ernesto De La Cruz's guitar.

This conflict begins when Miguel runs away from home and enters Ernesto De La Cruz's mausoleum in order to borrow his guitar for a music competition. However, after playing the guitar, Miguel suddenly experiences a supernatural transformation: living people can no longer see or touch him, and he realizes that he has crossed into another dimension. Miguel becomes frightened, confused, and isolated because he no longer belongs completely to the world of the living. This situation places Miguel in direct opposition to a powerful supernatural force that he cannot control or fully understand.

Unlike person versus person conflict, where Miguel argues directly with family members, this conflict focuses on Miguel's struggle to survive and return safely from the unfamiliar world of the dead. The environment itself becomes the obstacle. Miguel must navigate a strange realm filled with spirits, strict rules, and the threat of disappearing forever if he cannot return before sunrise. Therefore, the conflict reflects fear, uncertainty, and helplessness in the face of forces greater than oneself.

Although the conflict contains supernatural elements, it still supports the broader theme of family disharmony in the film. Miguel enters the world of the dead because of his desperation to pursue music after repeated rejection from his family. In other words, the supernatural conflict is indirectly caused by the unresolved emotional conflict within the Rivera family. The scene symbolically suggests that family misunderstanding and emotional repression can push an individual into dangerous and uncertain situations.

Furthermore, this person versus nature conflict becomes an important turning point in the narrative because it allows Miguel to discover the truth about his family history, Héctor, and Mama Imelda. Through his journey in the world of the dead, Miguel gains a deeper understanding of sacrifice, memory, and family connection. As a result, the conflict does not only create tension and danger, but also functions as a process of emotional growth and reconciliation.

Overall, the person versus nature conflict in Coco reflects Miguel's struggle against supernatural circumstances that are beyond his control. Even though this type of conflict appears less frequently than person versus person conflict, it still plays a significant role in developing the story and revealing the emotional consequences of family disharmony

2. Discussion

The findings of this study show that external conflict in Coco is deeply connected to family disharmony. The dominant pattern is person versus person conflict, while person versus society functions as the broader social and cultural framework within which those interpersonal conflicts take place. This means that Miguel's direct confrontations with his grandmother, his family, and Mama Imelda are not isolated incidents. They are expressions of a deeper family condition shaped by inherited trauma, rigid prohibition, and limited communication.

From the perspective of Kenney's theory, the film clearly demonstrates that external conflict is not simply a formal narrative element but also a meaningful expression of human struggle. Miguel's conflicts are external because they arise from pressures outside himself. However, what makes these conflicts especially significant is that the external pressures come from the family, the very institution that is normally expected to provide support and emotional security. As a result, the external conflict in this film becomes a strong representation of family disharmony.

The dominance of person versus person conflict suggests that the most visible form of family disharmony in Coco is interpersonal tension. Miguel's family repeatedly rejects his dream, corrects his behavior, and attempts to control his choices. These actions are motivated by fear and family loyalty, but they also create emotional distance and misunderstanding. Thus, the film presents disharmony not as the absence of love, but as the presence of unresolved pain that distorts the way love is expressed. This is one of the most important interpretive findings of the study. The Rivera family does love Miguel, yet that love is expressed through restriction rather than understanding.

The person versus society conflict deepens this interpretation. Miguel is not only struggling with strict individuals; he is also confronting a family tradition that has become institutionalized across generations. The prohibition against music has the force of a social norm within the Rivera family. In this way, Coco illustrates how family disharmony can be maintained through collective beliefs rather than through one person's cruelty alone. This finding is important because it shows that disharmony may be structural: it can be inherited, normalized, and reproduced through family culture.

The study also found person versus nature conflict in Coco, although it appears less frequently than person versus person conflict. This conflict occurs when Miguel accidentally enters the world of the dead after taking Ernesto De La Cruz's guitar from the mausoleum. After playing the guitar, Miguel suddenly becomes invisible to living people and realizes that he is trapped in a supernatural dimension beyond his control.

According to William Patrick Kenney theory, this conflict is categorized as external conflict because Miguel struggles against forces outside himself, namely the supernatural world and its mysterious rules. Miguel experiences fear, confusion, and helplessness because he must survive in an unfamiliar environment while racing against time before sunrise. The world of the dead becomes a dangerous obstacle that Miguel cannot control or fully understand.

Although this conflict involves supernatural elements, it still relates to the broader theme of family disharmony. Miguel enters the world of the dead because he runs away from home after being rejected by his family. In this sense, the supernatural conflict indirectly results from the unresolved interpersonal conflict within the Rivera family. The emotional pressure and lack of understanding in Miguel's family drive him into a risky and uncertain situation.

Furthermore, the person versus nature conflict becomes an important turning point in the narrative because it allows Miguel to uncover the hidden truth about Héctor, Mama Imelda, and the family's painful history. Through his journey in the world of the dead, Miguel gains emotional maturity and a deeper understanding of sacrifice, memory, and family connection. Therefore, the conflict does not only create suspense, but also contributes to the process of reconciliation and the restoration of harmony within the Rivera family.

Another important point is that conflict in Coco does not remain destructive from beginning to end. As the hidden truth about Héctor and Mama Imelda is gradually revealed, the meaning of conflict changes. What begins as opposition and misunderstanding later becomes a process of uncovering memory and repairing family bonds. The film therefore suggests that conflict may function as a path toward reconciliation when family members are willing to confront the truth and reinterpret the past. This idea gives depth to the present study because it shows that family disharmony in the film is not static; it is transformed through recognition, empathy, and restored memory.

The findings of this study are also relevant to broader literary and social discussion. Miguel's struggle reflects a common real-life issue faced by many young people: the tension between personal aspiration and family expectation. In many families, especially those shaped by strong tradition or painful past experience, young people may be expected to obey inherited values even when those values conflict with their identity or talent. In this sense, Coco becomes a culturally specific but universally meaningful narrative about the challenge of being understood within one's own family.

Compared with previous studies that discuss conflict in film more generally, this study offers a more specific contribution by connecting the categories of external conflict with the concept of family disharmony. The analysis demonstrates that conflict in Coco is not only about dramatic struggle, but also about fractured family communication, inherited emotional trauma, and the search for reconciliation. Therefore, this study supports the view that film can be a valuable literary text for examining social and relational realities.

KESIMPULAN

This study examines the types of external conflicts that reflect family disharmony experienced by Miguel Rivera in Disney-Pixar's Coco. Based on the findings and discussion in the previous chapter, it can be concluded that Miguel encounters two main types of external conflict, namely person versus person and person versus society. Among these categories, person versus person conflict appears as the most dominant because Miguel is more frequently involved in direct confrontations with other characters, particularly members of his own family.

The person versus person conflicts are primarily shown through Miguel's repeated disagreements with his grandmother, other family members, and Mama Imelda. These conflicts arise because Miguel's dream of becoming a musician is strongly opposed by the Rivera family, who consider music dangerous due to painful experiences in their family history. Consequently, Miguel's wish for self-expression clashes with family authority, emotional restrictions, and inherited expectations. These interpersonal conflicts clearly portray family disharmony, as they are characterized by prohibition, misunderstanding, and the lack of open and empathetic communication among family members.

Furthermore, the study reveals that Miguel also experiences person versus society conflict. In the film, society is represented by the Rivera family's collective traditions and shared beliefs, especially the long-standing ban on music. This indicates that Miguel's struggle extends beyond disagreements with certain individuals and develops into resistance against a broader family ideology that has been preserved across generations. This finding demonstrates that family disharmony in Coco is not only interpersonal in nature but also structural, since it is sustained through inherited values and collective family norms.

The study does not identify sufficient evidence of person versus nature conflict related to the main focus of the research. Although several scenes contain supernatural and symbolic elements, they cannot accurately be categorized as person versus nature conflict within the strict theoretical framework. Therefore, the analysis remains centered on the two categories that are conceptually appropriate and strongly supported by the data. This conclusion reinforces the academic consistency of the study because the conflict classification is grounded in theoretical precision rather than mere completeness.

Overall, the study shows that the external conflicts experienced by Miguel Rivera represent family disharmony rooted in intergenerational misunderstanding, inherited trauma, rigid family traditions, and the tension between personal ambition and collective expectations. At the same time, the film suggests that family conflict does not always lead to separation. Through honesty, remembrance, and emotional understanding, conflict can instead become a pathway toward reconciliation and renewed harmony. Thus, Coco can be interpreted not only as an animated film about music and family, but also as a meaningful story about the struggle to gain understanding and acceptance within one's own family.

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