

**THE SIGNIFICANCE OF ANIMUS ARCHETYPE IN *RAYA AND THE
LAST DRAGON* IN DELIVERING THE WARRIOR WOMAN TRAITS**

THESIS

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Written by:

GANDHES NUR NAFLIAH

SRN. 196111006

**ENGLISH LETTERS STUDY PROGRAM
FACULTY CULTURES AND LANGUAGES
UIN RADEN MAS SAID SURAKARTA**

2023

ADVISOR SHEET

Subject : Thesis of Gandhes Nur Nafiah

SRN : 196111006

To:

The Dean of

Faculty of Cultures and Languages

UIN Raden Mas Said Surakarta

in Surakarta

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After reading thoroughly and giving necessary advices, herewith,
as the advisor, I state that the thesis of

Name : Gandhes Nur Nafiah

SRN : 196111006

Title : *The Significance of Animus Archetype in Raya and the Last
Dragon in Delivering the Warrior Woman Traits*

has already fulfilled the requirements to be presented before the Board of
Examiners (*munaqasyah*) to attain the degree of *Sarjana Humaniora* in English
Letters.

Thank you for the attention.

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Sukoharjo, April 3rd 2023

Advisor,






Yustin Sartika, S.S., M.A

NIP. 19851024 201903 2 009

RATIFICATION

This is to certify the *Sarjana* thesis entitled: *The Significance of Animus Archetype in Raya and the Last Dragon in Delivering the Warrior Woman Traits* by Gandhes Nur Nafiah has been approved by the Board of Thesis Examiners as the requirement for degree of *Sarjana Humaniora* in English Letters.


	Name	Signature
Chairman/1 st Examiner:	<u>Hidayatul Nurjanah, M.A.</u> NIP. 19850928 201903 2 012	
Secretary/2 nd Examiner:	<u>Yustin Sartika, S.S., M.A.</u> NIP. 19851024 201903 2 009	
Main Examiner	: <u>Dr. Nur Asiyah, M.A.</u> NIP. 19810426 2011 01 004	

Surakarta,

Approved by

The Dean of Faculty of Cultures and Languages




Prof. Dr. Toto Suharto, S.Ag., M.Ag.

NIP. 19710403 199803 1 005

DEDICATION

This thesis is dedicated to:

To Allah SWT,

To my family, most especially my mom and my dad.

MOTTO

**Tomorrow will be better
Love yourself, love myself
(By myself)**

**So, verily with the hardship, there is relief
Verily with hardship, there is relief
(Q.S. Al-Insyirah: 5-6)**

PRONOUNCEMENT

Name : Gandhes Nur Nafiah
SRN : 196111006
Study Program : English Letter
Faculty : Faculty of Cultures and Languages

I hereby sincerely state that thesis entitled *The Significance of Animus Archetype in Raya and the Last Dragon in Delivering the Warrior Woman Traits* in my own original work. To the best my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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Stated by,



Gandhes Nur Nafiah

SRN: 196111006

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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the reader in general.

Surakarta, April 10th, 2023

The Researcher,

A handwritten signature in black ink, appearing to be 'Gandhes Nur Nafiah', written over a faint, light-colored rectangular stamp or watermark.

Gandhes Nur Nafiah

SRN: 196111006

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ABSTRACT

Gandhes Nur Nafiah. 2023. *The Significance of Animus Archetype in Raya and the Last Dragon in Delivering the Warrior Woman Traits*. Thesis. English Letter. Faculty of Cultures and Languages.

Advisor : Yustin Sartika, S.S., M.A.

Keywords : Archetype, Animus, Warrior Woman, Traits

There is an assumption according to which woman behave like men. This is called the animus archetype as the masculine side in women's personalities. The purpose of this research is to determine the archetype of animus portrayed in the two female characters, Raya and Namaari in the film *Raya and the Last Dragon* in delivering the warrior women traits.

There are two research questions in this research. (1) What are the animus archetypes portrayed in the film *Raya and the Last Dragon*? (2) How the animus archetype does signify the warrior woman traits in the film *Raya and the Last Dragon*? The researcher used the animus development theory by Emma Jung (1985) in analyzing the stage of the animus archetype portrayed in Raya and Namaari. Furthermore, the researcher to analyze the warrior woman's traits used the theory of the warrior woman by Mainon and Ursini (2006).

This research is measured by descriptive qualitative method because the data form in the dialogues and pictures taken of the film. This research method is appropriated to describe the characteristics of the animus archetype and the warrior woman of Raya and Namaari in the film *Raya and the Last Dragon*. The researcher is the main instrument of this research to understand the character of the animus archetype and woman warrior. The observation of existing documents was the technique for collecting the data used by the researcher.

The results of this research revealed that there were 83 data on the animus archetype stages and warrior woman traits. In this research, the researcher found three of four stages of animus such as the Man of Power, the Man of Action, and the Man of Word. The seven of nine warrior woman traits found in this research are she fights aggressively and physically when required, she is not merely a sidekick to a man, she displays some level of kinship and sisterhood with her gender, she uses classic warrior woman weapons and tools, she dresses and adorns herself in warrior garments, she is independent and does not need a man to save her, and she lives or comes from a "lost civilization". In conclusion, *Raya and the Last Dragon* reveals the consistency of the animus archetype in each female lead. The characteristics depicted are related to the Southeast Asia cultural background.

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LIST OF ABBREVIATIONS

MP : Man of Power

MA : Man of Action

MW : Man of Word

MM : Man of Meaning

WW : Warrior Woman

NM : Namaari

CHAPTER I

INTRODUCTION

A. Background of the Study

Humans have different characteristics that they want to show to other individuals. There are habits, thoughts, attitudes, and emotions at the conscious level that affect a person's unconscious level called archetypes. According to Carl Gustav Jung (1968) in his book *Archetype and Collective Unconscious*, archetypes are unconscious content transformed into consciousness and perceived by taking its color from the consciousness of the individual in which it manifests. In the formation of personality, the unconscious makes archetypes appear in humans and determines their personality as a person.

There is an assumption according to which women behave like men. Based on Carl Jung's archetype, this is called animus archetype, the masculine side of the female trait. Emma Jung, Jung's wife, came up with the concept of the animus archetype. Emma gave an essay entitled *On the Nature of the Animus* (1985) translated by Cary F. Baynes that animus manifestations can be seen in reality appearing concerning the individual and consciousness. According to Emma (1985) what the animus is dealing with is the masculine principle that its manifestation as reality. As mentioned by Emma, the masculine principle is to be characterized by dealing with the four stages that follow the psychological development of this archetype. There is Man of Power, Man of Action, Man of Word, and Man of Meaning. The Power

corresponds very well to the first stage, actions follow, then words, and finally, as a final stage, meaning (Emma, 1985, p. 3). Each stage represented in life as well as in the collective unconscious of a woman is behaving, acting, and thinking critically.

The strong woman side is often brought up on the big screen; this breaks the single-minded attitude of a man (Tigges, 2017, p. 128). Therefore, it appears that not only feminist women are highlighted, but also the tough nature of a woman becomes the center point. In this statement, the researcher sees there is a woman's side as a warrior who can hold weapons, martial arts, and others. The overwhelming Dominique Mainon and James Ursini (2006) in *The Modern Amazons: Warrior Woman On Screen* those the term Amazon loosely and interchangeably with common references to "Warrior Women" to label women who try to go against the system or appear excited or rebellious. There are defined traits for the terms given to women who have incorporated and adapted the archetype of the warrior woman. To be included, the women they discussed had to fulfill at least two or three of the nine traits listed in their "Woman Warrior Checklist."

The characterization in the film becomes a topic of discussion related to archetypes, especially the animus archetype. Henceforth, the researcher used the archetypal psychological approach. The animus theory by Emma Jung (1985) focuses on the four stages of animus development used by researcher. The researcher noted Raya and Namaari in *Raya and the Last Dragon* film as woman characters that assume has an animus archetype in conveying a woman warrior figure.

There is previous research related to the animus archetype discussion in the film including analysis by Ningtyas, N, R, A. (2020). *Animus of the Main Character in Victoria Aveyard's Red Queen*. This research used the archetype theory by Carl Gustav Jung. The main character Mare Barrow in the *Red Queen* novel is an object of Ningtyas's research. Meanwhile, the current research used Emma Jung's theory of animus development to analyzing in the film *Raya and the Last Dragon*.

The second previous research is from Varghese, S & Balasubramanian, A. (2017). *Carl Jung's Archetypes in Malayam Film: A Case Research on the Film 'Urumi'*. This research used archetype and prototype concepts from Carl Jung's psychoanalytic theory to analyzing in the film *Urumi*. Meanwhile, the current research focuses on the animus archetypes depicted in the female character in a film.

The third research is from Wandansari, M, D and Yulistiyan. (2020). *Archetype Analysis of the Main Characters in O. Henry's Short Story The Gift of the Magi (1905)*. This research used the archetype theory of Carl Gustav Jung. The short story entitled *The Gift of the Magi* by O. Henry 1905 is an object of their research. Meanwhile, the current research analyzed the film *Raya and the Last Dragon* by using the animus theory from Emma Jung.

The fourth is from Stefanus, B, Sili, S and Nasrullah. (2020). *Archetypal Characters in Beautiful Boxer and White Chicks Films*. This research used Jung's archetypes theory. This character Toom of *Beautiful Boxer* and *Kevin & Marcus of White Chicks* films as objects of their research. Meanwhile, this current research is about the theory Emma Jung is using. The

object of this research is the female character in the film *Raya and the Last Dragon*.

The last previous research is from Purwanti, N, A. (2020). *The Archetypal Characters in the Movie of Kung Fu Panda Trilogy from Anthropomorphism Perspective*. This Niken's research analyzed the archetypal characters by Margaret Mark and Carol S Pearson with the anthropomorphism perspective in the *Movie of Kung Fu Panda Trilogy*. Meanwhile, this current research used Emma Jung's theory of the animus archetype in delivering the warrior women traits in the film *Raya and the Last Dragon*.

Based on the previous research, the researcher expected to meet the objectives of providing insight into the archetypal psychological approach of the animus archetype by Emma Jung's (1985) theory of the four stages of development of the animus archetype. The researcher has observations of the personality and characteristics of the female characters, Raya and Namaari in the *Raya and the Last Dragon* film. There are differences in the topics of discussion and research subjects, of course, the results of the research are different. The researcher also regards the nature of the animus can lead to the delivery of the warrior woman traits. Based on the description, the research question can be formulated as *The Significance of Animus Archetype in Raya and the Last Dragon in Delivering the Warrior Woman Traits*.

There is an example of a datum. Instead, there is the Man of Power stage can be delivering the warrior woman traits depicted in Raya's character in the *Raya and the Last Dragon* film.



Figure 1.1. Scenes of Raya is excited of two baddest blades when she dealing with her father, Chief Benja

Chief Benja: Well, someone's excited

Raya: Well, yeah, I mean, anyone hoping to steal the Dragon Gem now has to face the fury of the two baddest blades in all the lands.

This is an example of the Man of Power stage. Man of power is the first stage of the animus, which her character is suitable for a male who prefers things related to knights, swords, battles, and weapons. This scene when Raya is excited to face the rampage of baddest blades in all the lands. Unlike women in general who like dolls, this is not seen in Raya's character. In Emma Jung's Archetypal psychology, Raya's animus appears in their attraction to a man's strength when she facing with her father, Chief Benja. Raya's unconscious attraction was influenced by her father training her to become the guardian gems. Due to the influence of her father, her masculine side is seen in Raya's behavior who likes masculine things like weapons and fighting to carry out her duties as the guardian gem. This stage correlates with the traits of the warrior woman as she uses classic warrior weapons and tools. This is related to the traditional weapon, namely the baddest blade that is the most powerful sword in all of the Kumandra Islands

B. Limitations of the Study

The researcher decides to analyze the archetype of the woman character in the film. The female characters are Raya and Namaari, assumed to have animus in the film *Raya and the Last Dragon*. The researcher in examining the animus archetypal phenomenon used the archetypal psychological approach. The researcher analyzes the film *Raya and the Last Dragon* concerned with Emma Jung's (1985) animus theory that relates to delivering the warrior woman traits. It is because the researcher is interested in observing how the female character has the masculine side of the woman of human psychology.

C. Formulation of the Problem

The formulation problem of this research will be:

1. What are the animus archetypes portrayed in the film *Raya and the Last Dragon*?
2. How the animus archetype does signify the warrior woman traits in the film *Raya and the Last Dragon*?

D. Objectives of the Study

Related to the research question, the study aims at:

1. To describe the animus archetype portrayed in the film *Raya and the Last Dragon*.
2. To describe the animus archetype signified the warrior woman traits in the film *Raya and the Last Dragon*.

E. Benefit of the Study

The benefit of this study is divided into two parts:

1. Theoretical Benefits

This research is expected to support and give contributions to readers who are interested in analyzing a similar topic. The readers gain insight into how to use animus theory in analyzing literary works. Then, the researcher hopes this thesis can assist readers with the approach, concept, theory, and others related to this research.

2. Practical Benefits

This research aimed to give a better understanding to the readers, especially those who are interested to analyze the characters in the film, supposed to get a clear plot in finding the animus archetype by Emma Jung in delivering the warrior woman traits. For the readers, this understanding can help in finding the identity of every human being.

F. Definitions of the Key Terms

1. Archetype

According to Jung (1968), the archetype is ancestral memory that is essentially an unconscious content that is altered by becoming conscious and by being perceived and it takes its color from the individual consciousness in which it happens to appear.

2. Animus

According to Jung (1968), the animus is a feminine consciousness that confronts a masculine personification of the unconscious and is symbolized by a masculine figure.

3. Warrior Woman

A warrior woman is a tough girl. According to Stringer (2011), the classic stereotypical figure of the warrior woman is both a representation of a common occurrence in various societies and a counter-stereotype, contradicting the traditional conceptions of battles, violence, and aggression as masculine.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

This research used some theories to guide the researcher to analyze the animus in the *Raya and the Last Dragon* in delivering the warrior woman traits.

1. Archetype

Carl Gustav Jung divided the psyche of humans into three main realms. There are the consciousness, the personal unconscious, and the collective unconscious. Archetypes are content in the collective unconscious or center of human latent memory. According to Jung (1968), the archetype is ancestral memory that the unconscious images of the instincts themselves, in other words, they are patterns of instinctual behavior. The primitive experience forms the basis of the human psyche that directs and influences current behavior.

Archetypes can determine behavior and change human personality, thus they can dominate and even destroy it (Adamski, 2011). However, archetypes cannot look to experiences rather they have universal meaning across cultures and can appear in dreams, literature, art, or religion. Jung claimed that smiling, crying, or the ability to suck in the newborn, is archetypal (Adamski, 2011). It can be said that archetypes are the pattern of human behavior.

2. Animus

According to Jung (1968), the animus is a feminine consciousness that confronts a masculine personification of the unconscious and is symbolized by a masculine figure. The animus side is influenced by a woman's experiences with her father or brother. The animus archetype symbolizes in her the thinking process of a woman. The animus is obstinate, harping on principles, laying down the law, dogmatic, world reforming, theoretic, word-mongering, argumentative, and domineering (Emma, 1985).

The animus has both positive and negative aspects. The positive side of the animus can personify an enterprising spirit, courage, truthfulness, and spiritual profundity. Meanwhile, the negative aspect consists of brutality, recklessness, empty talk, and evil ideas (Franz, 1964). The animus in woman does not only convey as a masculine principle, but needs to be manifested in daily life. The manifestation can be seen in progressive sequence, there are four stages, each stage having its representative in life as well as in the development of the animus (Emma, 1985). For instance, Ayesha, Princess of Arackkal in the *Urumi* film, has an animus archetype of the character. When, she exhibits strong masculine qualities like that of a warrior who killed the people who tried to attack her and her family (Varghese & Balasubramanian, 2017).

3. The Stages of Animus

Based on Emma Jung (1985) in *On the Nature of the Animus* claimed the manifestation of the animus could be seen in the reality that appears concerning the individual and consciousness. Emma Jung provided the theory that the animus has four stages that follow the psychological development of this archetype. The Power corresponded very well to the first stage, actions follow, then words, and finally, as the final stage, meaning (Emma, 1985, p. 3). However, these four stages are not necessarily represented unconsciously in the animus of women. Here is a brief explanation of the four stages of animus based on Emma Jung:

a. Man of Power

Man of Power is the first stage of animus development. Emma (1985) claimed for primitive or young women, a man distinguished by physical strength became an animus figure. Examples of character types are legendary heroes, athletes, cowboys, bullfighters, pilots, and so on (p. 3). The characteristics of the animus at this early stage, such as a woman who preferred things related to knights, swords, battles, and weapons were very compatible with the character of a man. In this stage, a man of power first appeared as the personification of mere physical strength, for example as an athletic champion or muscular man, hero, etc.

The characteristics are having power or muscleman, preferring dressing casually to feminine, dark color, being

independent, mastering a martial art, dominating, and being eager to do better than others in an activity, in particular, trying to win in sports activities. For instance, Arya Stark is one of the woman characters in *A Song of Ice and Fire: a Game of Thrones* novel. Arya Stark shows her interest in the power of a man when she adores the story of men related to war, swords, knights, warriors, etc (Yunara & Kardiansyah, 2017).

b. Man of Action

The second stage is the Man of Action. At this stage, the female animus leads her to have certain actions to continue her feelings. There are also women in whom this aspect of masculinity is already harmoniously coordinated with the feminine principle and lending it effective aid (Emma, 1985, p. 4). These are active, energetic, brave, forceful women, and competitive. The characteristics are interested the masculine activities such as more capacities such as jumping from the roof by roof, marathons, climbing a cliff, riding, and fighting with martial arts ability. However, there are people whose integration has failed, in whom masculine behavior has displaced and stifled the feminine essence. These are the Xantippes, who are not only active but also violent. They are too energetic, harsh, and brutal men and women. For instance, Arya has more interest in man's physical activities as she prefers to do sword practice and ride horses despite sewing practice (Yunara & Kardiansyah, 2017).

c. Man of Word

In the third stage, the animus symbolized by the words assumed greater mental powers and a representation of the intellectual gift of women. For most of this stage, the animus becomes problematic; one should think about it a little longer (Emma, 1985, p. 4). The animus becomes the "word." It can be in the form of debating, giving an opinion, rejecting the idea of femininity, and rational thinking. In this stage, the animus woman exhibits the virtuous qualities of the male, such as initiative and intelligence, which strengthen her sense of self. The characteristics are problem-solving that solves the problem without causing another problem, and planned thinking. For instance, Arya tries to speak out about her feeling of discomfort to be a woman with her father (Yunara & Kardiansyah, 2017).

d. Man of Meaning

At the animus stage, this becomes problematic so it needs to be shown more deeply. At a stage the researcher assumes that a woman loses her feminist side, the animus soul has taken the feminist personality. This image may be transferred to a real man who comes in the animus role because he resembles it (Emma, 1985, p, 3). There is awareness in the consciousness and unconsciousness of the soul. According to Franz (1964) in *The Process of Individuation*, this stage of animus becomes a mediator of the religious experience whereby life acquires new meaning.

This leads to a figure out in understanding of the character of the self as masculine or the authentic self. For instance, the wise guide to spiritual truth is often projected onto Mahatma Gandhi (Franz, 1964).

4. Warrior Woman Traits

A warrior woman is a tough girl. In this popular culture, the exclusion of women on the big screen has become an interesting polemic to discuss. According to Dominique Mainon and James Ursini (2006) in *The Modern Amazon Warrior Woman On-Screen*, several traits are portrayed as woman warrior figures in film. These can be said to be the traits of a woman warrior including at least two or three of the several traits that must be in some of the Woman Warrior Checklist, which has the following details:

- a. She fights aggressively and physically when required.

When female fighters are always depicted as having martial talents to maintain their existence in situations amidst the enemy. The main point is that she does not behave in a passive-aggressive manner. At some point, she ends up in a physical combat situation, and she faces things head-on-at least by the end of the story. Many stories describe the transformation of a naive victim type into a powerful fighter. Characters may not always be the protagonist or female lead. We cover many "bad" characters who also fit some of the criteria outlined (Mainon & Ursini, 2006). For instance, Emma in *The Avengers TV* series, has fighting skills

mainly Karate, Kung Fu, and hand-to-hand combats (Tigges, 2017).

- b. She is not merely a sidekick to a man.

If she was a sidekick, then it should be implied that she has superior skills regardless of status, often reversing roles and saving the man. She is not just a man's best friend, but she is described as having a masculine soul more than ever. Therefore, that not only becomes a close friend but can save him from danger (Mainon & Ursini, 2006). For instance, Emma Peel in *The Avengers TV* series that she running the show, even though she is partnered with John Steed.

- c. She is part of a female-run organization or culture.

All female organizations have sprung up in many places. Gangs of girls abound in movies, getting together for bad and good causes. On the one hand, three very capable women are at the center of the story and do all the action. However, they are subordinated to a central male figure. At the end of the day, men's souls can rest easy because women will revert to traditional gender roles and try to cook them dinner even if it burns a little in the process. After all, the normal girl persona is part of their disguise (Mainon & Ursini, 2006). For instance, *Charlie's Angels* are the type of girl gang in the movie.

- d. She displays some level of kinship and sisterhood with her gender.

Emotionally damaged women will lead to revenge, isolation, or unable to connect with others. However, in many situations, it can be seen that past sisterhood is implied. In some ways, even when one woman fights another woman (or female monster), we do recognize a pent-up sense of gender kinship. There is a very clear girl-to-girl element to the interactions (Mainon & Ursini, 2006). For instance, Ellen Ripley in *Alien* (1979) threatens Queen Alien with the unforgettable line, "Get away from her, you bitch."

- e. She uses classic warrior-woman weapons and tools.

Perhaps the most typical weapon is the bow and arrow, which more women than men in action films are used. Even in futuristic science fiction films, we see exciting modifications of the traditional bow and arrow. Several other weapons seem to be favored by women as well. She can also embody archetypes with her choice of transportation. She probably rode a motorcycle, which not only replaced the horse. If a female action character uses a car, they are less likely to be a "girl" car. They are usually muscle cars or high-speed cars (Mainon & Ursini, 2006). For instance, Max starring Jessica Alba rides a motorcycle in the *Dark Angel TV* series.

- f. She dresses and adorns herself in warrior garments.

This can be anything from your classic Xena/Gladiator-type appeal to the wildly popular catsuit, which serves to allow for a wide range of movement. Black leather attached to the female lead, as well as gloves, mask, bondage-style boots, and gear containing various holsters for holding weapons. Amazon jewelry is often combined with a significant symbol, spiral, or medallion (Mainon & Ursini, 2006). For instance, Xena wears warrior attire consisting of a leather dress, boots with armor armbands, and knee guards in *Xena: Warrior Princess*.

- g. She is independent and does not need a man to save her.

However, even though many heroes do not need a man to save them in the fight, regardless of the plotlines, the love interest tasked with saving them endures at some point. It also refers to independence or a warrior woman capable of defense for herself. Independence can be in the form of the can solve mysteries and overcome obstacles on her own to reach her goals. It can also be a tool to allow the female protagonist to "trust" him, to demonstrate motivation to let down her guard and allow for intimacy. (Mainon & Ursini, 2006). For instance, Xena in *Xena: Warrior Princess* performs as an independent woman warrior enabling her to maintain dominance and achieve victory with her many abilities (Tigges, 2017).

- h. She lives or comes from a “lost civilization.”

Traditionally this may have been an island, where the male lead would one day bathe, to find himself amidst an exclusively women's society. For instance, Fellini's *City of Women*, it's a surreal town accessed via a whimsical train stop and walk through the forest. However, with important frequency, the fantasy of a matriarchal society takes place in outer space, on a female-dominated planet, as the author created it (Mainon & Ursini, 2006).

- i. She may be homosexual, bisexual, or simply not desire men.

This aspect has been explored fully outside of exploitation films. We see a large proportion of aggressive women portrayed as emotionally isolated and dysfunctional in relationships, perhaps only engaging in casual flings. On the other hand, they are too angry and bitter to even want a man and appear asexual. Interestingly, such bold women display a fear of intimacy, but it is a feature of the popular rape-revenge theme also those Lesbian tendencies may be implied or hinted at, but not fully confirmed (Mainon & Ursini, 2006). For instance, lesbian tendencies are hinted at between Xena and Gabrielle in *Xena: Warrior Princess*.

5. *Raya and the Last Dragon*

Raya and the Last Dragon is a Walt Disney Animation Studio film released on March 5, 2021, in the United States of America. Don Hall and Carlos Lopez Estrada directed this film.

a. Author

Qui Nguyen and Adele Lim were authoring *Raya and the Last Dragon* film. Qui Nguyen was born in 1976, in El Dorado, Arkansas, United States. He is a Vietnamese American playwright. He is currently a screenwriter for Walt Disney Animation Studios. Adele Lim is a Malaysian-born American film and television producer and screenwriter, best known for the 2018 film *Crazy Rich Asians*.

b. Summary

Kumandra is a fictitious region of the earth, afflicted by an evil ghost named Druun, who turns all living things into stone. To save the Kumandra, the all dragons concentrate their power on gems to kill the Druun. The land has been separated into five sections: Fang, Heart, Tail, Spine, and Talon, each of which has been ruled by a chief. 500 years ago, Raya's father, Chief Benja who guards the dragon gems, tried to invite all the chieftains to make peace. Meanwhile, Namaari, the daughter of Fang, was deceived and tried to steal the dragon gem from Raya. In a fight, the gem is broken and Druun returns to haunt the people. Every chieftain who flew in picked up the broken gem pieces. In the chaos, Raya's father turned to stone and he threw Raya into the water to save her. Raya recently traveled and found the river to resurrect the spirit of the last dragon Sisudatu, a dragon magic who was exterminated from Druun 500 years ago. Finally, Raya

and Sisudatu had to collect all of the gem shards to bring peace to Kumandra.

B. Previous Studies

There is previous research related to the archetypal character in the film including research, namely:

The first is by Yunara, Y, Y and Kardiansyah, M, Y. (2017). *Animus Personality in Martin's A Song of Ice and Fire: a Game of Thrones*. This research discussed the personality of the animus in female characters Arya Stark and Sansa Stark from *Martin's A Song of Ice and Fire: Novel Game of Thrones*. The researchers used the animus theory by Carl Jung which consists of four stages namely the Man of Power, the Man of Action, the Man Word, and the Man of Meaning. The findings show that Arya Stark has in the first to third stages of the animus stages. Moreover, Sansa only is a man of power. In the current research, the researcher analyzes the female in a film. The researcher used the theory of animus development from Emma Jung's theory. Thus, the research results must be different.

The second is by Nurdayanti, C, et al. (2020). *The Archetype Analysis of Main Character in Hush, Hush Novel*. This research focuses on archetype analysis in the main character *Hush, Hush* novel. Carl Jung's archetypal theory is the main theory to describe and analyze the main character. In the result, the researcher finds six archetypal namely persona, shadow, anima and animus, great mother, wise old man, and self. This current research discusses the animus archetype in the female character of the film. The researcher uses

Emma Jung's theory of animus development, thus the results of the research are different

The third is by Pangestu, R, and Julianti, D. (2021). *An Analysis of Archetype of Main Character Jim White in McFarland USA Movie*. This research aims to analyze the archetype of the main character Jim White. The researcher uses the archetype theory developed by Jung. The archetypes are found in ego, persona, shadow, anima, the hero, great mother, wise old man, and self. Using film for the object of research was the same. The current, research uses the theory of Emma Jung (1985). Thus, the result of the analysis will be different.

The fourth is by Fajariyah, L. (2021). *Archetypal Analysis on Rick Riordan's The Heroes of Olympus: the Mark of Athena*. This research aims to analyze the archetypes of *Rick Riordan's The Heroes of Olympus: The Mark of Athena*. The researcher uses Jung's archetype theory. The results of this research show that seven archetypal characters in the novel: lover, innocent, hero, outlaw, caregiver, sage, and ruler. While in this current, research is limiting the animus archetype by Emma Jung's theory in the film *Raya and the Last Dragon* as the main topic. Furthermore, the animus stage can deliver the warrior woman traits.

The last one is by Tawakkal, A, I, F, et al. (2021). *Semiotic Analysis of Moral Messages in Animated Film Raya and the Last Dragon*. This journal article aims to analyze the moral messages contained in the film *Raya and the Last Dragon*. This research uses Roland Barthes's semiotics analysis approach and ultimately obtained the results of research on what moral

messages such as moral messages about friendship, cooperation, responsibility, leadership, courage, and unity, and most often appear in this film is the power of trust in each other to create unity without division. Meanwhile, this current research concerns animus by Emma Jung's theory. Film *Raya and the Last Dragon* also was an object of the current research.

The difference between the previous research is on object and theory of the research that is used. The results of the discussion are also different while research on the film *Raya and the Last Dragon* has never been studied previously. The researcher uses the theory by Emma Jung (1985) which focuses on the development of the archetype animus in four stages. The researcher observes the personality and characteristics of the characters in the film. This research is expected to meet the objectives of researchers to provide insight to the audience and explain the four stages of development of the animus archetype in the woman character in the film *Raya and the Last Dragon* in delivering the warrior woman traits.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research used a qualitative descriptive method to present the result of the research. Creswell (2014) defines qualitative research as the study that describes a human experience with and comprehends behavior from the perspective of individuals that have been through particular situations. In brief, the qualitative descriptive research method is employing data collecting, describing, classifying, analyzing then concluding. The purpose of this research method is appropriated to describe the characteristics of the animus of Raya and Namari in the film *Raya and the Last Dragon* in delivering the warrior woman traits.

B. Data and Source of Data

According to Raco (2010), qualitative research data is usually in the form of text, photos, stories, pictures, and artifacts and not in the form of numbers. The source of data is the *Raya and the Last Dragon* film released on March 5, 2021, by Walt Disney Animation Studio, and the script of the film. The form of the data in this research is the dialogues and pictures taken of the film following the characteristics of the animus and woman warrior.

C. Research Instrument

In qualitative methods, the researcher himself is a data collection tool and cannot be represented (Raco, 2010). The main instrument of this research is the researcher itself for data collection. The researcher must be involved and understand the problem of the research. Furthermore, the researcher in interpreting the data needed their related document analysis. Then, the data is analyzed and interpreted based on relevant theories by the researcher. The stored data is classified based on the relevant theory to get a conclusion.

D. The Technique of Collecting the Data

Data collection qualitative methods will use data collected through observation of existing documents (Creswell, 2014). By using data collection techniques, researchers get more data that are accurate. The steps taken by researchers in collecting data are as follows:

- a. The researcher watched Film *Raya and the Last Dragon* several times to get a better understanding of the characters and the film.
- b. The researcher read the film script carefully.
- c. The researcher watched the film while reading the script, then captures the frame of the film. The goal is that researcher can understand more deeply the characters and dialogues of the characters in the film.
- d. The researcher sorted and captured data that were relevant to the criteria. These are data on film by captured or screenshot frames and taken dialogue character data on film scripts. Then the researcher sorts the data, which criteria that contain several characteristics of the animus and woman warriors from the character in the film *Raya and*

the Last Dragon. In collecting data, the researcher also classified the data including the criteria for delivering the theme of the woman warrior.

- e. The researcher gave a code to each data. An example can be seen below:

Num/Anms/WW/Chr/Mnt

1. Num: the data number 1, 2, 3, ..., etc.
2. Anms: the animus stages. Those are:
 - a. MP : Man of Power
 - b. MA : Man of Action
 - c. MW : Man of Word
 - d. MM : Man of Meaning
3. WW: The Warrior Woman traits. Those are:
 - a. F.agr : She fights aggressively and physically when required.
 - b. B.sid : She is not merely a sidekick to a man.
 - c. P.fo : She is part of a female-run organization or culture.
 - d. D.sis : She displays some level of kinship and sisterhood with her gender.
 - e. W.wea: She uses classic warrior woman weapons and tools.
 - f. W.gar : She dresses and adorns herself in warrior garments.

g. B.ind : She is independent and does not need a man to save her.

h. L.civ : She lives or comes from a “lost civilization.”

i. B.gb : She may be homosexual, bisexual, or simply not desire men.

4. Chr: the female character in the film

a. Raya

b. NM: Namaari

5. Mnt: the minute data emerged in the sequence.

f. Next, check the data by the validator to assuring of the validity data

E. The Technique of Analyzing the Data

According to Spradley (1979), data analysis involves four main stages, namely domain analysis, taxonomic analysis, componential analysis, and discovery of cultural themes. The systematic will be explained below:

a. Domain Analysis

The researcher analyzes between data and non-data. The researcher specializes in the characteristics and selects those that indicate characteristics that are not.

b. Taxonomy Analysis

The researcher analyzes the characteristic based on the four stages of development of the animus of archetype and the nine traits of the woman warrior.

c. Componential Analysis

After analyzing and classifying the data based on the objectives of the study, the researcher draws the componential table, which is shown below:

Componential Table	Man of Power									Man of Action									
	F.Agr	B.Sid	P.Fo	D.Sis	W.Wea	W.Gar	B.Ind	L.Civ	B.Gb	F.Agr	B.Sid	P.Fo	D.Sis	W.Wea	W.Gar	B.Ind	L.Civ	B.Gb	
Raya																			
Namaari																			
Total																			

Table 3.1. Componential Table

Componential Table	Man of Word									Man of Meaning									
	F.Agr	B.Sid	P.Fo	D.Sis	W.Wea	W.Gar	B.Ind	L.Civ	B.Gb	F.Agr	B.Sid	P.Fo	D.Sis	W.Wea	W.Gar	B.Ind	L.Civ	B.Gb	
Raya																			
Namaari																			
Total																			

Table 3.2. Componential Table

d. Cultural Themes

In this stage, the researcher identifies and analyzes the prominent data from the previously prepared componential table.

F. Data Validation

According to Creswell (2014), qualitative validity means that the researcher checks the accuracy of the findings by using certain procedures. Developing trustworthiness in qualitative research presents four criteria: credibility, transferability, dependability, and conformability. Data validation is used to determine whether the data is valid or invalid. The external auditor reviews the entire project (Creswell, 2014). The researcher should validate the data with an expert or validator to prevent errors in the analysis. The validator will examine the data and level of data analysis to increase the

overall validity of the qualitative study. The criteria of a validator include someone who mastered or lectured English and studied English Literature, especially capable in field animus archetypes and warrior women. The validator in this study is Shabrina An Adzani, M.A. as the English Lectures in UIN Raden Mas Said Surakarta. The data validation process in this study is as follows:

1. The researcher classified data based on research objectives.
2. The researcher provided data to the validator.
3. The validator examined the data and classified the data based on valid or invalid.
4. The researcher found 92 data. After checking by the validator, the valid data is 83 data.
5. The researcher deleted 9 invalid data.

CHAPTER IV
FINDINGS AND DISCUSSION

This chapter concerned a presentation of the research finding and discussion about the animus archetype in delivering the warrior woman traits in the film *Raya and the Last Dragon*.

A. FINDINGS

1. *The Stages of Animus Archetype in the Film Raya and the Last Dragon*

The first question will measure up based on Emma Jung's (1985) about the four stages of the animus archetype, there is Man of Power, Man of Action, Man of Word, and Man of Meaning. Meanwhile, the researchers found 83 data containing only three stages of animus namely Man of Power, Man of Action, and Man of Word. The three stages are portrayed in Raya and Namaari.

No	Stage of Animus	Data
1	Man of Power	27
2	Man of Action	37
3	Man of Word	19
4	Man of Meaning	
Total		83 data

Table 1. Data of Animus Archetype

These are the analysis based on the table above

a. Man of Power

The Man of power appears when the female personality is more interested in participating in masculine activities than female activities. At this stage, the female character seems from her appearance and habits that resemble men. A woman is more

excited when discussing a battle, the strength of the weapon, and the strategy of attack.

Datum 1. **MP/W.gar/Raya/00:03:16**



Figure 4.1. *Scene of Raya wearing the dark mask to cover her face*

“Raya pulled on gloves and tied a dark mask over her face. After a quick pause to pull her hair back, she slipped into the night”

This scene is about when Raya sneaks in the dark of night wearing gloves and a dark-colored mask in the dark alley of the Heart Palace. Raya wears these attributes because she is undergoing training as the guardian gem. Thus, by covering her face she could not be easily recognized when passing through the alley to get to the place where the gem was kept. This indicates that a mysterious character wearing dark-colored attributes is associated with men. In Emma Jung's archetypal psychology, Raya's animus appears in her appearance. The attributes Raya wears such as a dark-colored mask characterize her masculine nature. It is proven that Raya prefers dark-colored items or attributes to light-colored ones. Her father, Chief Benja who wants to make her the next guardian gem, influences Raya's masculine side. This trait associates male characters by wearing a face-covering mask that features a mysterious character and ambitious soul as the guardian gem.

Datum 2. MP/W.gar/Raya/00:21:18



Figure 4.2. Scene of Raya was a tall young woman with the dark skin

“She’d been only a girl when she left Heart. Now she was a tall young woman with black hair that flowed out from under a hat shaped like a Kumandra temple. Her skin was darkened from the sun”

This scene shows Raya as a tall young woman with black hair flowing from under a hat shaped like a Kumandra temple. After six years of searching, she arrives at the Land of Tail, the farthest land from the mainland that was once Kumandra. Thus, her skin is a little dark from the sunlight. This datum refers to the Man of Power stage. This proves that the hot sun does not challenge Raya when she goes on a wander to find Sisu, thus she has dark skin compared to bright skin. In Emma Jung’s archetypal psychology, the animus side of Raya appears in her appearance. Her appearance is quite manly when compared to the appearance of women in general. If Raya's personality is compared to the feminine appearance of women, in general, who have bright skin and straight hair, Raya's appearance is different from that of dark skin and curls. The masculine appearance of Raya was influenced by her situation of struggling and growing alone because she is the only girl left from the Land of Heart. Therefore, she wandered all over the land without thinking about the graceful appearance

of a woman. Raya behaves prefer appearance looks masculine with dark skin and she does not use makeup and likes adventure. This shows Raya's masculine side in her physical appearance.

Datum 3. MP/W.gar/NM/00:12:27



Figure 4.3. *Scenes of Namaari has short hair shaved on the other side.*

“The Fang princess walked over to Raya. Like her mother, she was dressed in white silk”

This scene is about when Namaari and all chiefs of other lands receive invitations to attend a banquet at Heart Kumandra. One of the lands that come was Fang that chief by Virana. However, of all the people who came, she is the only other kid there, named Namaari. She is the princess of Fang Land with wears a white silk dress. She has uniquely stylish in dressing. In addition, her hair was shaved short on one side. Namaari has short hair shaved on the other side, unlike most women with long hair. In Emma Jung’s archetypal psychology, Namaari's animus appears in her appearance, especially in her hairstyle, which looks like a boy's hairstyle. The masculine side of Namaari was influenced by her condition as a formidable warrior that her hairstyle could support her masculine side. Namaari is surrounded by Fang's warriors, thus from the scope of her environment, this could be one of the influences for her to look manly. Based on her

appearance, Namaari portrays the power of animus as the style she prefers.

Datum 4. MP/D.sis/NM/00:33:33



Figure 4.4. Scenes of Namaari said a cold voice near the entrance to the cavern.

Namaari: Binturi? That's not a very nice way to describe an old friend

Raya: Namaari.

Namaari: What's dripping, dep la? (*sneered*) Oh, I see you finally made a new friend. And here I was worried you were gonna end up becoming a cat lady. Like me.

This scene is about Namaari and her band entering the room where Raya and Sisu found the pieces of dragon gems. They are riding Serlots, giant cats native to Fang. Namaari talks coldly as she entered the cavern. Namaari was displeased when Raya called her "Binturi" which means thief. Her displeasure made her attitude turn cold she retorted with a sneer at Raya. This datum refers to the Man of Power stage. Namaari shows her masculine side when she is facing Raya, who is her enemy. The arrogant expression is evidenced when speaking with Raya. Unlike women in general, Namaari also looks like a mighty woman with her muscular arms. This proves that Namaari is in the stage of the Man of Power stage. This is influenced by whom she is dealing with. In Emma Jung's archetypal psychology, Namaari shows her animus from her attitude. Her demeanor and cold voice are one of

the characteristics she has a masculine side in her. Normally, a woman's attitude shall be gentle in her speech. Meanwhile, Namaari who has a cold and threatening demeanor and speech denied this.

Based on the explanation of the data above, it concluded that the Man of Power stage portrayed by Raya and Namaari has been seen in their appearance and attitude. This is found in their hair and dress styling. In their hairstyle and physical appearance, they resemble men. In addition, their attitudes become cold and threatening when dealing with enemies.

b. Man of Action

In this stage, the female animus leads her to have certain actions to manifest her feelings. She can perform actions such as jumping and showing off her martial arts skills with a fight. There are also women whose aspects of masculinity such as being active, energetic, brave, strong, and competitive have been harmoniously coordinated with feminine principles. Otherwise, they become brutal and harsh if not harmonized.

Datum 5. MA/F.agr/Raya/00:03:25



Figure 4.5. Scenes of Raya jumping from building to building.

“Raya slipped feet harshouse a sound as she leaped, catlike, jumped from building to building, and then jumped to the ground

This scene shows on top of the Heart Fortress tile, Raya runs and jumps from building to building. Until she does not make a sound then she landed on the ground. This action is the initial series of training as the guardian gem. A young warrior as young as twelve years old prepares to fight her way from the Land of Heart. Raya is in the Man of Action stage. In Emma Jung's archetypal psychology, Raya's animus appears in her challenging action such as jumping from building to building. This action proves Raya has a masculine side in her personality. When compared to doing female activities such as dancing or dressing up, Raya is more interested in doing male activities such as running and jumping from building to building. Her family, especially her father, Chief Benja, influences her masculine side. Raya as the princess of Heart Land must inherit the responsibility of the guardian gem. In this case, she received training for the next guardian gem. Thus, her animus has been harmoniously coordinated with courageous actions. Raya is an active and brave woman. The masculine spirit in her personality shapes Raya's nature to perform actions that are daring to be dangerous. However, Raya was able to prove this with a masculine action.

Datum 6. MA/F.agr/Raya/00:06:02



Figure 4.6. *Scene of Raya fighting with Chief Benja*

"In a quick move, Raya lunged to the left, hoping to catch the warrior off guard. Chief Benja blocked her path. Raya is fighting sticks spun through the air. However, each time, they missed. When she does not forget the fighting stick weapon, Raya fends off the enemy and opened it, Raya tried to dodge the chief, her feet searching for purchase on the slippery rock"

This scene is about Raya reaching the Chamber of Dragon gems, she has to face the final challenge of defeating Chief Benja, the guardian gems of the Heart Land. Raya fights Chief Benja. This proves that Raya can fight against her enemy, Chief Benja. Raya mastered the martial arts of Pencak Silat. With her fighting skills, she can move her legs quickly to avoid Chief Benja's stacks. Raya tries to avoid Chief Benja's blocking by jumping from rock to rock. She also fends off attacks by using her weapons as fighting sticks. This datum refers to the Man of Action stage. In Emma Jung's archetypal psychology, Raya's animus appears in her action of fighting skill when she is facing her enemy. Her masculine side is influenced by the circumstances where she must fight Chief Benja to get the Chamber of Dragon gem. her action is also supported by her ability to master martial arts. Thus, Raya is more interested in training and fighting when compared to doing activities related to feminism such as learning to cook and sew. Unlike women, in general, who have a feminist spirit, Raya's character is more prominent on the masculine side of her personality. What's more, her animus has been ordinarily coordinated as a tough, self-sustaining woman.

Datum 7. MA/F.agr/Raya/01:19:27



Figure 4.7. Scene of Raya fighting fiercely with Namaari

Raya: Namaari! (cried)

(The princess turned. When she saw Raya with her sword raised, Namaari's face hardened)

Namaari: Let's finish this, binturi.

This scene is about Raya finding Namaari in the throne room when she bows her head sadly in front of a statue of her mother, Chief Virana because of Druun. Raya roars while rushing forward when Namaari comes towards her. Raya is ready with her sword. Meanwhile, Namaari pulled out two long knives. Raya's nature, which is dominated by her masculine soul, leads her to fight with Namaari. Raya fights fiercely with Namaari while the Fang Palace begins to crumble around them. She drops the knife from Namaari's hand with a swift blow. This proves Raya is in the Man of Action stage. In Emma Jung's archetypal psychology, Raya's animus appears in her action of fighting skills. Her masculine side was influenced by Raya's uncontrollable anger because Namaari had killed Sisu, the last dragon that Raya had been looking for all this time. Raya shed anger and heartbreak at every punch. With a quick punch, she knocked the knife out of Namaari's hand. This indicates the animus side of Raya when it is not harmoniously coordinated. In this case, Raya's grudge against

Namaari is expressed in a fierce fight. Thus, Raya fights with rage to the point of brutality regardless of the circumstances around her. Namaari's fighting skills are nothing compared to Raya's anger. This proves that Raya's animus side appears in the duel action.

Datum 8. MA/F.agr/NM/00:15:42



Figure 4.8. Scene of Namaari kicking hard blow landed in the middle of Raya's spine

“A hard blow landed in the middle of Raya’s spine as Namaari kicked her to the ground. Raya looked up at her new friend in shock”

This scene is about Namaari landing a hard punch in the middle of Raya's spine. Namaari's nature changed from being friendly to lying to Raya when she found the Great Chamber where the dragon gem was kept. She thanked Raya for delivering to her destination to steal The Dragon Gem. Immediately, she kicked Raya from behind until she was evicted to the ground. This shows that Namaari is at the Man of Action stage. Namaari takes the action of a kick to manifest her masculine side. In Emma Jung’s archetypal psychology, Namaari’s animus appears in her action of fighting or duel combat. She is capable beat the former that way in single combat. The environment of Fang Land, which has mighty soldiers, influences her masculine side. Thus, Namaari has skills in fighting like the Fang soldiers. This is also the basis

that the masculine side in Namaari forms active behavior in duel actions. The nature of Namaari She shows her action when dealing with Raya.

Datum 9. MA/W.wea/NM/00:28:32



Figure 4.9. Scene of Namaari and her band were riding the Serlots

“A band of Fang soldiers charged through the desert. Namaari leads the charge. They were riding Serlots, giant cats native to Fang”

This scene about Namaari and her band were riding the Serlots to charge through the desert. They were riding Serlots, which are large cats native to Fang. The Serlots can run fast when going along the desert in the wasted land and Namaari was leading the charge. Namaari is adept at riding the Serlots. She led his band by riding the Serlots with astonished speed. This proves that Namaari is in the Man of Action stage. In Emma Jung's archetypal psychology, Namaari's animus appears in her ability of riding. She rides a particular vehicle like the giant cats of Fang. Namaari has a masculine side to her capacity as a leader by fast-riding Serlots. She prefers masculine activities such as riding rather than sewing feminine women. The barren environment and the terrain is quite steep influencing Namaari's proficiency in riding the Serlots. Namaari is adept at driving a Serlot to make it easier to reach a wider range. Not all women can ride vehicles

speedy and gallantly. However, Namaari has proved that a woman can be tough. She is proficient in riding her particular vehicle.

Datum 10. MA/F.agr/NM/01:00:01



Figure 4.10. Scene of Namaari fights with Raya

“Namaari turned to Raya and raised her weapon, a spear topped with a deadly-looking foot-long knife”

This scene is about Namaari's fight with Raya. Namaari and her band surround Raya in the Land of Spine and want to take the dragon gems pieces from her. However, Raya did not want to give the dragon gem pieces, so she asked Namaari to go one-on-one with her. Not wanting to be underestimated by Raya, Namaari gladly accepted the request. This is because Namaari has a skilled fighter. She fights Raya using her signature weapon, a foot-long knife. Namaari fights aggressively kicking hard Raya in the ribs and knocking her down. In Emma Jung's archetypal psychology, Namaari's animus appears in her fighting skill. The masculine side in Namaari leads her to take action. Her fighting skills influenced her to duel with Raya. She also has her main weapon for fighting. This proves that Namaari has masculine mannerisms compared to feminine mannerisms. It can be said that she is more adept at fighting and dueling using weapons even without weapons compared to cooking or dressing up like a feminine

woman. Namaari shows her animus side when she confronts Raya. This leads to Namaari's fighting action as the manifest form of her animus power.

Based on the explanation data above, the Man of Action is the dominant data. Raya and Namaari portray the Man of Action stage conveying their fighting skills. This appears to be their capability of handling rolling solo combat even physically when required. This is the manifestation of the martial artists they are excelled at. It concludes that Raya and Namaari have qualified fighter skills.

c. Man of Word

The animus becomes the “word” at this stage. Thus, intellectual abilities can emerge for a woman at this stage. She will use her logical thought processes to find solutions to problems that get in her way. She is planned thinking, rational, and a problem solver.

Datum 11. MW/B.ind/Raya/00:32:33



Figure 4.11. *Scene of Raya picking up the dragon gem pieces from the skeleton's hand*

“Raya pointed to the thin wire connected to the skeleton's hand. She traced the wire's path up and across the ceiling, where it ended in a trapdoor above the entrance to the cavern”

This scene is about Raya picking up the dragon gem pieces from the skeleton's hand. When Raya and Sisu entered, a wide cave separated by a deep ravine stood a dead tree with a human skeleton amidst the rock. She saw the dragon gem pieces in Skeleton's hands. When Sisu wanted to take it, Raya stopped her because if the skeleton's hands moved they would be trapped in the cave. She had learned the trap when entered the cave. With her intelligence, Raya finds a way to retrieve the dragon gem pieces from the skeleton's hand by slipping the stick between the hollow of the tree and the skeleton's hand. Once ready, she picks up the Gem pieces.

This proves that Raya is in the Man of Word stage. In Emma Jung's archetypal psychology, Raya's animus appears in her intellectual skill. Raya's character which has more capacity in thinking and solving problems is a characteristic of the masculine side of her personality. Raya starts using her logical thinking to find a way to avoid the trap she will face. She understands that the trap from the wire was tied to the same hand that held the gem shard and removing the shard would cause the skeleton's hand to rise. Her animus side is influenced by the masculine soul to think and reason when she encounters an obstacle in the form of a trap. Therefore, her intellectual skill can emerge. If compared to the general nature of women who feel anxious and confused when facing a problem, Raya can think calmly and understand the

situation adroitly. It is a masculine trait in Raya's personality that can solve the causes without creating any other causes.

Datum 12. MW/D.sis/NM/01:26:19



Figure 4.12. Scene of Namaari trying to puzzle together the dragon gem pieces

"Namaari dropped to her knees on the ground. Hurriedly, she tried to puzzle together the broken pieces. The glow inside each fragment was now no more than a faint glimmer. Finally, she fit the pieces in place. At once, they fused. The Dragon Gem was complete again. Namaari placed a hand on Raya's shoulder as a Druun washed over her. Moments later, the light within the Dragon Gem died"

This scene is about Namaari trying to puzzle together the dragon gem pieces. This happens when Namaari, Raya, Boun, Tong, and Baby Noi are trapped in a hole due to Druun's attack. There is no other way than a sense of trust in the dragon gem. When all of Namaari's friends sacrificed themselves to be attacked by Druun to stone, Namaari intends to take away the dragon gem. However, when faced with a chaotic situation, Namaari begins to realize that Sisu, the last Dragon gave her a look full of affection. Immediately, she puzzled the pieces of the Dragon Gem and she placed a hand on Raya's shoulder as a Druun washed it. In Emma Jung's archetypal psychology, Namaari's animus appears in her rational thinking. Namaari's masculine side emerges when she begins to think rationally about the chaos that is happening. As a result, she fixes this chaotic

situation by rearranging the dragon gems pieces. This was influenced by the situation at that time when Namaari was faced with a difficult choice. However, her animus side directs her to follow her logic rather than her ego. Based on her thinking ability, she affords to choose the best way. The intellectual gift of a woman is not only able to think through feelings further she is capable to think rationally prioritizing loyalty and trust.

Based on the explanation data above, it concluded that the Man of Word stages portrayed by Raya and Namaari could be seen in their intellectual ability. This stage led to Raya and Namaari's way of thinking when dealing with various situations. This is found in the way they solve problems and think rationally. They had to be problem solvers when facing obstacles. In addition, they are afforded to think rationally when it comes to making wise choices.

B. The Animus Archetype Signifies the Warrior Woman Traits in the Film Raya and the Last Dragon

The second question will measure up based on Mainon and Ursini (2006) about the nine traits of a warrior woman, there are she fights aggressively and physically when required, she is not merely a sidekick to a man, she is part of a female-run organization or culture, she displays some level of kinship and sisterhood with her gender, she uses classic warrior woman weapons and tools, she dresses and adorns herself in warrior garments, she is independent and does not need a man to save

her, she lives or comes from a “lost civilization”, and she may be homosexual, bisexual, or simply not desire men. The researcher found 83 data some of the traits contained. The data will be summarized in the table below:

No	Warrior Woman Traits	Data
1	She fights aggressively and physically when required	16
2	She is not merely a sidekick to a man	18
3	She is part of a female-run organization or culture	
4	She displays some level of kinship and sisterhood with her gender	19
5	She uses classic warrior-woman weapons and tools	12
6	She dresses and adorns herself in warrior garments	7
7	She is independent and does not need a man to save her	10
8	She lives or comes from a “lost civilization”	1
9	She may be homosexual, bisexual, or simply not desire men	
Total		83 data

Table 4.2 Data of Warrior Woman

These are the analysis based on the table above:

- a. She fights aggressively and physically when required.

While woman warriors are represented as having martial abilities to survive in situations surrounded by enemies. She eventually finds herself in a physical fighting situation.

Datum 13. MA/F.agr/Raya/00:46:45



Figure 4.13. Scenes of Raya is racing down and leaping from dock to dock.

"Raya could not believe it. The baby was in on it! With a growl, Raya chased after them, with Tuk Tuk on her heels. They raced down one alley after another, leaping from dock to dock.

However, each time Raya thought she had almost caught them, the rascals escaped. Despite their innocent looks, the baby and the Ongis were practicing criminals"

This scene is about Raya trying to chase the baby con that stealing the dragon gem pieces. Raya could not believe what happened, the baby who wails heartbreakingly and took the dragon gem pieces from her bag. Assisted by a Tuk-tuk, Raya tried to chase her by running down alley to alley, jumping from dock to dock. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of a warrior woman as she fights aggressively and physically when required. This trait represents in Raya's action of running by passing several obstacles is passive in fighting. This proves that Raya has the character of a warrior woman. Fighting ability is the initial trait for a woman to be said to be a woman warrior. However, in this case, Raya shows passive fighting action. This is contextualized that Raya fighting babies thus not by duel action. Raya is qualified as a woman warrior.

Datum 14. MA/F.agr/Raya/01:00:12



Figure 4.14. Scene of Raya fighting aggressively and physically with Namaari

“At last, Raya threw Namaari off. With a lash of her whip-like sword, she yanked the spear from Namaari’s hands”

This scene is about Raya throwing Namaari out by inviting her to have a one-on-one duel. Because she knows that, she cannot stand up to Namaari and her band herself. Raya is using her weapon as a whip sword and Namaari using a long-foot knife. The clang of weapons grinded as they fought. Raya can drop Namaari's weapon with her whip sword. As the fight gets fiercer, their weapons come off so they fight physically when needed. In Mainon and Ursini’s warrior woman traits, this datum refers to the traits of a warrior woman as she fights aggressively and physically when required. This trait appears when Raya is dealing with Namaari. A warrior has to be able to fight in some conditions. Raya is adept at hand-to-hand physical duels. This proves that Raya is skilled at fighting both armed and unarmed, showing the warrior woman traits.

Datum 15. MA/F.agr/NM/00:15:55



Figure 4.15. *Scene of Namaari kicking and blowing at Raya*

“Namaari swung at her with a swift strike. She came hard at Raya, raining kicks and blows. With a dawning alarm, Raya realized that Namaari was a skilled fighter. She wasn’t sure how long she could hold her off”

This scene is about Namaari kicking and blowing at Raya. When Raya knocked to the ground, Namaari stepped forward, wanting to take the dragon gem, but Raya stopped her. This made Namaari more emotional, so Namaari swung her attack swiftly. Thus because of Namaari was a skilled fighter. The fierce Namaari attacks Raya hard by showering her with kicks and punches. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of the warrior woman as she fights aggressively and psychically when required. Namaari fights Raya aggressively as a result Raya can no longer withstand Namaari's attacks. This proves that Namaari has the character of a warrior woman. One of the traits of a woman warrior is she fighting skills. This fight often appears in a journey that encounters many enemies. Namaari with her powerful fighting skills can fight even psychically showing the traits of a warrior woman.

Datum 16. MA/F.agr/NM/01:20:52



Figure 4.16. *Scene of Namaari fighting using her weapon*

“With a swift blow, Namaari kicks Raya down to the floor. Raya knocked a knife from Namaari's hand. Namaari lunged again. Raya countered, knocking her down. Namaari's other knife spun away across the floor”

This scene is about Namaari using her weapon in her fight with Raya. Namaari is angriest because she saw her mother who

had been reduced to stone by Druun's attack. Based on her anger, she fought fiercely with Raya. This happened to Raya was filled with anger. With weapons ready in their hands, their blades flashed in the air. They fought fiercely while the Fang Palace began to crumble around them. Namaari poured out her anger with every punch. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of a warrior woman as she fights aggressively and physically when required. Namaari is the most skilled fighter Raya had ever met. Namaari's behavior that can fight fiercely is strengthened by the surrounding conditions where her palace, Fang is collapsing. However, she fights fiercely while Fang Palace started to crumble around them. This proves that Namaari has the character of a warrior woman. She is mastered and skilled in fighting. Fighting skill is an essential point as a woman warrior. Namaari as a skilled fighter shows the traits of a woman warrior.

Based on the data explanation above, the researcher found the warrior woman trait in both figures, Raya and Namaari. This trait showed in their character when fighting aggressively and physically when required. In different situations, Raya and Namaari fought enemies with active and passive actions. Their fighting skills represented well in their nature. According to Raya and Namaari, having fighter skills proved correct.

b. She is not merely a sidekick to a man.

A woman warrior is not only a man who has a best friend, thus also she has a more masculine soul than before. She is a sidekick. It implied that she has superior abilities despite her status, often reversing roles and saving men.

Datum 17. MP/B.sid/Raya/00:03:22



Figure 4.17. *Scene of Raya is standing on the rooftops of Heart Fortress*

“Young Raya trained her whole life to become a Guardian of the Dragon Gem, and she’s about to prove she’s ready”

This scene is about Raya being ready for training to become as guardian of the dragon gem. At the beginning of her training, she started with a dashing attitude standing on the rooftops of Heart Fortress. It has been her dream to become The Guardian of Dragon Gem. Finally, she got it when she was 6 years old. In Mainon and Ursini’s warrior woman traits, this datum refers to the traits of a warrior woman, as she is not merely a sidekick to a man. Raya has a more masculine soul than men do. This characteristic of her masculine nature appeared when Raya is 6 years old. Based on the picture, there is the silhouette of someone standing on the rooftops of Heart Fortress indicating Raya was ready to become Guardian Gem for the next

generations. It is not always men who are stereotyped as masculine souls. This masculine side can also arise in a woman; even if she has a more masculine spirit than men do. Both of man and women can be guardians. Raya, who is very brave and tough, is ready to train as the Guardian Gem. Based on her nature, she has a more masculine soul that is brave and tough showing the traits of a warrior woman.

Datum 18. MW/B.sid/Raya/00:58:37



Figure 4.18. Scene of Raya asked with Tong to save her friends

Raya: Okay, the Fang gang's here for me, not for you, If I can distract them, you guys can get out of here.

Sisu: You're going to fight an entire army? (*Sisu looked worried*)

Raya: No, I'm just going to stall them, I know how to push Namaari's buttons. Once you guys are clear, I'm out of there.

Raya: What's your name?

Tong: The moniker given to me is Tong,

Raya: Okay, Tong, you don't know me, I don't know you, But I'm sure that you know a back door or a way out of here, and it's really important that my friends stay safe. okay? So I am sincerely asking you, will you help us? Please.

“Tong gazed at her for a long moment, as if he was trying to look into her soul. Then he gave a single silent nod”

This scene is about Raya saving her friends by having Tong, Chief Land of Spine lead them out the back door. This happened when Namaari and her band in the Land of Spine surrounded them. Raya did not want to hurt her friends, so she asked Tong to lead them out the back door. She will distract the Fang gang by

having a duel with Namaari alone. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of the warrior woman, as she is not merely a sidekick to a man. Raya can cooperate with men, Tong. She can also save a man because of her more masculine side. A warrior woman not only fights men but also makes them allies, this represents when Raya asks Tong to lead her friends out the back door. This proves that Raya has the character of the warrior woman. From the point of view of the femininity of a woman, a man will save her. Meanwhile, Raya's trait as a brave woman, she is not only a sidekick to a man but also capacity to save a man. Her masculine side is also evidenced when he prioritized the safety of her friends from the attack.

Datum 19. MA/B.sid/NM/00:29:13



Figure 4.19. Scene of Namaari struck the man soldier

Soldier: Princess Namaari, the Tail lands are infested with Druun. Benja's daughter is as good as a stone out here. Retrieving some useless ancient manuscripts is not worth the risk.

“Namaari glanced at him coolly. Without warning, she struck him. He collapsed on the ground. She looked around at the other soldiers”

This scene is about In the middle of speeding, One of the male soldiers declared that Princess Benja would rather be stone than wander around in vain with ancient manuscripts. Namaari did not like the soldier's dismissive attitude. Instantly, she looks at

him coldly and immediately knocks him down on the ground. Then, she looked at the other soldiers who were still questioning their purpose here. This is because when Namaari found Raya's hairpin it indicates that she had begun to explore to find the last dragon. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of the warrior woman, as she is not merely a sidekick to a man. Namaari as the leader of the army of course is not afraid of men. She can knock to the ground when the man soldier doubts her purpose. This is because the male soldier doubts the strength of a woman that she will not be able to explore alone in the middle of the desert and Druun. Namaari's character not only considers a man as a sidekick yet she can also take him down when resisting her. This proves that Namaari has the character of a warrior woman. Usually, a woman is afraid of men because they are considered inferior. This neither does not apply to Namaari's character, which does not like being put down by men.

Datum 20. MA/B.sid/NM/01:22:44



Figure 4.20. *Scene of Namaari holding a glowing gem piece to drive back the Druun*

“Raya rushed to help them. However, the Druun was closer. It swooped hungrily toward her friend and the kids. Suddenly, a lone figure leaped in front of Tuk Tuk, holding a glowing Gem piece high to drive back the Druun”

Namaari: What are you waiting for? Go!
“Raya gasped. Namaari turned toward Raya while Tuk Tuk hurried away with his cargo of children”

This scene is about Namaari jumping in front of Tuk Tuk while holding a glowing Gem piece to push back Druun. Moreover, she asked Tuk Tuk to move away from Druun. Raya helped the Tuk Tuk get the kids to safety. This happened when Druun got up to block the Tuk Tuk's way that was clearing children to be rescued. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of a warrior woman, as she is not merely a sidekick to a man. Namaari rushes to save the Tuk-Tuk and the children from the Druun's attack. Namaari not only makes a boy her sidekick, but she can save him from danger. This proves that Namaari has the character of the warrior woman. Namaari is ready to help everyone even men. Her nature of caring about others rather than her interests shows the traits of the warrior woman.

Based on the explanation data above, it concludes that Raya and Namaari have more masculine souls than before. This character appears in their nature toward men. In some cases, they can cooperate together to achieve goals with men. There are also Raya and Namaari who can confront the men if they are rebellious. This is evidence that women have the right for having more masculine souls than men.

- c. She displays some level of kinship and sisterhood with her gender.

A woman against another woman, we recognize a latent sense of gender kinship. In many situations, it appears that past fraternity is implied. An emotionally damaged woman will lead to revenge, isolation, or being unable to connect with others.

Datum 21. **MP/D.sis/Raya/00:13:09**



Figure 4.21. *Scene of Raya giving Namaari the Kumandran fist bump*

Raya: hand-to-hand or swords?

Namaari: Blades all day.

Raya: Right?

This scene is about Raya and Namaari eating some snacks in sitting on the edge of the room with Tuk Tuk in Heart Palace's grand hall. They are chatting about their favorite things while enjoying the food. While Raya gives the Kumandran a fist bump, she asked Namaari what she prefers about hand-to-hand or sword. Namaari replied excitedly that she prefers a blade. In Mainon and Ursini's warrior woman traits, this datum refers to the warrior woman's traits as she displays some level of kinship and sisterhood with her gender. This refers to the side of a woman who has an interest in weapons rather than dolls like girls. Raya shows a kinship among women, especially Namaari. They get

along very well when they find out that they have the same interests. This proves that Raya has the character of a warrior woman. One of the traits of a warrior woman is that she has a sisterhood with women. Moreover, they have similar interests in martial arts. The character of Raya's kinship with Namaari shows that she displays some level of sisterhood with her gender.

Datum 22. MW/D.sis/Raya/00:28:06



Figure 4.22. Scene of Raya has found Sisu, the last dragon

Raya: Wait, wait. You touched this Gem piece, and it gave you powers. You know what that means, right?

Sisu: I no longer need a night light. Sisu guessed.

Raya: What? No, you're still connected to the Gem's magic. And that means you can still use it to save the world if we get all the other Gem pieces.

This scene is about Raya has found Sisu, the last dragon. When Sisu touches the dragon gem pieces, she is glowing. Raya explains the magic of the dragon gems pieces is still connected with Sisu. Therefore, Raya and Sisu can still save the world by getting all the pieces of the gem. In Mainon and Ursini's warrior woman traits, this datum refers to the warrior woman's character as she displays some level of kinship and sisterhood with her gender. Raya displays her kinship with a woman, Sisu. After all this time, Raya finds Sisu who would help her to finish her mission to gather all pieces of the Dragon gems. They work

together to save the world. Raya realizes that Sisu can do important things reassemble the Dragon Gem and blast the Druun away. This proves that Raya has the character of a warrior woman. With fellow women, a warrior will easily work together in carrying out the mission Raya is just not being sisterhood with Sisu, while they work together to save the world. Raya's character shows that she displays some level of kinship and sisterhood with her gender.

Datum 23. MA/D.sis/Raya/01:21:23



Figure 4.23. Scene of Raya roaring furiously at Namaari

Namaari: I never meant for any of this to happen,

Raya: Liar!

Namaari: I don't care if you don't believe me, Sisu did. But you didn't trust her. That's why we're here. Do whatever you want. But you're as much to blame for Sisu's death as I am.

This scene is about Raya being furious screamed at Namaari. Raya is angriest, shouted to Namaari that she was a liar because she had killed Sisu. However, Namaari insists that she did not intend to kill Sisu. Nevertheless, Raya's anger is inevitable. Raya dropped the knife from Namaari's hand with a quick punch. This caused the dragon pendant to slip from Namaari's hand. In Mainon and Ursini's warrior woman traits, this datum refers to the warrior woman traits as she displays some level of kinship and sisterhood with her gender. Raya accuses

Namaari of killing Sisu in their past events. She does not hesitate to raise her sword even though her enemy is a woman. This proves that Raya has the character of a warrior woman. The relationship between Raya and Namaari has changed, what was once very close has now become an unrelenting enemy. This is due to an incident in their past where Namaari betrayed Raya. Raya considers Namaari to be a rebellious female. She is ready to raise her sword even against a woman.

Datum 24. MP/D.sis/NM/00:13:50



Figure 4.24. Scene of Namaari telling Raya that they are woman warrior

Namaari: So where were we? We both have single parents who are terrible at telling jokes, we're both warrior women who despise uncomfortable formal wear.

This scene is about Namaari telling Raya that they are warrior women. Namaari's statement is because both have single parents. Therefore, from childhood, they are used to surviving alone. In addition, Namaari states that they are a woman warrior who does not like to dress formally. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of the warrior woman as she displays some level of kinship and sisterhood with her gender. Namaari understands that they were growing up with single parents. She establishes that with that they can become a

woman warrior. This kinship clarifies again with Raya agreeing that they do not like the formal clothes they are wearing at that time. This proves that Namaari has the character of a warrior woman. The same with the woman warrior character who has preferred casual rather than formal clothes.

Datum 25. MW/D.sis/NM/01:12:00



Figure 4.25. *Scenes of Namaari debating with her mother, Chief Virana*

Namaari: Mother, you won't believe what I saw..."

Chief Virana: You saw a dragon, General Atitāya informed me that you'd be returning home without the Gem pieces

Namaari: It was Sisu, She can fix what we broke. She can bring everyone back.

Chief Virana: And that's what scares me, When everyone comes back, who do you think they'll come for? You forget the other lands blame us for what's happened.

Namaari: But we never meant for anyone to get hurt.

Chief Virana: Yes, but if we had the dragon and the Gem pieces, we would be forgiven. We could save the world. More importantly, our people would remain safe.

Namaari: Raya isn't just going to give Sisu to us, We're not going to give her a choice.

This scene is about Namaari wanting to tell the incident where she saw a dragon with her mother, Chief Virana, but her mother interrupts her. Her mother also pressed Namaari about why she did not bring home the dragon gem pieces Raya had collected. However, Namaari replies to her mother's saying that Raya and the dragon gems will fix what happened. Based on Namaari's question, her mother was afraid when the country

blamed Fang for what had happened. Therefore, Namaari said it was recommended to cooperate with Raya so we can save the world. However, her mother no longer believes in Namaari. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of the warrior woman as she displays some level of kinship and sisterhood with her gender. Namaari wants to refute her mother's notions because the idea of helping the enemy goes against everything Namaari has ever taught her. This proves that Namaari has the character of a warrior woman. Namaari respects her mother's decision toward her. Although, she feels dislike at her mother's judgment against her will after she tries to explain her purpose to her. This characterization of Namaari shows she displays some level of kinship and sisterhood with her gender.

Based on the explanation of the data above, this trait is the dominant data found by researchers. These data portray both characters, Raya and Namaari. This assumes that both characters have a sisterhood side both in the context as friends and as enemies. There is another scope to this kinship system when they deal with Sisu and her parents. Raya and Namaari are very attached due to their kinship past incidents characterizing this as being dominating.

- d. She uses classic warrior-woman weapons and tools.

The women wield a lot more of the most distinctive weapons, which are bows and arrows than the men in the action film. Several other weapons seem to be favored by women as well. She can also embody archetypes with her choice of transportation. She probably rides a motorcycle, which not only replaces the horse.

Datum 26. MA/W.wea/Raya/00:01:02



Figure 4.26. *Scenes of Raya riding Tuk Tuk*

“Rumbling sound appears at the beginning. A rider with vehicle rolls like a ball. The roly-poly critter rolled at an astonishing speed”

This scene is about Raya riding her vehicle with a rumbling sound. There is Tuk Tuk, the roly-poly creature that rolls over at astonishing speed. Raya is a rider with a vehicle that rolls like a ball. Raya rides through the middle of the wasted land at top speed. This is a special vehicle for Raya to expand more. In Mainon and Ursini’s warrior woman traits, this datum refers to the traits of the warrior woman figure as she uses classic warrior woman weapons and tools. Raya is embodying the character of a warrior woman through her choice of transportation. Raya has a unique vehicle in the form of a pill bug animal namely Tuk Tuk with the ability to roll into a ball as a means of transportation.

This proves that Raya has the character of a warrior woman. As a warrior woman, having a unique vehicle is her trademark. Tuk Tuk helps Raya to travel much faster than she has on foot.

Datum 27. **MP/W.wea/Raya/00:20:45**



Figure 4.27. *Scenes of Raya holding her father's sword*

“Suddenly, on the dusty horizon, she spotted four silhouettes. Raya put her hand on the hilt of her father’s sword. However, as she drew nearer, Raya saw that the figures were made of stone. Four more people lost to the Druun. Her arms had grown strong from wielding her father’s sword, which she carried with her always”

This scene is about Raya putting her hand on the hilt of her father's sword while sitting on the saddle of Tuk Tuk which rolls through the vast desert and rocky land of Tail. This happens on the dusty horizon, she saw four silhouettes who she thought were her enemy as she approached, they were merely victims of the Druun. In Mainon and Ursini’s warrior woman traits, this datum refers to the traits of a warrior woman as she uses classic warrior weapons and tools. Raya's arms have grown strong wielding her father's sword that always carries. Raya has a weapon inherited from her father, the whip sword. The weapon became Raya's distinctive character because no one owned the distinctive weapon. Raya holds her sword when she saw the silhouettes of a human from a distance just in case the enemy attacks her.

Datum 28. MA/W.wea/NM/01:17:24

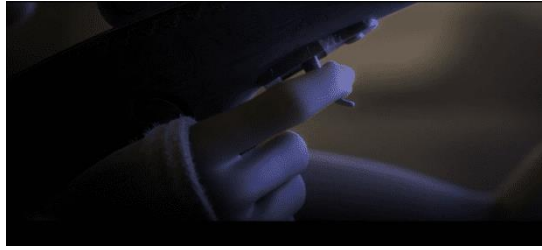


Figure 4.28. Scenes of Namaari's finger on the trigger

Namaari: Sisu and the Gem pieces are coming with me.
“Raya pulled out her sword and rushed at Namaari. However, as she struck the crossbow, the trigger released. With a sound as quiet as the breeze, the arrow flew through the air and sank into Sisu’s heart”

This scene is about Namaari raising her crossbow and her finger was on the trigger. This happened when Raya retrieved the dragon gems pieces from her bag and Namaari pointed her arrow immediately. She said that Raya and Sisu should come with her. Then, Sisu approached Namaari to take her on our side. However, she unleashed her shoot right on Sisu's chest as Raya pointed the sword at Namaari. In Mainon and Ursini's warrior woman traits, proves that Namaari has the traits of a warrior woman. Woman warrior identifies with the classic weapons they use. Namaari has a classic weapon in the form of a crossbow. She uses her weapon to shoot her arrow right at Sisu's chest. This Namaari character shows that she uses classic warrior weapons.

Based on the explanation data above, it concludes that Raya and Namaari have classic weapons as woman warriors. The two woman characters show skill in wielding their weapons when encountering obstacles and fighting enemies. The weapons they

use include the whip sword, fighting sticks, long-foot knife, crossbow, and the couple knife.

- e. She dresses and adorns herself in warrior garments.

The woman's leads to attached to a black leather jacket as well as gloves, a mask, bondage-style boots, and a kit containing various scabbards for storing weapons. A woman's warrior garments often look very free and casual.

Datum 29. MA/W.gar/Raya/00:01:07



Figure 4.29. *Scenes of Raya wearing a hat and mask to cover her face*

“Under the hot sun, Raya travels wearing a hat and mask to cover her face. Seems her eyes filled with courage”

This scene is about Raya wearing a face covering or mask and a wide hat while she is a wanderer who is exploring the wasted land. She has wandered for years under the scorching sun. Also visible in the silhouette, Raya's eyes are very ambitious with definite goals. There see the flutter of her hair and robe as she accelerates. In Mainon and Ursini's warrior woman traits, this datum refers to the traits of the warrior woman figure as she dresses and adorns herself in warrior garments. Raya's appearance proves that Raya has the characteristic of a warrior woman. She uses the attributes of a warrior woman, namely a mask and a wide hat. Raya is like a warrior woman with a mysterious nature, thus

she wears a face covering. In addition, she uses a large flared hat to catch the glare of the scorching sun. This represents that Raya dresses and adorns in warrior garments.

Datum 30. MP/W.gar/NM/00:28:53



Figure 4.30. *Scenes of Namaari's hair was shaved short on one side*

“The soldier was Namaari. Like Raya, she was older, taller, and stronger. But her hair was still shaved short on one side. As she examined the hairpin, her eyes were shrewd and calculating”

This scene is about Namaari a warrior of Fang. She grew older; she was older, taller, and stronger. Her eyes were shrewd and calculating. However, she is only shaved short on one side. In Mainon and Ursini's warrior woman traits, this datum refers to the warrior woman traits as she dresses and adorns herself in warrior woman garments. Namaari looks very tomboyish with undercut hair. This proves that Namaari has the characteristic of a warrior woman. This displays in her male-like appearance. Namaari chooses a shaved or one-side hairstyle. It looks like a tomboy woman with a short shaved haircut on one side.

Based on the explanation data above, it concludes that both of the woman characters wear comfortable and free clothes. This is because they are wandering women so comfortable clothing is indispensable. The warrior woman's traits appear in their

appearance both in dress style and in hairstyle. Thus, they are looking at tomboyish women.

- f. She is independent and does not need a man to save her.

While many warriors do not need a man to save them in battle, it also refers to a self-reliant woman warrior capable of standing up for herself. Independence can be in the form of being able to solve mysteries and overcome obstacles on their own to achieve their goals.

Datum 31. **MW/B.ind/Raya/00:03:38**



Figure 4.31. *Scenes of Raya sliding her hands along the walls*

“Raya crept through the torch-lit tunnel, sliding her hands along the walls. She could feel the shapes of dragons that were carved there centuries before. Raya paused. Something did not feel right. There was a groove in the wall that was deeper than the carvings”

This scene is about Raya creeping in through the tunnel lit by the torches. She slides her hand along the tunnel wall. She grazes the shape of a dragon carved centuries before. Suddenly, Raya feels something strange, and she stops. She feels there were carvings on the wall that jutted deeper. In Mainon and Ursini’s warrior woman traits, this datum refers to the traits of a warrior woman, as she is independent and does not need a man to save her. Raya has a sense of vigilance that makes her able to do things on her own. This shows Raya has the character of a warrior

woman. Raya goes through training as a Guardian gem alone. Even when she encounters a trap, she can save herself without anyone's help. This attitude of independence shows that she is being independent and does not need a man to save her.

Datum 32. MA/B.ind/Raya/00:22:44



Figure 4.32. Scenes of Raya ending up at a literal shipwreck

Raya: Six years of searching, and we end up at a literal shipwreck, That's not a bad sign, is it?

This scene is about Raya has been looking for the last river for six years. Finally, her journey ends up at Shipwrecks. This is her last hope because Raya has been traveling all over the Land and this place was her last landing. Raya convinces herself that this time she will be able to find the last river. In Mainon and Ursini's warrior woman traits, this datum refers to the warrior woman traits, as she is independent and does not need a man to save her. Raya has a spirit of independence as evidenced by after six years of searching finally she ends up in the last river. Shipwrecks fell on her like the remains of ancient animals, like dry, sun-dried wood like piles of old bones. The water drops disappeared inside. This proves that Raya has the character of a warrior woman. Raya has circumnavigated all the rivers by herself. Along the way, Raya encounters many obstacles, thus she

can get through them alone. Her independent spirit shows the character of a warrior woman, as she is independent and does not need a man to save her.

Based on the explanation data above, the traits of the warrior woman as she is being independent and does not need a man to save her just portrayed in Raya's traits. This character appears in her independent traits of Raya when she handles everything by herself. The researcher not found this character in Namaari traits.

- g. She lives or comes from a “lost civilization”

Traditionally this may have been a remote island amid an all-girls society. As created by the author, on a female-dominated planet or outer space.

Datum 33. **MA/L.civ/Raya/00:01:05**



Figure 4.33. *Scenes of Raya riding in a dystopian world*

Raya: I know what you're thinking. A lone rider. A dystopian world. A land that's gone to waste. How did this world get so broken?

This scene is about Raya who lives in a land that is scorched by Druun, a soul-eating monster. She was one of the Heart of Land residents who survived the Druun attack. That was how the world was destroyed when the Druun attacked. Therefore, the world was like a dystopian world without

inhabitants. Thus, Raya drove alone to various wasted lands. In Mainon and Ursini's warrior woman traits, this datum refers to the warrior woman's traits as she lived a live-in "lost civilization." Raya rides Tuk Tuk to travel to a lost island without residents "A dystopian world." Raya comes from a lost civilization because all the residents on the island including her father had turned to stone due to the attack of Druun, the soul-eating monster. This proves that Raya has the character of a warrior woman. All this time she lived alone in the lost civilization. Raya deserves the nickname a lone rider. This shows that she lives and comes from a "lost civilization."

Based on the data explanation above, the researcher just found this character in Raya's traits. This was shown by Raya, she lived in a lost civilization even her father, had been eaten by Druun. Raya is the daughter of Land of Heart. The Druun had scorched her land at that time. Meanwhile, Raya was one of the survivors of Heart. She came and lived in the lost civilization for six years. During that time, she wandered to various places that were also scorched by Druun. Therefore, she was left alone as a lone rider.

B. DISCUSSION

The researcher concerns with the two discussions about the stage of animus and traits of the warrior woman portrays in the woman character in the film *Raya and the Last Dragon*. Having analyzed the data, the researcher formulates the cultural theme.

The first research question is about the stage of the animus archetype portrays in the Raya and Namaari. Having the three stages of the animus, the Man of Action is the dominant data. This stage appears related to the actions taken by Raya and Namaari in their behavior, deed, and performing skills. Halberstam (1998) states that masculinity is also can be produced by masculine women. Raya and Namaari successfully perform martial art abilities like men they are proficient in fighting. In some cases, when the animus side is not harmoniously coordinated, Raya and Namaari can brutally fight each other to the point of. Raya and Namaari result in a brave and aggressive woman figure. Meanwhile, the last stage the Man of Meaning does not found in the Raya and Namaari characters. Even though Raya and Namaari have highly masculine souls, they are still women with femininity. It can be said that their masculine soul did not take over the entire feminist side of them.

The second research question is regarding the traits of the warrior woman. A woman can be said to be a warrior containing at least two to three traits of the warrior woman traits. From the nine traits, there are seven traits were found portrayed in Raya and Namaari's traits. Of the seven traits, she displays some level of kinship and sisterhood with her gender as the dominant

data. Raya and Namaari have a sisterhood side both in the context of friends and as enemies. They are attached due to their past kinship implied characterizing this as being dominating. Therefore, they meet each other in battles and disputes regarding their purpose in finding the dragon gem pieces.

As a result, the masculine side in Raya and Namaari can lead them as woman warriors. The factor of family influences the unconscious actions displayed by Raya. In Raya's case, Chief Benja, her father raised her and she got her masculine side from him as a single parent. Thus, her masculine trait represents conscious action as carrying out her responsibility as the guardian gem. Meanwhile, in Namaari's case, the masculine side in Namaari is more influenced by her environment, namely the Land of Fang which has tough soldiers. Thus, she is the daughter of Chief Virana who will lead all the Fang soldiers in expanding the territory. As a result, the unconscious actions displayed by Raya and Namaari will be collected into conscious actions that refer to the masculine traits of their behavior. On the other hand, Raya and Namaari have a close kinship due to an incident in their past where Namaari betrayed Raya. Their relationship was changed, once a close friend has now become an unrelenting enemy. They were ready to raise their sword even against a woman. This proves that the side of the animus in the Man of Action stage can be signified as the warrior woman traits.

Based on Raya and Namaari's appearance is described as a beautiful young Southeast Asian girl of average height with slender, tan skin, long black hair, dark brown eyes, and a slightly muscular build. Furthermore, Southeast Asia women, there is a history of strong women leaders and

warriors in the region who grew up in extraordinary families. According to the Chinese woman warrior, Fa Mulan, she started practicing martial arts taught by her father at the age of seven to prepare her for Kung Fu master. This is related to Raya and Namaari who have mastered martial arts such as Pencak Silat, Arnis, Muay Thai, and Dau Vat, thus they have qualified fighting skills.

The Chinese dragon symbolizes both our weaknesses and our strengths as humans (Tueller, 2013). The dragon represents ambition even by willingly risking danger to achieve more power. Moreover, Raya and Namaari are dragon nerds. Sisu is the last water dragon in Kumandra. This indicates Raya and Namaari who have the ambition to save the world by finding the dragon gem pieces. They are often involved in a battle and disputes related to that. Thus, with the power of the dragon unity and togetherness arose between them to bring everyone back. The stereotype portrays Asian characters in the past as shrewd in dealing with situations, which can be seen in her leadership, fearlessness, devotion to family, and the sense of responsibility she takes for others.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

Having analyzed the animus archetype in the film *Raya and the Last Dragon* in delivering the warrior woman traits, the researcher concludes.

A. CONCLUSIONS

The animus archetype stage found in Raya and Namaari is three of the four stages of the animus archetype. There are the Man of Power, the Man of Action, and the Man of Word. The Man of Action stage is the dominant data that is widely contained. Raya and Namaari successfully performed martial art abilities like men they were proficient in fighting. Raya and Namaari also show the animus side that is not harmoniously coordinated. Even, they have not lost their feminist side. Their animus side may change based on the situation, environment, and other entanglements of other figures.

Furthermore, Raya and Namaari describe the traits of a woman warrior in sisterhood relationships between women. They display some level of kinship and sisterhood with her gender. The animus side depicted in Raya and Namaari ushers them as a warrior woman. The masculine side of woman warriors is more prominent but does not take away the femininity of a woman. Moreover, the characteristics depicted are related to the Southeast Asia cultural background related to the warrior woman. The authors paid attention to Southeast Asian culture and conveyed it in their works very well. *Raya and the Last Dragon* reveals the consistency of the animus archetype in each female lead.

B. IMPLICATIONS

The findings of this research can also be implied by students majoring in English Literature. It hopes that it can increase knowledge about archetypal studies, especially in the animus of archetypes. Then, the use of archetypal theory in the research can also be considered to produce quality research. The application of literary objects is also an interesting field to discuss more deeply about archetype studies.

C. SUGGESTIONS

1. To the other Researchers

The researcher hopes that this research can be useful for other researchers as a consideration between this research and their research that covers the same topic related to the animus archetype or the warrior woman. The researcher provides suggestions for the other researchers to do better in future research.

2. To the Readers

The results of this research help readers to understand more about the depiction of the archetype of animus and the warrior woman. Knowing the animus archetype may be the basis for being able to understand the nature of humans to be more open-minded. While the warrior woman helps to know the character of the warrior in a woman to be more complex in understanding someone's character.

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APPENDICES

Appendix 1: Validator Sheet

VALIDATION SHEET

This thesis data titled *The Significance of Animus Archetype in Raya and the Last Dragon in Delivering the Warrior Woman Traits* had been checked and validated by Shabrina An Adzhani, M.A., in:

Day : Tuesday

Date : March 7th, 2023



Surakarta, March 7th, 2023



Validator







Shabrina An Adzhani, M.A.
NIP 198802082020122005



APPENDICES



Num	Coding, Visual, and Textual Data	Explanation	Valid/ Invalid	Review
1	<p>1/MA/W.wea/Raya/00:01:02</p>  <p>Rumbling sound appears at the beginning. A rider with vehicle rolls like a ball. The roly-poly critter rolled at an astonishing speed.</p>	<p>Raya is in the Man of Action stage. Raya shows her animus as a rider character. Based on visuals and the narrative features Raya as a rider, thus leading to Raya's action in riding her vehicle. This correlates with the characteristic of the warrior woman figure as she uses classic warrior woman weapons and tools. Raya may also embody the character of a warrior woman through her choice of transportation. Raya has a unique vehicle in the form of a pill bug animal namely Tuk Tuk with the ability to roll into a ball as a means of transportation. Therefore, in this stage, Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
2	<p>2/MA/W.gar/Raya/00:01:07</p>  <p>Under the hot sun, Raya travels wearing a hat and mask to cover her face. Seen her eyes filled with courage.</p>	<p>Raya is in the Man of Action stage. This is evidenced by her act of traveling with a strong purpose. As a woman, Raya is not challenged by the hot sun while she travels around the other land. This correlates with the characteristic of the warrior woman figure as She dresses and adorns herself in warrior garments. Raya wears a mask to cover her face. She uses a cap to cover her head and a dress with a cloak. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman</p>	valid	



3	<p>3/MA/L.civ/Raya/00:01:05</p>  <p>Raya: I know what you're thinking. A lone rider. A dystopian world. A land that's gone to waste. How did this world get so broken?</p>	<p>Raya is in the Man of Action stage. At this stage, Raya is a woman who has been riding alone as shown in the quote "a lone rider". Based on the quote, Raya has been riding for years. This correlates with the characteristic of the warrior woman figure as a live-in lost civilization. Based on visual data, Raya was riding Tuk Tuk to travel on a lost island without residents "A dystopian world." Raya came from a lost civilization because all the residents on the island including her father had turned to stone due to the attack of Druun, the soul-eating monster. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
4	<p>4/MP/W.wea/Raya/00:03:08</p>  <p>In a dark room in the Land of Heart, a young warrior readied for battle. Twelve-year-old Raya grabbed her bamboo fighting sticks.</p>	<p>Raya is in the Man of Power stage. At this stage interested in the power of a man such as weapons, Raya grabbed weapons namely bamboo sticks. This stage correlates with the character of the warrior woman she uses classic warrior woman weapons and tools. Young Raya uses classic weapons namely sticks made of bamboo. As a unique characteristic of a warrior woman always has a weapon. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	



5	<p>5/MP/W.gar/Raya/00:03:16</p>  <p>Raya pulled on gloves and tied a dark mask over her face. After a quick pause to pull her hair back, she slipped into the night.</p>	<p>Raya is in the Man of Power stage. A mysterious character wearing dark-colored attributes is something that is associated with men. In the dark alley, Raya slipped out into the night it looks mysterious by covering her face with a dark mask. This stage correlates with the character of the warrior woman as she dresses and adorns herself in warrior garments. Based on visual data, Raya adorns a glove and mask which shows one of the characteristics of a warrior woman. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
6	<p>6/MP/B.sid/Raya/00:03:22</p>  <p>Young Raya trained her whole life to become a Guardian of the Dragon Gem, and she's about to prove she's ready.</p>	<p>Raya is in the Man of the Power stage. Raya has masculine side can be seen when she proudly stands at the edge of the window. As a woman, Raya is aware that her masculine side can make her a Guardian Gem. With this, Raya can balance her masculine and feminine sides. This stage has the character of a warrior woman as she is not merely a sidekick to a man. Raya has a more masculine soul than men do. Raya is prepared to become Guardian Gem for the next generations. Both of man and women can be guardians.</p>	valid	



7	<p>7/MA/F.agt/Raya/00:03:25</p>  <p>Raya slipped feet harshowse a sound as she leaped, catlike, jumped from building to building, and then jumped to the ground.</p>	<p>Raya is in the Man of Action stage. The animus side leads to challenging actions, namely jumping from one building to another. Based on visual data, Raya ran without making any sound of footsteps as she jumped. Raya jumps from building to building. This stage correlated with the character of the warrior woman as she fights aggressively and physically when required. Based on visual data, Raya overcomes the obstacle by jumping from building to building. Raya is strong and she can run and jump. This stage Man of Action fits perfectly into the category of delivering the theme of warrior woman.</p>	valid	
8	<p>8/MA/B.ind/Raya/00:03:35</p>  <p>The fortress sat atop a natural stone arch at the center of Heart. Beneath a tangle of leaves and vines, Raya found the hidden doorway that led inside. She glanced around, making sure, she was unseen, then sneaked in.</p>	<p>Raya is in the Man of Action stage. The animus side of Raya shows when she sneaked with great vigilance so that she was always on the lookout. She can perform sneak actions without being noticed by others. This stage correlates with the character of the warrior woman as she is being independent and does not need a man to save her. Based on visual data, Raya found the hidden doorway that led inside. She glanced around, making sure she was unseen, then sneaked in. Therefore, in this stage of Man of Action fits perfectly into the category of delivering the theme of warrior woman.</p>	valid	



9	<p>9/MW/B.ind/Raya/00:03:38</p>  <p>Raya crept through the torch-lit tunnel, sliding her hands along the walls. She could feel the shapes of dragons that had been carved there centuries before. Raya paused. Something didn't feel right. There was a groove in the wall that was deeper than the carvings.</p>	<p>Raya is in the Man of Word stage. At this stage, Raya's animus side takes shape in thought in the form of an always-vigilant attitude. Raya could feel the shape of a dragon that had been carved there centuries before. Raya stopped. Something went wrong. There was a groove in the wall that was deeper than the carving. This prejudice leads to intellectual skills. This stage correlated with the character of a warrior woman as she is independent and does not need a man to save her. Raya has a sense of vigilance that makes her able to do things on her own. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of the warrior woman.</p>	valid	
10	<p>10/MW/B.ind/Raya/00:04:02</p>  <p>Raya knelt and examined the damp cobblestones that lined the tunnel floor. One stone was looser than the rest. Carefully, Raya pressed it.</p>	<p>Raya is in the Man of Word stage. In this stage, Raya uses her deep intelligence to look for oddities on the tunnel floor. She knelt and examined the damp cobblestones that lined the tunnel floor. With her thinking, She found one stone was looser than the rest. Raya pressed it carefully. This stage correlated with the character of a warrior woman as she is independent and does not need a man to save her. An independent figure is a seed when Raya can solve her problems. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	



11	<p>11/MA/F.agr/Raya/00:04:04</p>  <p>A net dropped from the ceiling, right on the spot where she was standing. But Raya had been expecting it. She rolled backward, easily dodging the trap.</p>	<p>Raya is in the Man of Action stage. With Raya's martial art skills, she avoided the trsap nets that fell from above by she rolled backward, easily dodging the trap. This stage correlates with the character of the warrior woman as she fights aggressively and physically when required. Raya acts by rolling backward to avoid the trap net. With the martial arts skills, she has been practicing since childhood namely Pencak silat. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
12	<p>12/MA/W.wea/Raya/00:04:45</p>  <p>Raya arrived at the entrance to the Dragon Gems' inner circle. Ahead of her was a large circular stone door. Raya removed her fighting sticks from her belt and unlocked it.</p>	<p>Raya is in the Man of Action stage. This can be seen when Raya with her muscleman can open the large circular stone door. This stage correlates with the character of the warrior woman as she uses classic warrior weapons and tools. Raya opened the large circular stone door with her fighting stick. This shows that every warrior woman always carries a traditional weapon to do various things. This stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>		



13	<p>13/MP/B.ind/Raya/00:05:33</p>  <p>This was the moment she would prepare for all her life. A series of stepping stones led over the water to the center of the room. Raya started across them and then paused. Raya: Wait for a second...this feels too easy</p>	<p>Raya is in the Man of Power stage. At this stage, Raya had to overcome some of the obstacles that had existed in her training. She prepare for all her lifeto be guardian of the gem, instead of doing other things a girl her age does. This stage correlates with the character warrior woman as she is being independent and does not need to be saved by a man. At this stage, Raya can overcome obstacles on her own. Raya turned and glanced behind her. When she looked forward again, she saw a golden-masked warrior standing between her and the Gem. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
14	<p>14/MW/F.agr/Raya/00:05:43</p>  <p>Raya: Chief Benja, look, I know it's your job to try to stop me, but you won't Chief Benja: Don't mistake spirit for skill, young one. I promise you will not set foot in the Dragon Gem's inner circle. Not even a toe.</p>	<p>Raya is in the Man of Word stage. Raya knows that Chief Benja is standing in front of her intending to stop her, but Raya loudly says that Chief Benja won't be able to stop her. Raya dared to challenge her by saying that Chief Benja would not be able to stop her. This correlates with the warrior woman character as fighting aggressively and psychically when required. Raya intends to shout that entering into the concept that Raya will fight with Chief Benja to get to Dragon Gem's inner circle. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	



15	<p>15/MP/W.wea/Raya/00:05:57</p>  <p>Raya: You might want to take out that blade, You're going to need it. Chief Benja: Not today.</p>	<p>Raya is in the Man of Power stage. Raya glanced at the sword at his waist. Chief Benja's sword was well-known to Raya. Its curved blade could expand into a whip that would take out three warriors at once. It was not skill alone that made Chief Benja the baddest blade in the lands. This stage has correlated with the character of the warrior woman as she uses classic warrior weapons and tools. Chief Benja detached his sword from his belt, but he did unsheathe it. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
16	<p>16/MA/F.agr/Raya/00:06:02</p>  <p>In a quick move, Raya lunged to the left, hoping to catch the warrior off guard. Chief Benja blocked her path. Raya's fighting sticks spun through the air. But each time, they missed. When she saw Do not forget the fighting stick weapon, Raya fends off the enemy and opened it, Raya tried to dodge the chief, her feet searching for purchase on the slippery rocks.</p>	<p>Raya is in the Man of Action stage. Based on visual data, Raya and Chief Benja fight. Raya fought bravely. This stage correlates with the character of the warrior woman as she fights aggressively and psychically when required. Raya can avoid enemy attacks quickly. Here Raya implements her martial arts skills when her feet move quickly on the rock. In a quick move, Raya lunged to the left, hoping to catch the warrior off guard. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>		



17	<p>17/MA/B.sid/Raya/00:06:38,</p>  <p>Chief Benja: Like I said, not one foot in the inner circle. You lost, Raya, Raya: Did I? Chief Benja: Raya, I probably should have said two feet. Raya: Hey. Don't beat yourself up too much, Chief Benja. You gave it your best. Chief Benja: I won't. And it's either Father or Ba to you. You did good, dewdrop. You passed the test.</p>	<p>Raya is in the Man of Action stage. Raya passed the test. In her test, Chief Benja said that not a single finger could touch the inner circle stone, but Raya was able to touch it with one of her toes. This stage is correlated with the characteristics of the warrior woman because she is not merely a sidekick to a man. Raya sees Chief Benja as an enemy and she can defeat him while she is a girl. Therefore, in At this stage, Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
18	<p>18/MA/B.sid/Raya/00:07:24</p>  <p>Chie Benja: For generations, our family has sworn to protect the Gem, Today, you will join that legacy Chief Benja: Raya, Princess of Heart, my daughter, You are now a Guardian of the Dragon Gem</p>	<p>Raya is in the Man of Action stage. This refers to Raya's action in maintaining the Dragon gem as a legacy. She must maintain this responsibility as a guardian of the Gem. This correlates with the warrior woman character as she is not merely a sidekick to the man. Raya has superior skills despite her status as a favorite princess. Raya has skills, as a Guardian Gem. She becomes a Guardian of the Dragon Gem, like her father. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	



19	<p>19/MP/W.wea/Raya/00:08:35</p>  <p>Chief Benja: Well, someone's excited Raya: Well, yeah, I mean, anyone hoping to steal the Dragon Gem now has to face the fury of the two baddest blades in all the lands.</p>	<p>Raya is in the Man of Power stage. As a woman, Raya is showing her interest in masculine things such as weapons, martial arts, and fighting. Raya is excited to face the rampage of baddest blades in all lands. This stage correlates with the character of the warrior woman as she uses classic warrior weapons and tools. This is related to the traditional weapon, namely the baddest blade which is the most powerful sword in all of the Kumandra Islands. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
20	<p>20/MP/F.agr/Raya/00:09:35</p>  <p>Raya: Okay, so we're gonna need crossbows. And catapults. Ooh, what about flaming catapults?</p>	<p>Raya is in the Man of Power stage. Raya is excited about various traditional weapons. This is proven by the dialogue so we're gonna need crossbows. And catapults. "Ooh, what about flaming catapults?" This stage correlates with the character of a warrior woman who is fighting aggressively and psychically when required. Raya needs weapons such as crossbows and catapults for the context of fighting enemies or fighting. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	



21	<p>21/MP/W.wea/Raya/00:12:15</p>  <p>The clans stood apart from one another, identified by pennants bearing the symbols of their lands. However, Raya hardly noticed the colorful flags. She was focused on the swords and spears that bristled from the crowd.</p>	<p>Raya is in the Man of Power stage. When all the tribes are bringing their respective flags as their identity. However, Raya instead focused on the weapons carried by each tribe. This correlates with the warrior woman's character as she uses classic warrior weapons and tools. This is evident because Rayasaw various kinds of unique weapons from various lands. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
22	<p>22/MP/D.sis/Raya/00:13:09</p>  <p>Raya gave Namaari the Kumandra fist bump. Raya: hand-to-hand or swords? Namaari: Blades all day. Raya: Right?</p>	<p>Raya is in the Man of Power stage. From this evidence, Raya asked Namaari to choose to fight hand-to-hand or use weapons. Then, Namaari replied of course using a sword. After hearing their answer, Namaari Raya also agreed to this. This correlates with the warrior woman character as she displays some level of kinship and sisterhood with her gender. This refers to the side of a woman who has an interest in weapons rather than dolls like girls. Raya shows a kinship among women with Namaari. They get along very well when they find out that they have the same interests. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	



23	<p>23/MP/W.gar//Raya/00:13:17</p>  <p>Namaari: Okay...dressy or casual? Raya: Only a monster would choose to wear this outfit on the regular.</p>	<p>Raya is in the Man of Power stage. Based on the data, when Namaari asked about Raya's likes to wear feminine or casual clothes. It can be seen in Raya's answer that she answered that only monsters wear stylish clothes for their daily lives. From this, it is clear that the Man of Power Raya side in choosing to wear simple and comfortable clothing does not like to dress up in the style of women in general. This correlates with the warrior woman's character as she dresses and adorns herself in warrior garments. When she saw a warrior woman, she chose to wear clothes that were comfortable for movement and equipped with many pockets to store her weapons. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
24	<p>24/MA/F.agr/Raya/00:15:36</p>  <p>A hard blow landed in the middle of Raya's spine as Namaari kicked her to the ground. Raya looked up at her new friend in shock. Her mind struggled to make sense of what was happening. In the Chamber of the Dragon Gem, Raya and Namaari were still locked in combat.</p>	<p>Raya is in the Man of Action stage. This stage can be seen, in Raya's aggressive fighting action this stage correlates with the warrior woman character as fighting aggressively and psychically. Based on visual data, Raya and Namaari fight physically or unarmed. The sweet, shy girl she had been only moments before had vanished. Namaari started toward the Dragon Gem. Scrambling to her feet, she leaped in front of Namaari, blocking her path. Namaari swung at her with a swift strike. Raya dodged the blow and countered it. But Namaari was fierce. She came hard at Raya, raining kicks and blows. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	



25	<p>25/MW/D.sis/Raya/00:16:28</p>  <p>Raya: There's no way you're taking Sisu's gem, Raya snarled, aiming a kick at Namaari's ribs. Namaari: Sorry. It's Fang's now,</p>	<p>Raya is in the Man of Word stage. It can be seen when Raya loudly says that no one can take Sisu's Gem from Namaari. This proves that Raya displays some level of kinship and sisterhood with her gender. When a woman fights another woman as an enemy or rebellious female. With the same gender, Raya still said loudly because Namaari wanted to take Sisu's Gem. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
26	<p>26/MA/W.wea/Raya/00:20:28</p>  <p>Tail was a vast desert of sand and rock. Sitting astride a rolling Tuk-Tuk, Raya raced through it. They left a plume of dust in their wake.</p>	<p>Raya is in the Man of Action stage. Raya rides her vehicle named Tuk Tuk. This means that the masculine soul of women lies in being able to drive vehicles such as riding a horse. This matches the character of a warrior woman as she uses classic warrior woman weapons and tools. Here a warrior woman also has a particular vehicle for her to use. This means that Raya has a Tuk Tuk, as the roly-poly critter was now the size of a horse. When curled into a ball, he rolled at an astonishing speed. With Tuk Tuk's help, Raya was able to travel much faster than she could have on foot in their wake. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	


27	<p>27/MP/W.wea/Raya/00:20:45</p>  <p>Suddenly, on the dusty horizon, she spotted four silhouettes. Raya put her hand on the hilt of her father's sword. Namaari had taught her a lesson she'd never forgotten trust no one. But as she drew nearer, Raya saw that the figures were made of stone. Four more people lost to the Druun. Her arms had grown strong from wielding her father's sword, which she carried with her always.</p>	<p>Raya is in the Man of Power stage. Where Raya always carries a sword given by her father. This relates to the criteria for a warrior woman as warrior weapons and tools. Raya's arms had grown strong wielding her father's sword and she carried it with her always. Raya was holding her sword when from a distance she saw the shadow of a human, so she could immediately fight with her sword. It turned out to be just a stone statue. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
28	<p>28/MP/W.gar/Raya/00:21:18</p>  <p>She'd been only a girl when she left Heart. Now she was a tall young woman with black hair that flowed out from under a hat shaped like a is Kumandra temple. Her skin was darkened from the sun.</p>	<p>Raya is in the Man of Power stage. Where Raya has dark skin because she is often exposed to sunlight to go on an adventure looking for Sisu. It looks like Raya does not have a feminine figure, Raya has slightly curly hair, dark skin doesn't use makeup, and likes adventure. This correlates with the character warrior woman as she dresses and adorns herself in warrior garments. As seen in the visual data, Raya is dressed like a warrior woman with a hat and robe. It looks like Raya is going on a long journey to reach her goal. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>		

29	<p>29/MA/W.wea/Raya/00:21:54</p>  <p>A Druun suddenly burst from a crack in the ground in front of them. Tuk Tuk reared, and Raya tumbled from his back.</p>	<p>Raya is in the Man of Action stage. Raya tumbled from his back. Raya tried to get up to reach for her bag. This correlates with the character warrior woman as she uses classic warrior weapons and tools. The gem shard still has power in it. Raya uses this as a new weapon in her journey to find the last dragon. As Druun spun towards them, Raya lunged for her bag. She took out the gem his father had given her and lifted it into the air moments before Druun reached it. The Druun backed away, then disappeared into the earth. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
30	<p>30/MA/B.ind/Raya/00:22:44</p>  <p>Raya: (<i>observed</i>) six years of searching, and we end up at a literal shipwreck, That's not a bad sign, is it?</p>	<p>Raya is in the Man of Action stage. The animus side of Raya refers to her wandering alone after six years. As a result of her journey, she finally found the last river. This is the act of the adventurous spirit of the woman. This correlates with the warrior woman character as she is independent and does not need a man to save her. Raya has a spirit of independence as evidenced by after six years of searching, Raya finally ends up in the last river. Shipwrecks fell on her like the remains of ancient animals, like dry, sun-dried wood like piles of old bones. The water drops disappeared inside. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	

31	<p>31/MW/D.sis/Raya/00:28:06</p>  <p>Raya: Wait, wait. You touched this Gem piece, and it gave you powers. You know what that means, right? SIsu: I no longer need a night light? Sisu guessed. Raya: What? No, you're still connected to the Gem's magic. <i>(explained)</i> And that means you can still use it to save the world if we get all the other Gem pieces,</p>	<p>Raya is in the Man of Word stage. Raya's mind was spinning. Intellectual skills can emerge. Maybe there was something they could do. This correlates with the warrior woman character as She displays some level of kinship and sisterhood with her gender. Raya displays her kinship with a woman, Sisu. They work together to save the world together. Together, they realized that Sisu could do two important things: reassemble the Dragon Gem and blast the Druun away. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
32	<p>32/MP/W.gar/Raya/00:29:56</p>  <p>Sisu: Wow, so many questions, first one why am I wearing this? <i>(She gestured to her outfit)</i> Raya: Well, we don't want to attract attention, Sisu: Oh, you definitely chose the right hat for that</p>	<p>Raya is in the Man of Power stage. this is evidenced by the way he dresses which doesn't want to attract attention. This correlates with the character of a female warrior as she dresses and adorns herself with warrior garments. Raya adorns herself with a broad hat to cover her face. Raya had disguised Sisu in a broad hat and long traveling cloak. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

33	<p>33/MA/B.ind/Raya/00:30:04</p>  <p>Sisu's foot brushed against a wire no wider than a hair. A tree trunk covered in metal spikes toppled, crashing toward the spot where Sisu was standing. Raya dove and pushed her out of the way in the nick of time. She got to her feet, dusting herself off.</p>	<p>Raya is in the Man of Action stage. Raya shows an act of dove and pushed Sisu just in time. This correlates with the character of a warrior woman, as she is independent and does not need men to save her. Raya realizes that she will get various traps, so when Sisu is in trouble she saves Sisu in time to prevent an accident. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
34	<p>34/MA/B.sid/Raya/00:30:17</p>  <p>Sisu: This doesn't make sense., None of this would stop a Druun. Raya: It's not to stop Druun. It's to stop people. Sisu: Hmm.</p>	<p>Raya is in the Man of Action stage. This was proven when Raya and Sisu arrived at a hallway that was filled with an intricate array of tripwires. Raya again carefully worked her way through it. this correlates with the warrior woman character as she is not merely a sidekick to the man. This is evidenced by Raya's martial art ability, Raya has a more masculine side compared to men. With her martial skills, she is very agile when crossing the ropes. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	

<p>35</p>	<p>35/MP/D.sis/Raya/00:31:05</p>  <p>They soon rounded another dark corner. Sisu: Oh no! Raya: What? What is it? Sisu: We forgot to bring a gift for the Tail chief. Raya: I'm sorry, a gift? Sisu: Yeah. A gift says 'You can trust me, can I trust you?'</p>	<p>Raya is in the stages of Man of Power. This is evidenced by Raya's vigilant attitude shown when Sisu was shocked and said Oh no! Raya was also surprised and thought there was a danger so she immediately drew her sword. This correlates with the character of a warrior woman as she displays some level of kinship and sisterhood. Her being able to protect Sisu as a fellow woman and best friend proves this. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>valid</p>	
<p>36</p>	<p>36/MA/W.wea/Raya/00:31:53</p>  <p>They looked around for a way across, but the bridge was long gone. They needed another way to get onto the platform. Raya: Okay. Hold on, Sisu grabbed Raya's shoulders as Raya used her grappling sword to swing them across the chasm.</p>	<p>Raya is in the Man of Action stage. This is evidenced by when they looked around for a way across, but the bridge was long gone. They needed another way to get onto the platform. Raya shoots her sword up to cross. This correlates with the character of a warrior woman as she uses classic warrior weapons and tools. Raya used her grappling sword to swing them across the chasm as Sisu grabbed Raya's shoulders. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>Valid</p>	

37	<p>37/MW/B.ind/Raya/00:32:33</p>  <p>A dead tree stood in the middle of the rock, its bare branches twisted like claws. Curled in the hollow of the tree was a skeleton, the Dragon Gem shard clasped tight in its bony fingers.. Raya pointed to the thin wire connected to the skeleton's hand. She traced the wire's path up and across the ceiling, where it ended in a trapdoor above the entrance to the cavern.</p>	<p>Raya is in the Man of Word stage. Raya studied the trap. The wire was tied to the same hand that held the Gem shard. Removing the shard would cause the skeleton's hand to raise. This correlates with the character of the warrior woman as she is independent and does not need a man to save her. She can resolve the problem. She had to figure out a way to take it without tripping the wire. Raya found a stick at the base of the tree. Carefully, she wedged the stick between the hollow of the tree and the skeleton's hand. Once it was ready, she picked up the Gem pieces. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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38

38/MW/D.sis/Raya/00:33:59



Raya: Namari.

Namaari: What's dripping, dep la? Oh, I see you finally made a new friend. And here I was worried you were gonna end up becoming a cat lady. Like me.

Sisu: Something tells me you're not besties?

Namaari: Stealing Dragon Gem pieces, are we? why?



Raya: What can I say? Bling is my thing,


Namaari: I gotta admit, Raya, until a few months ago I thought you were stone. But then someone stole Fang's dragon scroll.


Raya: Oh, is that why you're chasing me? And here I thought it was because you missed me,

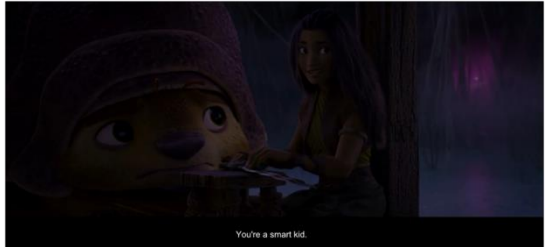
Raya is in the Man of Word stage. This was proven when Namaari asked why Raya stole the dragon gems pieces and Raya retorted Namaari in a mocking tone with answer bling is my thing. This correlates with the warrior woman character, as She displays some level of kinship and sisterhood with her gender. As with other women, as a rebellious female, Raya still acts cold. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.

valid

<p>39</p>	<p>39/MA/F.agr/Raya/00:34:37</p>  <p>Sisu accepts Raya with an alarm. Namaari looked startled. Raya: Say hi, Sisu, Sisu: Hi! It's very nice to meet you. And I love your hair and your cats'...hair. Namaari: Take them, Namaari was not amused, so she commanded her warriors to raise their crossbows. Raya: Run! she told Sisu.</p>	<p>Raya is in the stages of Man of Action. Raya grabbed Sisu and swung them both back across the chase. Raya's act has the concept of a female warrior character, as she fights aggressively and psychologically when required. Raya fights Namaari with passive action. With a deft kick, Raya tripped the wire connected to the skeleton's hand. An ominous rumble came from overhead. The trapdoor over the entrance fell open. A mountain of sand poured down on the Fang warriors and their Serlots. As Namaari and her soldiers struggled to dig themselves out. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>valid</p>	
<p>40</p>	<p>40/MW/B.ind/Raya/00:25:42</p>  <p>Raya: What do cats and Druun have in common? Sisu paused as if giving the question serious thought. Sisu: Um...they have no...souls! Raya: And they both hate water, Sisu: Oh.</p>	<p>Raya is in the Man of Word stage. She used her intelligence skills to quickly find a way not to be caught by Namaari. Raya looks at the Kumandra river, some boats are leaning on the river bank. Instantly, Raya got the idea that Druun and cats have something in common, as they don't like water. This correlates with the character of a warrior woman as she is being independent. Raya shows her independence when she comes up with an idea to avoid Namaari. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>.Valid</p>	

41	<p>41/MA/B.ind/Raya/00:35:46</p>  <p>Raya: Hold on! The Serlots were almost upon them. With a sudden swerve to the left, Raya steered the Tuk Tuk over the edge of the embankment. They sailed down and landed with a splash in the water. The Tuk Tuk started swimming toward the nearest boat, a low wooden skiff with what appeared to be a giant crustacean on its roof.</p>	<p>Raya is in the Man of Action stage. Raya can jump into the lake from a high cliff. This correlates with the warrior woman character as she is being independent. Raya shows her independence as does not need the help of a man when she can jump from a high hill. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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42	<p>42/MW/B.sid/Raya/ 00:36:31</p>  <p>Raya: And we need to get to Talon. now Raya insisted, watching Namaari and the Fang warriors arrive at the docks. In another minute, they would reach them. Boun folded his arms. Boun: I'm sorry, the Shrimporium is not a water taxi. From her satchel, Raya produced blocks of jade. She held them out. Boun's jaw fell open. Boun: Toi! That's a lotta jade! Raya offered half to him. Raya: Half now, half when we arrive in Talon. Deal? Boun grabbed the jade and shoved it into his pocket. Clasp on to your congee. Today's special is To go. Tuk Tuk was about to take a bite of his food when Boun whisked it away! Then the boy picked up a long pole and pushed the boat away from the dock. It inched out into the river at the approximate speed of oozing mud. Raya: Uh...Captain Boun? Does this thing go any faster? Boon: Whoa. You didn't tell me Fang was after you! This is gonna cost extra!</p>	<p>Raya is in the Man of Word stage. Raya asks Captain Boun to take her to Talon by offering him blocks of jade and he agreed with that. This correlates with the warrior woman character as she is not merely a sidekick to a man. Raya can work together with Captain Boun. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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43	<p>43/MP/B.sid/Raya/00:41:34</p>  <p>Druun were never far away, but they came out more at night. Raya, Sisu, and Boun watched from the deck of the boat as eerie darkness swept through the trees near the shore.</p> <p>Boun: You know, during the day, you can almost forget they're here. But at night... This is why I never leave the boat.</p> <p>Raya: You're a smart kid,</p> <p>Boun: What are Druun, anyway?</p> <p>Sisu: A virus born from human discord. They've always been here, waiting for a moment of weakness to attack. They're, like, the opposite of dragons, Instead of bringing water and life to the world, they're like a relentless fire that consumes everything in its wake until there's nothing left except ash and stone.</p> <p>Boun: They took my family</p> <p>Sisu: They took mine, too,</p> <p>Sisu said as she dropped petals into the water. Boun joined Sisu, Raya dropped one single flower into the river for her father.</p>	<p>Raya is in the Man of Power stage. Raya sympathizes with the situation that her colleague is currently experiencing. Raya responded to Boun's statement by appreciating that he is a smart kid because at night he goes on a boat to avoid the Druun. This correlates with the warrior woman character as She is not merely a sidekick to a man. Raya is getting closer to Boun and they become partners in the search for dragon gems pieces. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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44

44/MP/D.sis/Raya/00:43:54



Raya: Okay, so here's the good news, I know where the Gem piece is. The bad news... It's being held by the notorious chief of Talon, Dang Hai. What Dang Hai lacks in style, he makes up in mean.

Sisu: Gotcha, Now we're just gonna have to turn up the charm. Let's go get him a gifts!

Raya: Sisu, I think maybe it's safer for you to stay here on the boat,

Sis: What?

Raya: Without you, we can't put the Gem back together,


Sisu: But I want to help


Raya: I know, and you will, by staying safe, I'll be back before you know it.


Sisu looked frustrated, but Raya stood by what she had said. They couldn't take any chances on something happening to Sisu. Without the dragon, they had no hope of defeating the Druun. And Raya didn't want the company on the mission. Get the Gem piece and get out that was her plan. And for the plan to go smoothly, she only trusted herself.


Raya is in the Man of Power stage. Raya has already devised a plan she will take the dragon gem pieces from the hand's of Chief Talon, Dang Hai. Raya prepared herself to start putting on her robe and hat to sneak in as well as she fastened her sword. This correlates with the warrior woman character as She displays some level of kinship and sisterhood with her gender. In carrying out his mission, Raya doesn't want to involve her friends, especially in a dangerous situation. Raya asks Sisu to stay on the boat to keep her safe and only Raya sneaks in. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.

valid

45	<p>45/MA/F.agr/Raya/00:46:45</p>  <p>Raya couldn't believe it. The baby was in on it! With a growl, Raya chased after them, with Tuk Tuk on her heels. They raced down one alley after another, leaping from dock to dock. But each time Raya thought she'd almost caught them, the rascals escaped. Despite their innocent looks, the baby and the Ongis were clearly practicing criminals.</p>	<p>Raya is in the Man of Action stage. Raya ran quickly to catch the baby con. They raced down one alley after another, leaping from dock to dock. This correlates with the warrior woman character, as she fights aggressively and physically when required. Raya fights the baby con the passive action. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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46	<p>46/MW/D.sis/Raya /00:48:07</p>  <p>Raya: Thanks, So it's none of my business. But using your baby charm to rip people off is super sketchy. All right, where's your family? The littlest Ongi stayed, however, posing like a stone statue. Raya: Oh. right, Raya realized what had happened to the baby's family. Raya watched the littlest Ongi join the rest. The group shared some food. She looked up at Dang Hai's house, looming ahead. Raya: Hey, Raya said. How would you like to earn some honest loot?</p>	<p>Raya is in the Man of Word stage. Raya realizes that the baby's family has been attacked by the Druun, so to get past Dang Hai's guards it wouldn't hurt to ask the baby con for help in exchange for a reward. This correlates with the warrior woman character, as she displays some level of kinship and sisterhood with her gender. Raya asked the baby girl to work together who diverted the attention of Dang Hai's guards. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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47	<p>47/MW/B.sid/Raya/00:48:35</p>  <p>Inside, Raya found a stairway. She sneaked up the steps and emerged onto a wide balcony. A massive figure with a wide body and muscular arms stood there looking out at the view. Raya pointed her sword at his back.</p> <p>Raya: All right, Dang Hai, I'll take that Dragon Gem piece.</p> <p>The man spun around, holding up his hands. But he wasn't the warrior Raya remembered. This man was much younger, with sleepy eyes and a slightly dopey face.</p> <p>Chai: Whoa! I'm not Dang Hai! I'm Chai, the flower guy.</p> <p>Raya kept her sword pointed at him.</p> <p>Raya: Where's Dang Hai? she demanded.</p> <p>Chai: He's right over there.</p> <p>Chai pointed to a statue in the corner of a huge man with a long beard. The Druun had gotten Dang Hai, too.</p> <p>Raya: What? Who has his Gem piece?</p> <p>Chai: The most vicious chief Talon has ever seen.</p>	<p>Raya is in the Man of Word stage. Raya asked firmly where Dang Hai was. This correlates with the warrior woman character as she is merely sidekick to a man. Raya is not afraid when faced with a man. She even dared to point her sword to make the man tremble. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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48	<p>48/MA/D.sis/Raya/00:50:16</p>  <p>The gate suddenly blasted open. Raya rolled through on a speeding Tuk Tuk and swooped Sisu up into the saddle. Sisu: Great! Sisu cried with relief. Dang Hu: Stop her! roared. Raya: Sisu, I told you to stay on the boat! Sisu: Sorry! shouted. As they passed Dang Hu, Raya leaned down and swiped the Dragon Gem fragment from her hand. Raya: Hold on to this for me, will you? Raya barreled toward the gate while the bodyguards tried again to close the door. But as the Gem shard touched Sisu's hands, a blast of fog covered everything, scaring away the Druun. In the confusion, Raya and Sisu dodged Dang Hu and her bodyguards, causing them to escape back through the city. It wasn't long before they were rolling onto the docks. Raya: Fog? Sisu: Yeah, that was my brother Jagan's magic</p>	<p>Raya is in the Man of Action stage. Act of Raya rolled through on a speeding Tuk Tuk, so The gate suddenly blasted open. Raya saves Sisu from Chief Dang Hu's trap. This correlates with the warrior woman character as she is display some level of kinship and sisterhood. Raya shows her concern for a woman by saving Sisu. She saves Sisu from the trap of Chief Dang Hu who is also a woman. Raya will fight the rebellious female. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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49

49/MP/D.sis/Raya/00:55:34



Sisu suddenly leaped overboard, carrying a large pot full of Boun's congee. She hopped across the piles and then stormed up the hillside, headed for the village.

Raya: Sisu!

Boon: Hey! My congee!

Raya: Don't go anywhere. I'll be right back.

Raya: Sisu! Come back! Please. What are you doing?

Sisu: I'm going to show you that you're wrong!

Raya: How? By getting squashed by a bunch of Spine rage heads?

Sisu: No. By proving to you that if you want to earn someone's trust, you have to give a little trust first.

She grasped the huge round knocker on the gate and started knocking.

Raya: Sisu, don't!

WHOOSH! A huge burlap sack sprang up from beneath their feet, trapping them both inside.

Raya is in the Man of Power stage. He is a stubborn person and doesn't trust other people easily because he lost his father because he trusted the wrong person. This correlates with the warrior woman character as she displays some level of kinship and sisterhood with her gender. Raya insists on Sisu not trusting other people easily. Raya understands the need to investigate first before taking action. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.

valid

50

50/MW/B.sid/Raya/00:58:37



Raya: Okay, the Fang gang's here for me, not for you, If I can distract them, you guys can get out of here.

Sisu: You're going to fight an entire army?

Raya: No, I'm just going to stall them, I know how to push Namaari's buttons. once you guys are clear, I'm out of there.

She turned and knelt down before the Spine warrior, looking him right in the eye. Raya: What's your name?



Tong: The moniker given to me is Tong,


Raya: Okay, Tong, you don't know me, I don't know you, But I'm sure that you know a back door or a way out of here, and it's really important that my friends stay safe. okay? So I am sincerely asking you, will you help us? Please.


Tong gazed at her for a long moment, as if he was trying to look into her soul. Then he gave a single silent nod.


Raya is in the Man of Word stage. He has an idea to arrest Namaari and his soldiers. Then baby Toi, the Ongis, Boun, and Sisu were able to escape through the back door. This correlates with the warrior woman character as she is not merely a sidekick to a man. Raya not only cooperates with Tong but she also saves him. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.


valid



<p>51</p>	<p>51/MP/D.sis/Raya/00:59:51</p>  <p>Raya smiled. She removed her cape and drew her sword, too, and charged. But Namaari was ready. Their swords clashed with a bitter clang. Raya's feet slid over the snow as she fought to gain the advantage. At last, Raya threw Namaari off. With a lash of her whiplike sword, she yanked the spear from Namaari's hands.</p>	<p>Raya is in the Man of Power stage. Raya has a whip sword that she always carries with her. This correlates with the warrior woman character as she display some level of kinship and sisterhood with her gender. Raya sees her as a rebellious woman, not as a friend anymore. The kinship relationship between them now no longer exists. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>Valid</p>	
<p>52</p>	<p>52/MA/F.agr/Raya/01:00:12</p>  <p>At last, Raya threw Namaari off. With a lash of her whiplike sword, she yanked the spear from Namaari's hands.</p>	<p>Raya is in the Man of Action stage. She kicks Namaari. This correlates with the warrior woman character, as she fights aggressively and psychically when required. Raya fights without weapons just psychically. Raya can fight psychical. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>valid</p>	



53	<p>53/MP/B.ind/Raya/01:02:16</p>  <p>Tong: Why are you here, divine water dragon? Sisu: Isn't that obvious, big guy? My girl Raya and I are gonna fix the world. Bring everyone back. Boun: You're going to bring everyone back? I want to help. Raya: I'm sorry, I can't let you do that. It's too dangerous. Boun: You're not the only one who lost family to the Druun, Boun replied quietly, kneeling before Sisu. Boun: Please let me help you. Raya's heart went out to the boy. She'd been only a year or two older than Boun when she'd lost her own ba. She'd never forgotten how alone and frightened she felt. A second later, the con baby and the Ongis knelt and bowed, too. Tong: I, too, wish to join this fellowship of Druun butt-kickery,</p>	<p>Raya is in the Man of Power stage. Raya wants to save the world and bring everyone back. This correlates with the warrior woman character as she is independent and does not need a man to save her. Raya's expression is that she does not want to involve everyone in her mission to save the world because it's too dangerous. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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54	<p>54/MW/B.sid/Raya/45/01:04:38</p>  <p>Raya rolled a map out on the table. Raya: All right, everyone. Here's the plan. The last Gem piece is in Fang, Raya said, pointing to the island, a tiny speck in the great Kumandran River, right were the dragon's fang would be. Tong: The most heavily guarded of the five lands. Now they're protected by an artificial canal that separates them from the rest of the world. The only way in or out is by water. Lucky for us, we have a magic water dragon. As the others listened, Raya continued to outline her plan.</p>	<p>Raya is in the Man of Word stage. Raya devises a plan to take the gems pieces from Fang land. Raya agrees with Boun's idea of taking the fight to Fang. This correlates with the warrior woman character as she is not merely a sidekick to a man. Raya is able to lead, discuss and be open-minded to find a suitable way to the next stop in the Fang Land. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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55	<p>55/MA/D.sis/Raya/01:16:36</p>  <p>Namaari was waiting for her. Raya: I see you got my gift, Namaari: I never thought I'd see this again, Raya: Well, I tried to take good care of it, you're not the only dragon nerd here, Without taking her eyes from Raya, Namaari placed the Gem piece on a rock between them and backed away. At that moment, Sisu emerged from in the woods, her eyes on Namaari. Namaari gasped and quickly bowed to her, then stood, looking a little shy. Sisu: The final piece! Raya: Time to bring everyone back. Then she started to open her satchel, where the rest of the Gem shards sat, but she stopped when she heard a threatening click. She looked up and seemed to stop. Namaari held a raised crossbow. Her finger was on the trigger. Raya frowned and slowly put her hands up. Namaari: Sisu and the Gem pieces are coming with me</p>	<p>Raya in the Man of Action stage. This is proven by Raya taking the first step to meet Namaari. Raya tries to be confident that Namaari will be on her side to save the world. This correlates with the warrior woman character as she displays some level of kinship and sisterhood with her gender.. Raya begins to trust Namaari that she will together collect the gem pieces to save the world. But her trust is betrayed by Namaari. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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56	<p>56/MA/F.agr/Raya/01:17:23</p>  <p>But Raya still wasn't so sure. She kept her eye on Namaari's trigger finger. Suddenly, it seemed to move. Raya didn't waste a moment. She pulled out her sword and rushed at Namaari. But as she struck the crossbow, the trigger released. With a sound as quiet as the breeze, the arrow flew through the air and sank into Sisu's heart. For one long, terrible moment, the world seemed to hold its breath. Raya, Namaari, and the others watched, frozen in horror, as Sisu tipped backward and plunged into the canal.</p>	<p>Raya is in the Man of Action stage. She pulled out her sword and rushed to Namaari. This correlates with the character of a warrior woman as she fight aggressively and psychically when required. Raya was using her sword when she saw Namaari's trigger finger on her crossbow already to shot. This refers to Raya ready to use her sword to fight. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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57	<p>57/MP/F.agr/Raya/01:19:11</p>  <p>As Raya climbed the steps of Fang Palace, people shoved past her, fleeing for their lives. Raya barely noticed their cries. The only sound she heard was the furious pounding of her own heart. With her sword by her side, she strode right past the palace guards. None of them moved to stop her. They couldn't they'd all been turned to stone. A cloud of Druun swooped toward Raya. But when she raised her Gem shard, they shrank away, and she passed through unharmed.</p>	<p>Raya is in the Man of Power stage. Raya has a big ambition to meet Namaari. On the negative side of Raya's animus, it does not care about anything else. This is correlates with the warrior woman character as she fights aggressively and psychically when required. With her anger, Raya was well prepared to fight Namaari. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
58	<p>58/MA/F.agr/Raya/01:19:27</p>  <p>Raya: Namaari! The princess turned. When she saw Raya with her sword raised, Namaari's face hardened. Namaari: Let's finish this, binturi.</p>	<p>Raya is in the Man of Action stage. She is blow with her fury. She knocked the Namaari weapon. This correlates with character the warrior woman as she fights aggressively and physically when required. Raya fights with Namaari brutally. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

59	<p>59/MA/D.sis/Raya/01:21:23</p>  <p>Namaari: I never meant for any of this to happen, Raya: Liar! Namaari: I don't care if you believe me, Sisu did. But you didn't trust her. That's why we're here. Do whatever you want. But you're as much to blame for Sisu's death as I am.</p>	<p>Raya is in the Man of Action stage. She is raising her sword point to Namaari. She roared to Namaari. This correlates with the warrior woman character as she displays some level of kinship and sisterhood with her gender. Raya accused Namaari was killing Sisu. Because of their past, Raya was very revenge on Namaari about her liar. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
60	<p>60/MW/B.sid/Raya/01:21:51</p>  <p>Raya caught sight of her own reflection in the blade of her sword. She was startled by the hatred she saw in her eyes. She glanced back at Namaari. In one second, she could have her revenge.</p>	<p>Raya is in the Man of Word stage. Raya shows her intelligence skills when she tries to think rationally following her emotions. She has reflection about herself. Raya suddenly understood. She could help destroy the world, or she could help save it. That was the choice she had to make. This correlates the character of warrior woman as she is not merely a sidekick to a man. Raya take responsibilities that her choice to save the world. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	

61	<p>61/MA/B.sid/Raya/01:22:37</p>  <p>But each time she drove one Druun back, another swooped in. The Gem fragments were losing their power. The magic was dwindling. Raya: Okay, Tuk. These are the last of them, Go! We're right behind you! But as Tuk Tuk trundled off, a Druun rose up, blocking his path. The children on his back screamed. Raya: Tuk Tuk! Raya rushed to help them. But the Druun was closer. It swooped hungrily toward her friend and the kids. Suddenly, a lone figure leapt in front of Tuk Tuk, holding a glowing Gem piece high to drive back the Druun.</p>	<p>Raya is in the Man of Action stage. Raya take the action, she carried a child to come out to save him. Raya helped load a group of terrified children onto Tuk Tuk's back. This correlates with character the warrior woman as she is not merely a sidekick to a man. Raya is more concerned with other than herself. Raya was wise minded, She wanted to help however she could. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
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62	<p>62/MW/B.sid/Raya/01:24:08</p>  <p>Raya: Everyone! Give me your gems! We can still put it together. It can still work!</p> <p>Boun: Sisu's gone, Raya. We don't have her magic.</p> <p>Raya: It's not about magic, It's about trust.</p> <p>Namaari: What?</p> <p>Raya: That's why it worked. That's why we can do it, too. By doing the one thing Sisu wanted us to do what my ba wanted us to do to finally trust each other and fix this. But we have to come together. Please.</p> <p>Tong: After what she's done? (looked at Namaari in disgust)</p> <p>Boun: We'll never trust her!</p> <p>Raya looked at her friends. She couldn't blame them. Only moments before, she had felt the same way.</p> <p>Raya: Then let me take the first step</p> <p>She went to Namaari and placed her Gem piece in Namaari's hand.</p> <p>Boun: Raya, no! (<i>cried</i>)</p> <p>The last thing Raya saw as the Druun swept over her was Namaari's pale face staring back at her in shock.</p>	<p>Raya is in the Man of Word stage. Raya has planned to think about she can save everyone with unity and trust each other. Raya optimistically conveyed her thoughts to her friends. She said that unity and trust with others would bring works. This correlated with character the warrior woman as she is not merely a sidekick to a man. Raya dared to take the first step to save everyone. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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63	<p>63/MA/D.sis/Raya/01:28:58</p>  <p>White light exploded from the Dragon Gem. All over the lands, rain fell on the stone statues of the Druun's victims. As it did, the stone began to melt. And the people came back to life. Raya came to with a gasp, filling her lungs with a deep breath of air. Tingling warmth returned to her limbs. She looked around, blinking in astonishment. She was alive. Truly and gloriously alive! Raya felt a hand on her shoulder. With a start, she realized it belonged to Namaari. She watched as rain poured down on her former foe, turning her from stone to flesh. Namaari awoke with a gasp. She met Raya's eyes, and they shared a look of understanding. Next to them, Boun, Tong, Noi, and the Ongis were coming back, too. Raya and her friends helped each other climb out of rubble.</p>	<p>Raya is in the Man of Action stage. She takes the action to help the other to climb out of rubble. Raya put her hand on Namaari's. This correlates with character the warrior woman as She displays some level of kinship and sisterhood with her gender. Whatever had happened in the past, they were allies now. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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64



64/MP/B.sid/Raya/01:34:37







Sisu: Chief Benja, Your daughter did you proud. I hope you don't mind, she brought some friends
Sisu stepped aside. Benja looked past her, stunned. A beaming Boun stood with his family. Noi waved from her mother's arms, as the Ongis sat on neighboring shoulders. Tong stood with his wife and baby and fellow Spine warriors. Namaari was there with Chief Virana. All of them bowed deeply. And behind them, stretching far into the distance, were hundreds more people from Tail, Talon, Spine, and Fang, all standing side by side. Tears of joy filled Benja's eyes.
In pairs and groups, the multitude started to cross the bridge, each individual bowing to Chief Benja as they passed.
Raya smiled and squeezed her father's hand.
Raya: Ba, Welcome to Kumandra



Raya is in the Man of Power stage. Chief Benja is proud of his daughter, Raya. Her animus is shown when she has been struggling endlessly with the power of the masculine side in her soul. With determination, Raya can finally save the world. Raya have saved the world by being able to make Kumandra again. This correlates with character the warrior woman as she is not merely a sidekick to a man. She is really takes responsibility for being a Guardian Gems. The Druun had destroyed so much and The dragons had returned. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.



valid



65	<p>65/MP/W.gar/NM/00:12:27</p>  <p>(CHUCKLES)</p> <p>The Fang princess walked over to Raya. Like her mother, she was dressed in white silk.</p>	<p>Namaari is in the Man of Power stage. She has short black hair fell like a curtain over half her face and the other side of her head was shaved. This is correlates with the character of warrior woman as she dresses and adorns herself in warrior garments. Namaari is stylized as a boy. this is visible based on the style of the haircut, unlike the haircuts of women in general. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
66	<p>66/MP/D.sis/NM/00:13:14</p>  <p>-Blades all day. (CHUCKLES) -Right?</p> <p>Raya: “Seriously? Your mom actually said that? Awkward. Okay, next question: hand-to-hand or swords?” Namaari: “Blades all day Raya: “Right?”</p>	<p>Namaari is in the Man of Power stage. At this stage shows interest in masculine things. Namaari showed this when she answered Raya's question that she was more interested in swords. Namaari prefers to use weapons rather than hand-to-hand. This correlates with the character of the warrior woman as she display some level of kinship and sisterhood with her gender. Namaari and Raya tell each other something they like. This proves that Namaari shows asense of sisterhood with Raya. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	

67	<p>67/MP/D.sis/NM/00:13:50</p>  <p>Namaari: So where were we? We both have single parents who are terrible at telling jokes, we're both warrior women who despise uncomfortable formal wear.</p>	<p>Namaari is in the Man of Power stage. The power of the masculine side of Namaari shows in the garment style. She does not like wearing a formal suit. This correlates with the character of the warrior woman as she display some level of kinship and sisterhood with her gender Namaari display sisterhood kinship when she say that they are warrior woman in single parent family. She displays a sense of sisterhood among women who are trained to become female warriors. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
68	<p>68/MA/F.agr/NM/00:15:42</p>  <p>A hard blow landed in the middle of Raya's spine as Namaari kicked her to the ground. Raya looked up at her new friend in shock.</p>	<p>Namaari is in the Man of Action stage. She kicks Raya to the ground. This correlates with the character of the warrior woman as she fights aggressively and psychically when required. The acts of Namaari kicks include the concept of the ready-to-fight. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

69	<p>69/MW/D.sis/NM/00:15:49</p>  <p>Namaari: In a different world, maybe we could have been friends. But I have to do what's right for Fang. Namaari snarled down at her. The sweet, shy girl she'd been only moments before had vanished.</p>	<p>Namaari is in the Man of Word stage. She says when she has to cheat and lie for the Fang. This correlates with the character of the warrior woman as she displays some level of kinship and sisterhood with her gender. Namaari can lie to Raya, who is a fellow woman and a dragon nerd, for her benefit. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
70	<p>70/MA/F.agr/NM/00:15:55</p>  <p>Namaari swung at her with a swift strike. She came hard at Raya, raining kicks and blows. With dawning alarm, Raya realized that Namaari was a skilled fighter. She wasn't sure how long she could hold her.</p>	<p>Namaari is in the Man of Action stage. She kicks and blows hard at Raya. This correlates with the character of the warrior woman as she fights aggressively and psychically when required. Namaari fights aggressively with Raya. She had been a skilled fighter. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

71	<p>71/MA/W.wea/NM/00:28:32</p>  <p>(DRAMATIC MUSIC PLAYING)</p> <p>A band of Fang soldiers charged through the desert. Namaari lead the charged. They were riding Serlots, giant cats native to Fang.</p>	<p>Namaari is in the Man of Action stage. She rides a particular vehicle like the giant cats of Fang. This correlates with the character of the warrior woman as she uses classic warrior weapons and tools. Namaari's Serlots, felines of unusual size from the Land of Fang, slinked into the chamber. She ran a hand over the head of her monstrous cat, who held perfectly still except for the tip of its tail, which flicked back and forth as if the Serlot was waiting for the chance to pounce. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
72	<p>72/MP/W.gar/NM/00:28:53</p>  <p>The soldier was Namaari. Like Raya, she was older, taller, and stronger. But her hair was still shaved short on one side. As she examined the hairpin, her eyes were shrewd and calculating.</p>	<p>Namaari is in the Man of Power stage. She has a dark skin color, unlike the usual women who look light. She is also stocky like a ma. This correlates with the warrior woman character as she dresses and adorns herself in warrior garments. Namaari looks very tomboyish with a haircut shaved short on one side. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

73	<p>73/MA/B.sid/NM/00:29:13</p>  <p>Soldier: Princess Namaari, the Tail lands are infested with Druun. Benja's daughter is as good as stone out here. Retrieving some useless ancient manuscript isn't worth the risk. Namaari glanced at him coolly. Without warning, she struck him. He collapsed on the ground. She looked around at the other soldiers. Namaari: Anyone else want to question why we're out here?</p>	<p>Namaari is in the Man of Action stage. She collapsed the one of Fang soldier on the ground with her hard stuck. This is correlates with character of the warrior woman as she is not merely a sidekick to a man. Namaari is not afraid of men. She can drop to the ground when he doubts her purpose. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
74	<p>74/MP/D.sis/NM/00:33:33</p>  <p>Namaari: Binturi? That's not a very nice way to describe an old friend (Namaari said a cold voice near the entrance to the cavern) Raya: Namaari. Namaari: What's dripping, dep la? (sneered) Oh, I see you finally made a new friend. And here I was worried you were gonna end up becoming a cat lady. Like me.</p>	<p>Namaari is in the Man of Power stage. Her face wore the same cold, haughty expression. This is correlates with the character of the warrior woman as she displays some level of kinship and sisterhood with her gender. A surge of hatred washed through Raya at the sight of her old foe. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

75	<p>75/MA/B.sid/NM/00:35:25</p>  <p>(TENSE MUSIC PLAYING)</p> <p>Namaari and her soldiers were following. The Serlots bounded easily over the rocky landscape. They were closing the distance fast.</p>	<p>Namaari is in the Man of Action stage. She drove fast in her special vehicle. She leads the journey to chase Raya. This correlates with the character of warrior woman as she is being more merely sidekick to man. Namaari leads rides the serlots as her special vehicle pass through the rocky landscape with ease. Namaari has sidekick when she more masculine who can ride the Serlots faster. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
76	<p>76/MP/B.sid/NM/00:40:59</p>  <p>At that same moment, Namaari and her soldiers were nearing Fang. As they came over a rise, they saw dozens of stone dragons spread out before them. The statues were all that was left of the dragons that had fought the Druun five hundred years before. The other soldiers rode on without stopping, but Namaari slowed her Serlot and paused. Then, urging her Serlot forward, she rode on.</p>	<p>Namaari is in the Man of Power stage. She has great respect for ancestors. She looked with reverence at the great stone creatures. This correlates with the character of the warrior woman as she she is not merely a sidekick to a man. She has a masculine soul more than ever. When no one was looking, she bowed to them. Therefore, in this stage Man of Power fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

77

77/MW/B.sid/NM/00:53:10



Chief Virana: Look around, We made all this by making smart decisions, not emotional ones. We are safe. Our canal protects us from those monsters. I don't think it's wise to risk yourself when you don't have to.

Namaari: But you heard the general, We're running out of space. We need to expand. If we had all the Gem pieces, we could do that safely. You're right. This isn't an emotional decision it's the only decision we can make to secure Fang's future.

Chief Virana paused, thinking.


Chief Virana: Namaari, you've truly grown into the leader I raised you to be. General Atitāya, ready the royal army for my daughter's command.

Namaari: Thank you, Mother, I won't let you down.

Namaari smiled, thinking of how surprised Raya would be when she showed up in Spine.

Namaari is in the Man of Word stage. Based on Namaari's words, she wants to expand Fang's territory for the sake of Fang's future security. This correlates with the character of warrior woman as she she is not merely a sidekick to a man. Namaari has a high spirit of responsibility. She confidently said that he was able to make Fang more victorious. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.

valid

78	<p>78/MA/F.agr/NM/01:00:01</p>  <p>-(BOTH GRUNTING) -(WEAPONS CLANGING)</p> <p>Namaari turned to Raya and raised her weapon, a spear topped with a deadly-looking foot-long knife.</p>	<p>Namaari is in the Man of Action stage. She fights aggressively with Raya. . She kicked Raya in the ribs. Hard. Namaari knocked her down. Their swords clashed with a bitter clang. This correlates with the character of warrior woman as she fights aggressively and physically when required. Namaari is capable of fighting both armed and unarmed. She fights without using weapons. With her fighting skills, Namaari can take down Raya. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	Valid	
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79

79/MW/D.sis/NM/01:12:00



Namaari: Mother, you won't believe what I saw..."

Chief Virana: You saw a dragon, General Atitāya informed me that you'd be returning home without the Gem pieces

Namaari: It was Sisu, She can fix what we broke. She can bring everyone back.

Chief Virana: And that's what scares me, When everyone comes back, who do you think they'll come for? You forget, the other lands blame us for what's happened.



Namaari: But we never meant for anyone to get hurt.



Chief Virana: Yes, but if we had the dragon and the Gem pieces, we would be forgiven. We could save the world. More importantly, our people would remain safe.

Namaari: Raya isn't just going to give Sisu to us, We're not going to give her a choice.

Namaari is in the Man of Word stage. She now understood why Raya was collecting Gem pieces. With the Dragon Gem intact, Sisu could wipe away the Druun, just as she had five hundred years before. Would Fang offer up their piece of the Gem to help. She want to bring everyone back. This correlates with the character of warrior woman as she displays some level of kinship and sisterhood with her gender. Namaari wants to refute her mother's notions because the idea of helping the enemy goes against everything Namaari has ever taught her. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.

valid

80	<p>80/MA/W.wea/NM/01:17:24</p>  <p>Namaari held a raised crossbow. Her finger was on the trigger. Namaari: Sisu and the Gem pieces are coming with me. Raya pulled out her sword and rushed at Namaari. But as she struck the crossbow, the trigger released. With a sound as quiet as the breeze, the arrow flew through the air and sank into Sisu's heart.</p>	<p>Namaari is in the Man of Action stage. Namaari now pointed her crossbow at Sisu. She shoot the arrows right on Sisu's heart. This correlates the character of warrior woman as she uses classic warrior weapons and tools. Namaari uses warrior woman weapons classic namely crossbow. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	
81	<p>81/MA/F.agr/NM/01:20:52</p>  <p>With a swift blow, Namaari kick Raya down in the floor. Raya knocked a knife from Namaari's hand. Namaari lunged again. Raya countered, knocking her down. Namaari's other knife spun away across the floor.</p>	<p>Namaari is in the Man of Action stage. She fight brutally with Raya in Fang Palace. The clangs of their weapons in the air. This correlates with the character of warrior woman as she fights aggressively and physically when required. Namaari was the most skilled fighter Raya had ever met. And though she fought fiercely while Fang Palace started to crumble around them. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	valid	

<p>82</p>	<p>82/MA/B.sid/NM/01:22:44</p>  <p>Raya rushed to help them. But the Druun was closer. It swooped hungrily toward her friend and the kids. Suddenly, a lone figure leapt in front of Tuk Tuk, holding a glowing Gem piece high to drive back the Druun.</p> <p>Namaari: What are you waiting for? Go! Raya gasped. Namaari turned toward Raya while Tuk Tuk hurried away with his cargo o children.</p>	<p>Namaari is in the Man of Action stage. She leaped in front of Tuk Tuk to drive back the Druun with pointed a glowing Gem piece high. This correlates with the character of warrior woman as she is not merely a sidekick to a man. That not only becomes a close friend of man, but can save him from danger. Therefore, in this stage Man of Action fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>valid</p>	
<p>83</p>	<p>83/MW/D.sis/NM/01:26:19</p>  <p>Namaari dropped to her knees on the ground. Hurriedly, she tried to puzzle together the broken pieces. The glow inside each fragment was now no more than a faint glimmer. Finally, she fit the pieces in place. At once, they fused together. The Dragon Gem was whole again. Namaari placed a hand on Raya's shoulder as a Druun washed over her.</p>	<p>Namaari is in the Man of Word stage. Namari begins to think rationally about the chaos that is happening. Finally, she realize that the first time Namaari had seen Sisu, the dragon had given her a look full of compassion, hope, and trust. Because she also has the same goal to bring everyone back. This correlates with the character of warrior woman as she displays some level of kinship and sisterhood with her gender. Her eyes fell again on the group of friends and Raya's face. Raya reminds her of Sisu. She understands that trust can make success. Therefore, in this stage Man of Word fits perfectly into the category of delivering the theme of a warrior woman.</p>	<p>valid</p>	