THE HEROINE'S ARCHETYPES AND JOURNEY IN *RAYA AND THE LAST DRAGON* (2021)

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*

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ENGLISH LETTERS STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

UIN RADEN MAS SAID SURAKARTA

2023

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Wassalamu'alaikum warahmatullahi wabarakatuh

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DEDICATION

I specially dedicated this thesis to:

1. My best parents I've ever had, mama Meirawati and ayah Supriyadi

2. My one and only sister, Kinanthi Radyara Tsani

3. All of my lecturers, especially my advisor, Mrs. Yustin Sartika, S.S., M. A.

4. My alma mater, English Literature Department of the Faculty of Cultures and Languages, UIN Raden Mas Said Surakarta

5. All of my 24/7 friends

6. My dear self

MOTTO

إِنَّ مَعَ ٱلْعُسْرِ يُسْرًا

"Surely with (that) hardship comes (more) ease."

(QS. Ash-Sharh: 6)

PRONOUNCEMENT

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  I hereby sincerely state that the thesis entitled *The Heroine's Archetypes and Journey in Raya and the Last Dragon (2021)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

  If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 19th June 2023

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ACKNOWLEDGEMENT

Alhamdulillahi rabbil 'alamin, gratefulness to Allah SWT, the Lord of the Universe for all the blessings and graces, so that the researcher was able to accomplish the thesis entitled *The Heroine's Archetypes and Journey in Raya and the Last Dragon (2021)*. Peace be upon the Prophet Muhammad saw, who has brought us from darkness to light. The researcher realized that this thesis will not be accomplished without the help, support, and advice from various parties. Therefore, the researcher would like to thank all those who have helped, supported, and provided suggestions during the process of this thesis. This is headed to:

1. Prof. Dr. H. Mudofir, S. Ag., M.Pd., as the Rector of UIN Raden Mas Said Surakarta.

2. Prof. Dr. Toto Suharto, S. Ag., M.Ag., as the Dean of Cultures and Languages Faculty.

3. Dr. Nur Asiyah, S.S., M.A., as the Head of the English Literature Department, the academic advisor, and also the main examiner, thank you for knowledge, advice, and corrections for the researcher.

4. Dr. M. Zainal Muttaqien, S.S., M.Hum., as the Coordinator of the English Literature Department.

5. Mrs. Yustin Sartika, S.S., M.A., as the researcher's advisor, thank you for the guidance, encouragement, corrections, and suggestions for the researcher. May Allah SWT bless you and your family. Aamiin.

6. Mrs. Hidayatul Nurjanah, M. A., as the first examiner and chairman provided insightful advice to her from the proposal seminar to the *munaqosyah*. Alhamdulillah.

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ABSTRACT

Ratrira Shada Ramadhani. 2023. *The Heroine's Archetypes and Journey in Raya and the Last Dragon (2021)*. Thesis. English Letters, Faculty of Cultures and Languages.

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

Keywords: Archetypes, The Heroine's Journey, Heroine, *Raya and the Last Dragon*

Women being seen as subordinate to men and perceived as objects is commonly discussed both in social media also in mass media such as film. As the film is a critical strategic medium for conveying messages, nowadays, in the era of woman's emancipation, many film productions decided to feature female characters to define themselves as heroine without bringing romantic storylines. It can be seen in Disney's film *Raya and the Last Dragon (2021)* produced by Walt Disney Animation in 2021. Raya goes through stages of journey as a heroine without alluding to romanticization. The researcher found two main objectives of this study, 1) to explain what the heroine archetypes are presented in the film *Raya and the Last Dragon (2021)*, 2) to describe how the heroine's journey is depicted in *Raya and the Last Dragon (2021)*.

The theory used in this study is archetypes and the Hero's Journey by Christopher Vogler (2007). The researcher applied this theory to analyze what archetypes appear in Raya as the main character in the film *Raya and the Last Dragon (2021)* at each stage of the hero's journey she undertook. Vogler (2007) stated that the archetypes can be thought of as masks, worn by the characters temporarily as they are needed to advance the story. Therefore, at each stage that a heroine goes through, the archetype that appears may also change depending on the stage of the journey that she is currently passing.

This study used qualitative research with a descriptive-qualitative method. The data for this study in the form of captured images, dialogues, and utterances from film scenes showing the actions of Raya in the film *Raya and the Last Dragon (2021)*. The researcher is the primary instrument in this research. The technique of collecting the data is documentation. In this study, the researcher used triangulation of researcher to improve the trustworthiness of the data. The data analysis technique for this research applied the procedures suggested by Spradley (1979), there are domain, taxonomy, componential, and cultural theme.

The researcher found a total of 65 data in this study with the most dominating archetype data being the hero archetype out of 8 other archetypes by Vogler (2007). The total data is distributed to 11 stages of the 12 stages of the Hero's Journey proposed by Vogler (2007). The character of Raya in the film *Raya and the Last Dragon (2021)* is portrayed as the heroine. In the film, Raya did not pass the Reward stage, which is identical to the hero taking over the treasure they were seeking as a reward for passing the earlier stage. This is because in the previous stage, the Ordeal, Raya had lost her hope to continue the journey. It can be concluded that archetypes would shift depending on the circumstances, supported by the hero's journey which has specific characteristics at each stage that would trigger the emergence of an archetype.

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LIST OF ABBREVIATIONS

H: Hero

M: Mentor

TG: Threshold Guardian

HE: Herald

SS: Shapeshifter

S: Shadow

A: Ally

T: Trickster

OW: Ordinary World

CA: Call to Adventure

RC: Refusal of the Call

MM: Meeting with the Mentor

CFT: Crossing the First Threshold

TAE: Tests, Allies, and Enemies

AIC: Approach to the Inmost Cave

O: Ordeal

R: Reward

RB: The Road Back

RE: Resurrection

RWE: Return with the Elixir

CHAPTER I

INTRODUCTION

A. **Background of the Study**

The phenomenon of women being seen as subordinate to men and perceived as objects is commonly discussed both in mass media and social media. Women's subordinate means the social situation in which women are forced to remain under the control of men (Sultana, 2012). Walby (1990) found that male superiority controls women's labor power, women's reproduction, women's sexuality, women's mobility and property, and other economic resources. As a result, women experience a lack of education, job opportunities, freedom, and rights. Furthermore, women are more likely to be perceived based on their appearance than on their abilities. Many women are sexually objectified by males and treated as an object to be valued for their use by others (Fredrickson & Roberts, 1997, as cited in Szymanski et al., 2011). Thus, women experience sexual harassment, have feelings of powerlessness, and have limited self-esteem and self-confidence.

In relation to women's subordination, Creed (2007) mentioned that literature has identified society's stereotypes and prejudices against women in positions of power. Women are perceived to be lacking in competencies. This stereotype was confirmed by film, which is one of the popular mass media in society. Bazin (1967) considered that a film aims to capture the reality of life. The film has the potential to reach a wide range of audiences in terms of age, education, socio-economic status, cultural background, and religion. Moreover, the film is a

critical strategic medium for communicating messages and ideas to the general public. According to Effendi (2003), "Film is not only a communication medium that functions as entertainment, however, as an educational medium". Hence, the message contained in the film is an important point for society.

Films depict women according to the era. Initially, the man is portrayed as the woman's savior. "The hero is distinctly male, it is the woman who serves as the "crisis at the nadir" of the male hero's journey" (Campbell, 2004, p. 100). Campbell's statement marked that women don't need to make the journey because she is the place that people are trying to get to. In the film Snow White and the Seven Dwarfs produced by Walt Disney Productions in 1937, Snow White, who ate a poisoned apple and fell asleep for a long time, was saved by a kiss from the prince. In addition, in Sleeping Beauty film which was also produced by Walt Disney Productions in 1959, Princess Aurora who was cursed by an evil fairy was saved by Prince Phillip with a true kiss. Barbara Creed (2007) opined that women's struggles and journeys are frequently kept to a minimum, they are usually discussed to relate to melodrama, domesticity, madness, romance, and sexuality. Hence proved, heroic myths have historically been discussed and analyzed in relation to men at that time. Women are rarely portrayed as heroines or saviors in films.

Walt Disney Productions arose as a film production company that highlighted its female main characters as princesses in most of its films. In the earliest days, Disney princess stories had a common theme that culminated in the romance of princesses and their princes. For instance, the Cinderella film which was published in 1950 tells of Cinderella's unhappy life ending happily with her prince charming. However, in this era of woman's emancipation, Walt Disney

Productions decided to permit female characters to define themselves as heroines without help from princes and not bring romantic storylines. That can be seen in recent Disney films, such as Moana, which was released in 2016. Moana is portrayed as a heroine who tries to forge her own destiny by taking action and going on a journey without expecting a prince to come to her aid. Indeed, "The adventure and action genres have become important vehicles for depicting the fighting woman" (Andris and Frederick, 2007, p. 3).

The depiction of a female character as the main character and heroine by Walt Disney Animation is one reason why the heroine becomes a topic that the researcher wants to be discussed. In general, the hero refers to male and the heroine refers to female. According to Vogler (2007), the term hero is now known as a gender-neutral term and refers to someone who is brave and willing to risk their own life to save another or something. In addition, Vogler (2007) mentioned the characteristics of a hero, the hero is brave and associated with self-sacrifices. The hero transforms the darkness into brightness, and everything they do is to make everything better (Pearson, 2012). Therefore, the hero performs the action that requires taking the most risk or responsibility. Thus, someone who goes through life's trials and triumphs becomes a figure we call a hero or heroine.

The story of a heroine specifically has the same plot in some stories. They go through the same stages, which we call the hero's journey. In his book, Vogler (2007) explained that the hero will be called to the adventure due to some problems, after which he must pass a test and finally solve the problems. Maureen Murdock (2020) interpreted the heroine's journey as a woman's search for wholeness in a society where she has been defined. Nonetheless, undeniably, the heroine's journey

seems to be "masculinized" in terms of behavior, ambition, strength, power, and even appearance. As shown in the film Mulan produced by Walt Disney Productions in 1998, the heroine named Mulan is ambitious to go to war in place of her father, she is the only woman among the men on the battlefield, and she disguises herself as a man by cutting her hair. This is as expressed by Murdock (2020) that the heroine's journey delineates the psycho-spiritual journey for women according to masculine values.

The events and journeys in a story cannot be separated from the characters involved (Cowden et al, 2000). The actions shown by the characters in each journey are a reflection of their personality of the character. In describing the personality of characters, the Swiss psychologist Carl G. Jung employed the term archetypes. According to Jung (1980), archetypes are instincts that manifest as symbols and fantasies and have no known origins. In addition, Jung (1980) asserted that they are at once emotions and images and have their own initiative and specific energy. Corresponding with that, Maureen Murdock (2020) stated that "An archetype is an inborn pattern of images, ideas, and instinctual impulses that functions much like a hidden magnet; we cannot see such underlying patterns, but we are propelled by their energy" (p. 18).

A heroine can combine several archetypes throughout her journey. Cowden et al (2000) found that each character has a core archetype that is dominant and remains consistent throughout the storyline, however, they can also have layered archetypes where two or more archetypes shine through to reveal internal contradictions. Therefore, at each stage that a heroine goes through, the archetype that appears may also change depending on the stage of the journey that she is

currently passing. For example, the archetype shown by Mulan in the 1998 film "Mulan" is a hero because she dares to take action for the common good and accepts all the consequences, then another archetype is a shapeshifter where during her journey, she changes her appearance as a man. Jung (1980) claimed that a sudden change in one's life can reveal that an archetype has, for some time, been attempting to emerge.

In this study, the researcher chooses to apply the theory of archetypes and the hero's journey by a Hollywood writer and screenwriter, Christopher Vogler. This theory was chosen because it is a simplified form of Joseph Campbell's concept of the hero's journey. Besides that, Vogler (2007) said in his book, "I use the word Hero to describe a central character or protagonist of either gender" (p. 29). Vogler summarized the concept of the hero's journey by Campbell as twelve stages of three acts of the hero's journey. The stages of the journey in Act I include Ordinary World, Call to Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the Threshold. Furthermore, in Act II the stages involved are Test, Allies, and Enemies, Approach to the Inmost Cave, The Ordeal, Reward. Thereafter, the stages of Act III consist of The Road Back, The Resurrection, and Return with the Elixir. Those stages of the hero's journey can be traced in all kinds of stories. Regarding the archetypes, "When heroes go through the stages of their journey, at least eight archetypes appear in them" (Vogler, 2007, p. 26). The archetypes proposed by Vogler (2007) are as follows: Hero, Mentor, Threshold Guardian, Herald, Shapeshifter, Shadow, Ally, and Trickster.

Raya and the Last Dragon is the film chosen by the researcher to be analyzed in this study as one of the representatives of Disney's heroine films. *Raya*

and the Last Dragon is an action-adventure fantasy film. Walt Disney Studios Motion Pictures released *Raya and the Last Dragon* in theaters in the United States on March 5, 2021. This is the 59th film produced by Walt Disney Productions. In her journey as a heroine, Raya has to go through the stages that a heroine should go through. According to Creed (2007), history shows that women are actually making their journeys, which may even involve rescuing a man. In her book, Creed (2007) provided an example of Joan of Arc being called upon to make a very powerful journey that affected, not only herself, but an entire nation, and, in the process, she rescued a prince, helping him attain his throne and become the king he was born to be. This can be seen in the film *Raya and the Last Dragon* (2021), where Raya goes through stages of adventure as a heroine to bring back the chief, or what is known as her father and restore the Land of Kumandra.

The researcher chooses to discuss the heroine's archetypes and journey as the topics of this study. The heroine refers to the main character and protagonist in literary works such as novels, short stories, dramas, and films. According to Altenbernd and Lewis (1966), "Protagonists are characters who are admired by audiences and are always referred to as heroes because they always play ideal roles, follow rules, and have values in society" (p. 59). "In any good heroic story, the hero grows and changes, making a journey from one way of being to the next: from despair to hope, weakness to strength, folly to wisdom, love to hate, and back again" (Vogler, 2007, p. 7). This emotional and physical journey captivated the audience and made the story worth watching and researching. Therefore, the researcher will attempt to describe the archetypes and the hero's journey of Raya as a heroine in the film *Raya and the Last Dragon (2021)*.

There are several previous studies related to the focus of this research, which are archetypes and the hero or heroine's journey. The first study, "Hero Archetypes and Journey in Baum's Children Classic Story the Wonderful Wizard of Oz" was written by Hana Kristina in 2019 and focused on the archetypes and journey of Dorothy employing Jung's archetype and Campbell's theory of the hero's journey. The second study entitled "Archetypes and the Hero's Journey in Herman Hesse's Demian" was written by Ellsa Aringga Bahari in 2020 and analyzed the contribution of archetypes in Emil Sinclair's journey using Campbell's theory. In the third study entitled "The Heroine's Journey in Suzanne Collins's the Hunger Games" written by Pungky Priska Sari in 2021, the researcher of the study analyzed the heroine's journey narrated in the Hunger Games novel using Maureen Murdock's theory. The fourth related study entitled "The Heroine's Journey of Annabeth Chase in Rick Riordan's The Mark of Athena" was written by Selgenov Arizal Priambudi in 2022 took the novel as its object and focused on discussing the heroine's journey using the heroine's journey by Maureen Murdock. Furthermore, the fifth study entitled "The Comparison of Heroine's Journey in Brave Movie (2012) and Moana Movie (2016)" was written by Gita Mutiara Ramadhanty in 2020 and discussed the comparison of the heroine's journey in both movies using the theory by Christopher Vogler.

Some of the previous studies mentioned above have similarities and differences to this research. The similarities depended on the research topics related to archetypes and the hero's or heroine's journey. The next similarity could be that the character analyzed in those five previous studies was the character who played the closest role as the hero in the story. Regarding the differences, the theories used

were different. The previous studies applied various theories regarding archetypes and the hero's journey such as Jung's archetype theory, the hero's journey theory by Campbell, and the heroine's journey theory by Maureen Murdock. Although there was one previous study that used the same theory as this study, however, it only discussed the stages of the hero's journey without discussing the archetypes that emerged. Furthermore, there was another difference in the object studied, where the previous study used films with a different title and genre as well as novels.

Based on the five previous studies, none of them discussed archetypes and the heroine's journey in *Raya and the Last Dragon (2021).* Therefore, the researcher intends to analyze the archetypes that appear in the main character Raya at each stage of the heroine's journey she goes through in the film *Raya and the Last Dragon (2021)* to find out her function and role in the story of the film. The researcher applies the theory of archetypes and the hero's journey proposed by Vogler (2007) in his book entitled *The Writer's Journey: Mythic Structure for Writers*. The researcher chose the theory because of considering Vogler's (2007) perspective regarding the title of hero and the hero's journey can be dedicated to both genders, male and female. According to Vogler (2007), "The most important thing about heroes is that they are willing to sacrifice in their journey" (p. 7). Thus, it denotes that women can be in the same room as men. This research would point out that the heroine is able to go through the journey, face challenges and obstacles, and complete the mission for the interest of others rather than herself.

B. Limitation of the Study

The researcher determines the limitations to specify the explanation and discussion in this study. This research focuses on analyzing the main character Raya who plays the role of a heroine in *Raya and the Last Dragon (2021)* film. This research was conducted to identify the archetypes that appear in Raya as a heroine and the stages of the journey she goes through. In order to answer these two problems, the researcher applied Christopher Vogler's theories on archetypes and the hero's journey.

C. Formulation of the Problem

Based on the explanation of the background above, the researcher formulates the research problem as follows:

1. What heroine archetypes are found in the main character Raya in the *Raya and the Last Dragon (2021)* movie?

2. How are the heroine's journey depicted in *Raya and the Last Dragon (2021)* movie?

D. Objectives of the Study

From the formulation of the problems above, the researcher formulates the objective of the study as follows:

1. To explain what heroine archetypes are presented in *Raya and the Last Dragon* movie.

2. To describe how the heroine's journeys are depicted in *Raya and the Last Dragon* movie.

E. Benefits of the Study

1. Theoretical Benefit

The researcher expects this research to be a reference and provide a new contribution to the field study on archetypes found in film characters, especially the main character who plays the role of a hero or heroine. In addition, this research can inform new insight into whether archetypes can change as abilities and physical and mental development improve as they encounter obstacles and sacrifices to achieve a goal. Furthermore, this research can be a reference for other researchers who will observe further research related to Christopher Vogler's theory regarding hero archetypes and the hero's journey.

2. Practical Benefit

This research is expected to be beneficial and give meaning to the literary study. Hopefully, this research can be a helpful reference for readers, especially English Literature Department students who are interested in studying archetypes and the hero's journey from the heroine's point of view. Moreover, this research is expected to encourage further researchers who are interested in conducting further research regarding the hero's archetypes and journey.

F. Definitions of the Key Terms

1. Archetypes

Archetype is a pattern or symbol that represents human nature (Jung, 1980). According to Vogler (2007), "The archetypes can be thought of as

masks, worn by the characters temporarily as they are needed to advance the story" (p. 24).

2. The Heroine's Journey

The heroine's journey is a concept or narrative pattern that describes the heroine journey to strive for their goals. Vogler (2007) pointed out that the hero's journey emphasizes the process of becoming, discovering higher usefulness, and finding new capacities and new ways of being. In addition, Vogler (2007) noted that the hero's journey pattern could embrace both genders; male and female. "The hero's journey is first about taking a journey to find the treasure of your true self" (Pearson, 2012, p. 7).

3. Heroine

Vogler (2007) stated that the hero can be either male or female, arguing that the most important thing is that they are someone or a figure of peace, bearer of truth and bravery, and connected with self-sacrifice. Heroes overcome obstacles and achieve goals.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Archetypes

The Swiss psychologist Carl G. Jung employed the term archetypes as a pattern or symbol that represents human nature (Jung, 1980). Moreover, "The archetypes can be thought of as masks, worn by the characters temporarily as they are needed to advance the story" (Vogler, 2007, p. 24). Christopher Vogler (2007) mentioned two supporting points in order to identify archetypes in characters, the psychological function or part of the personality it represents and its dramatic function in a story. Jung (1980) outlined psychological functions as certain mental processes in an individual's psyche that are manifest regardless of usual circumstances. Aside from that, Vogler (2007) emphasized that the dramatic function in character is whatever role characters serve in the play to shape or advance the plot, through their actions, thoughts, and motives. Thus, it can be argued that the concept of archetypes is an essential tool for understanding the purpose or function of characters in a story.

Archetypes impress people, influence, and activate fascinating psychological energy in the individual. Furthermore, archetypes can communicate meaning and emotion as they relate to basic human experiences. Archetypes are representations of a person's collective unconscious that can reinforce the person's personality (Campbell, 2004). The archetypes of a character may come across other influential archetypes from anyone they meet

and may change depending on the circumstance. "There is a character who might enter the story performing the function of a herald, then switch masks to function as a trickster, a mentor, and a shadow" (Vogler, 2007, p. 24). Jung (1980) asserted that when a situation corresponds to a particular archetype, that archetype becomes active. This pointed out how characters in a story can embody the qualities of more than one archetype. Thereby, archetypes make a character's role less rigid and they may function temporarily on a character to achieve a certain effect in a story.

2. The Heroine's Archetypes

In *The Writer's Journey: Mythic Structure for Writers* book, Vogler (2007) mentioned the eight archetypes are "Questing heroes, heralds who call them to adventure, wise old men and women who give them magical gifts, threshold guardians who seem to block their way, shapeshifting fellow travelers who confuse and dazzle them, shadowy villains who try to destroy them, tricksters who upset the status quo and provide comic relief" (p. 23). The character archetypes described by Christopher Vogler (2007) as emanations of the hero are as follows:

a. Hero

A hero is a person who, in the opinion of others, has special achievements, abilities, or personal qualities and is regarded as a role model or ideal. In accordance with Vogler (2007), a hero is someone who is willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock. However, the hero may show interesting flaws in themselves. The flaws of a hero are inner doubts, errors in thinking, guilt or

trauma from the past, or fear of the future (Vogler, 2007, p. 33). Vogler (2007) also noted that a hero may have to overcome some problems such as a lack of patience, decisiveness, and the inability to love or trust.

Vogler (2007) mentioned that the hero either male or female is someone who has several characteristics, "The first is the hero is the one who learns or grows the most in the course of the story, they overcome obstacles and achieve goals, and they also gain new knowledge and wisdom; the second is the hero is usually the most active person in the story, their will and desire are what drive most stories forward; the third is the hero should perform the decisive action of the story, the action that requires taking the most risk or responsibility because sacrifice is the hero's willingness to give up something of value, perhaps even her own life" (pp. 29-32).

b.   Mentor

The mentor is usually a positive figure who aids, teaches, or trains the hero. According to Vogler (2007), "The mentor is frequently a former hero who has survived life's early trials and is now passing on the gift of knowledge and wisdom" (p. 40). The mentor archetype is closely aligned with the parental image, thereby, the hero is reassured by the presence of a mentor. Moreover, Vogler (2007) mentioned some qualities of the mentor, "The first is the mentor is teaching or training; the second is gift-giving; the third is the mentor motivates the hero and helps them overcome fear" (pp. 40-42). Vogler (2007) asserted that a mentor possesses wisdom, intelligence, rationality, and experience. In addition, Campbell (2004) pointed out that mentors are not

devoid of flaws such as caution, rigidity, passivity, and sometimes incorrectness.

c. Threshold Guardian

Vogler (2007) stated that the threshold guardians are secret helpers placed in the hero's path to test their willingness and skill. In accordance with that, "The threshold guardian represents the ordinary obstacles we all face in the world around us: bad weather, bad luck, prejudice, oppression, or hostility" (Vogler, 2007, p. 50). In his book, Vogler (2007) explained that initially, they present a menacing face to the hero, but if properly understood, they can be overcome, bypassed, or even turned into allies. Threshold guardians may consider neutral figures, their strength is tenacity, and their weakness is uttermost incompetence (Vogler, 2007).

d. Herald

The herald serves the crucial psychological purpose of signaling the necessity of change. Vogler (2007) said that the responsibility to keep track and an important role in announcing the coming of significant change. "It could be something deep inside us that knows when we are ready to change and sends us a message" (Vogler, 2007, p. 56). Their strength lies in the fact that they cannot be disregarded, and the issue they raise is one that they are actively addressing (Vogler, 2007). Thus, the herald recites the causes of the conflict, in effect to provide the motivation. They have handled an imbalanced life through a number of defenses.

e. Shapeshifter

Vogler (2007) stated that the shapeshifter archetype is to express the energy of the animus and anima. Jung (as cited in Vogler, 2007) termed the animus and anima, "The animus is the male element in the female unconscious which is a collection of images of positive and negative masculinity in female dreams and fantasies, while the anima is the corresponding female element in the male unconscious" (p. 60). The archetypal character of the shapeshifter changes appearance or mood and its appearance and characteristics shift as soon as we examine it closely. Their charisma is their biggest strength, and their distrust of others and inability to commit are their weaknesses (Vogler, 2007). "The shapeshifter serves the dramatic purpose of introducing uncertainty and suspense into a narrative, admittedly, they may deceive the hero and their loyalty or sincerity is often in question" (Vogler, 2007, pp. 60-61).

f. Shadow

The shadow is a function or mask which can be worn by any character. "The shadow represents the energy of the dark side, the unexpressed, unrealized, or rejected aspects of something" (Vogler, 2007, p. 65). Often, it's the home of the suppressed monsters of our inner world such as deep trauma, anger, or grudge. "Shadows can represent the power of repressed feelings and can be all the things we don't like about ourselves, all the dark secrets we can't admit, even to ourselves" (Vogler, 2007, pp. 65-66). Their strength is their power, whereas their flaws could be greed or pride. According to Vogler (2007), "Heroes themselves can manifest a shadow side when they are crippled

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by doubts or guilt, acts in self-destructive ways, expresses a death wish, get carried away with their success, abuses their power, or becomes selfish rather than self-sacrificing, it means the shadow has overtaken them" (p. 66).

g. Ally

Heroes on their journey may require a companion to go along with them. According to Vogler (2007), "An ally can serve a variety of necessary functions, such as companion, sparring partner, conscience, or comic relief. It is useful to have someone to send on errands carry messages, and scout locations" (p. 71). Furthermore, it's convenient to have someone for the hero to talk to, to bring out human feelings, or reveal important questions in the plot. Allies have the important function of humanizing the heroes. Vogler (2007) described that from the beginning of the story, the heroes have been paired with kind-hearted figures who struggle by their side, advise and warn them, help them, and sometimes challenge them. Their strengths include being selfless and resourceful, their weakness lies in their inability to take independent action (Vogler, 2007, pp. 71-73).

h. Trickster

According to Vogler (2007), "The trickster archetype embodies the energies of mischief and desire for change" (p. 77). The trickster attracts attention to the unbalance or absurdity of circumstance. Their strengths include humour and playfulness, while their weaknesses consist of thoughtlessness and inefficiency. All the characters in the story who express this archetype are mostly clowns or sidekicks. Essentially, the trickster frequently serves a dramatic function as comic relief in a story (Vogler, 2007). "When we are

taking ourselves too seriously, the trickster part of our personalities may pop up to bring back needed perspective" (Vogler, 2007, p. 77).

3. The Heroine's Journey

A journey means traveling from one place to another or can be interpreted as a passage or progress from one stage to another. Many literary works describe journeys in storylines such as films, novels, and so on. Vogler (2007) stated that the depiction of a journey can be traced in all kinds of stories, not just those that feature heroic physical action and adventure. The journey is one of the important elements of the story plot. Campbell (2004) mentioned that in a narrative the journey is known as the plot point of the story and represents the characters' development of growth and changes. In many journey stories, the stages of the journey are usually passed by the protagonist, particularly the hero. Vogler (2007) declared that the hero's story is always a journey and the protagonist of every story is the hero of a journey. According to Vogler (2007), a hero leaves their comfortable, ordinary surroundings to encounter an unfamiliar world, learns a lesson, wins a victory using that newfound knowledge, and then returns home.

The concept of the monomyth or hero's journey was proposed by Joseph Campbell in *The Hero with a Thousand Faces* book, simplified and developed by Christopher Vogler in his book entitled *The Writer's Journey Mythic Structure for Writers*. Campbell (2004) classified the hero's journey into 3 phases; departure, initiation, and return with 17 stages of the journey. Furthermore, Vogler (2007) simplified the hero's journey into 12 stages in 3 phases; act I, act II, and act III. According to Vogler (2007), every storyteller

bends the mythic pattern to his or her own purpose or the needs of a particular culture, that's why the hero has a thousand faces. Thereby, the hero's journey is relevant and applicable to all stories from different backgrounds, cultures, and eras. Vogler (2007) defined the following twelve stages as a map of the hero's journey:

a. Ordinary World

The Ordinary World is the setting, foundation, and starting point for the story, as well as the heroine's home before they embark on an adventure. According to Campbell (as cited in Vogler, 2007), "A hero ventures forth from the world of common day into a region of supernatural wonder..." (p. 83). In the Ordinary World, the problem of the conflict already exists, but it has not been activated and waits for the heroine to realize its existence. "The Ordinary World must be contrasted with the Special World that the next hero will inhabit in storytelling" (Vogler, 2007, p. 87). The audience is introduced to the hero through the Ordinary World. This is also a normal life at the start of the story before the hero becomes begins their adventure.

The Ordinary World is the most suitable place to discuss the background story, which explains the stories and the hero's initial situation at the time and is used to express this background in various ways, such as showing the hero's social class, upbringing, habits, experiences, or even social conditions that confront the hero. This is as stated by Vogler (2007) that the Ordinary World is the beginning of all stories which have an obligation to pique the interest of readers or viewers, set the tone of the story, reveal where the story will go, and provide a wealth of information without slowing down the

story's tempo and pace. "The Ordinary World also functions and has a duty to determine or tell everything about what the hero is staked in the story" (Vogler, 2007, p. 94).

b. Call to Adventure

Call to Adventure is a continuation of plot points in the Ordinary World. The function of the call to adventure for the story described by Vogler is to keep the story going. The Call to Adventure is also known as the initiating incident, catalyst, and conflict trigger in a story that appears after all the main characters are introduced to the Ordinary World stage. "The Call may simply be stirring within the hero, a messenger from the unconscious, bearing news that it's time for a change" (Vogler, 2007, p. 100). According to Vogler (2007), the call to adventure will be the part where the hero feels disoriented and uncomfortable with their current situation but is required for positive growth and development. This occurs because the hero recognizes a lack, emptiness, need, and high urgency that requires her to live her adventure by leaving her life and routine in the ordinary world. The deficiency can be the loss of something or someone, and the need can manifest as demands for health, love, and inner fulfillment. "The hero will realize that they have no choice but to follow the adventure call, or else they will face disaster if they continue to avoid the adventure call" (Vogler, 2007, pp. 102-103).

c. Refusal of the Call

Refusal of the Call is the stage at which the hero responds to their call because they are consciously asked to leave their ordinary world, which they perceive to be safe, and move to a special world that is unknown, dangerous,

and life-threatening. Furthermore, the hero will be afraid of the consequences that will thwart their adventure journey, even if they give some flimsy reasons to do so. Indeed, Vogler (2007) said that it's natural for heroes to first react by trying to dodge the adventure, even the most heroic of movie heroes will sometimes hesitate, express reluctance, or flatly refuse the Call. However, this is only a temporary situation. According to Vogler (2007), "After the hero finally decides to commit by risking their lives on a perilous adventure, they will finally go to fulfill their calling" (p. 108).

d.   Meeting with the Mentor

"Meeting with the Mentor is the stage of the Hero's Journey in which the hero gains the supplies, knowledge, and confidence needed to overcome fear and commence the adventure" (Vogler, 2007, p. 117). Vogler (2007) stated that a mentor is a protective figure and becomes a character whose job is to protect, guide, educate, teach, test, train, and give special gifts to heroes who will be their provision in their adventure journey. Vladimir Propp (as cited in Vogler, 2007) called this character type the "donor" or "provider" because its precise function is to supply the hero with something needed on the journey. "Heroes almost always make contact with some source of wisdom before committing to the adventure, they may seek out the experience of those who have gone before, or they may look inside themselves for wisdom won at great cost in former adventures" (Vogler, 2007, p. 118). Mentors are expected to be able to influence the hero and be the place where the hero will come if the hero is stuck and needs help or just advice.

e.   Crossing the First Threshold

Crossing the First Threshold is the stage in which the hero fully enters the special world with unfamiliar conditions, rules, and values. Vogler (2007) marked this stage as the call has been heard, doubts and fears have been expressed and allayed, and all due preparations have been made. This stage is an act of the will in which the hero commits wholeheartedly to the adventure (Vogler, 2007, p. 127). Vogler (2007) argued that "A Threshold Crossing signifying their willingness to explore the Special World of Act Two together" (p. 130). The stake becomes higher for the heroes and they are required to make decisions for their fate and the continuation of their adventure. There will be no second chance for the hero to return to the Ordinary World until they complete the mission of her adventure in the Special World.

f.   Tests, Allies, and Enemies

According to Vogler (2007), the heroes have fully entered the Special World, which appears very different from the Ordinary World. "They will have to adapt to the new rules they learned in the special world, which differ from the Ordinary World because the heroes have fully entered the special world full of adventure" (Vogler, 2007, p. 136). As a result, this is the stage in which the hero learns more about their adventures, the people around them, and even themselves in order to gain more information from their initial observations of the Special World. Joseph Campbell (as cited in Vogler, 2007) described this stage as "A dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials" (p. 135). In addition, "Another function of this stage is the making of Allies or Enemies, it's natural for heroes just arriving

in the Special World to spend some time figuring out who can be trusted and relied upon for special services, and who is not to be trusted, this too is a kind of Test, examining if the hero is a good judge of character" (Vogler, 2007, p. 137).

g. Approach to the Inmost Cave

The Approach to the Inmost cave serves as the hero's final preparation location and time before facing the ordeal center of their adventure. "Heroes prepare a plan, re-strategize, re-analyze their enemy, arm themselves, and take cover, or simply have fun and relax one last time before the hero continues their journey to the extremely dangerous and mysterious ordeal stage" (Vogler, 2007, p. 143). The hero changed already and new qualities are emerging. In addition, Vogler (2007) described the stage in which "The hero enters another special world that is deeper and with different rules and meanings, realizes a new warning, faces trials that seem impossible to pass, becomes confused, and loses courage due to complications conflict, realizes that the hero's stakes become higher as the urgency to complete the mission increases, and discovers that the hero now has no choice" (pp. 145-147).

h. Ordeal

The hero will face their greatest challenge and enemy at this stage because the ordeal stage is critical for the hero in obtaining the main results from the journey and adventure full of stakes thus far. The hero will die, however, the meaning of death does not always have to be literal. Vogler (2007) claimed that "In some way in every story, heroes face death or something like it: their greatest fears, the failure of an enterprise, the end of a

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relationship, the death of an old personality" (pp. 155-156). Vogler (2007) called the Ordeal the crisis because is usually the central event of the story, or the main event of the second act. The hero changed, they are transformed, no one can go through an experience at the edge of death without being changed in some way (Vogler, 2007).

i.   Reward

According to Vogler (2007), "With the crisis of the Ordeal passed, heroes now experience the consequences of surviving death, they seize the sword of victory and lay claim to their Reward" (p. 175). Energy has been exhausted in the struggle and needs to be replenished. There is often a period of time when the hero is recognized or rewarded for surviving death or an ordeal. At this point, the hero has earned the title and nickname of a true hero and thus deserved to be called a hero. "The reward stage is characterized by scenes of celebration of the hero's success" (Vogler, 2007, p. 176). After experiencing their Reward fully, heroes must turn back to the quest because there are more Ordeals ahead, and it's time to prepare and face them.

j.   Road Back

The hero continues on the journey to a totally new locale or ultimate destination. According to Vogler (2007), "In psychological terms, this stage represents the resolve of the hero to return to the Ordinary World and implement the lessons learned in the Special World" (p. 188). The Road Back marks a time when heroes rededicate themselves to the adventure because they may be reminded of the ultimate goal of the adventure (Vogler, 2007). Heroes gather up what they have learned, gained, stolen, or been granted in the Special

World. They set themselves a new goal, to escape, find further adventure, or return home.

k. Resurrection

The heroes emerge from the Special World, transformed by their experience. At the climax, the hero is severely tested once more on the threshold before back home. A new self must be created for a new world (Vogler, 2007, p. 197). According to Vogler (2007), the hero will face difficult choices at this stage as a test in assessing the meanings that the hero has learned during their adventure journey. The resurrection stage is the climax stage where the hero will face the most difficult situations (Vogler, 2007). Resurrection becomes the hero's final chance and effort to make significant changes to their character and behavior. "The higher dramatic purpose of Resurrection is to give an outward sign that the hero has really changed, the old Self must be proven to be completely dead, and the new Self immune to temptations and addictions that trapped the old form" (Vogler, 2007, p. 210).

l. Return with the Elixir

The hero had survived all the ordeals of life and death, they finally returned to their place to go home. The hero's return with this elixir indicates that the hero will incorporate the changes that occurred to them during the journey and adventure in the special world into the hero's daily life. According to Vogler (2007), "If they are true heroes, they Return with the Elixir from the Special World; bringing something to share with others, or something with the power to heal a wounded land" (p. 215). The Elixir may be an actual substance or medicine brought back to save an endangered community or it may be a

literal treasure wrested from the Special World and shared within a group of adventurers, even more, it may be any of the things that drive people to undertake adventure: money, fame, power, love, peace, happiness, success, health, knowledge, or having a good story to tell (Vogler, 2007).

4. *Raya and the Last Dragon* **(2021)**

Raya and the Last Dragon is an action-adventure fantasy film. Walt Disney Pictures and Walt Disney Animation Studios are responsible for the production of this film. Walt Disney Studios Motion Pictures released *Raya and the Last Dragon* in theaters in the United States on March 5, 2021. This is the 59th film produced by Walt Disney. The film was also available on the Disney+ Hotstar app with Premier Access at the same time. The journey of Raya's effort to unite and reconcile the fictional world, namely Kumandra, is narrated in this animated film directed by Don Hall and Carlos Lopez Estrada. Kumandra is a fantastical land populated by five tribes. Kumandra is the home of humans and dragons who share magical abilities that live together in peace.

Long ago, in the fantasy world of Kumandra, humans, and dragons coexisted peacefully. However, when an evil force threatened the land, the dragons sacrificed their lives to save humanity. That same evil has returned 500 years later, and it is up to a lone warrior, Raya, to track down the legendary last dragon and restore the broken land and its divided people. However, she discovers along the way that it will take more than a dragon to save the world, it will also require trust and teamwork. Five long centuries after the selfless sacrifice of the magical dragons, the once-peaceful land of Kumandra, where humans lived harmoniously alongside the mystical creatures, is in disarray,

divided into five nations. With warring factions, distrust, and the unstoppable menace of the Druun wreaking havoc on Kumandra, Raya, the sword-wielding Princess of Heart, and fearless Guardian of the Dragon Gem, embarks on a peril-laden quest to track down a benevolent mythical being and heal the land. Finally, the dragons are all brought back to life as they resurrect Sisu who thanks for trusting others everyone returns to their significant other as Raya returns home to be reunited with her father, Benja. She introduces him to Sisu as all the tribes come together peacefully to celebrate.

B. **Previous Studies**

Some researchers have conducted research related to the same problem of the archetypes and the hero's journeys in theses. The first is a thesis written by Siti Fithrotin in 2022 entitled "The Analysis of Hero's Journey and Archetype Toward the Main Character as Reflected in the Disney Movie: Mulan (1998)." This study analyzed the hero's journey in the film Mulan (1998) and what archetypes appear in the main character Mulan (1998). Certainly, the focus of this study is on Mulan as the main female character who goes on a journey. The researcher used the theory of archetypes and hero's journey from Christopher Vogler. The findings of this study are that Mulan as a heroine goes through the 12 stages of the hero's journey. In addition, Mulan showed 3 archetypes; Hero, Shapeshifter, and Herald. There is a gap between this study and the previous one, the researcher from the previous study did not come to a conclusion on what archetypes were dominant along the journey. This research revealed the archetypes that dominantly appeared in the main character Raya in the film *Raya and the Last Dragon (2021)* to understand her functions in the film.

The second study is a journal written by Robby Satria and Julius in 2022 entitled "Analysis of Hero's Journey in Jack London's The Call of The Wild". This research identified the stages of hero's journey in Jack London's novel entitled "The Call of the Wild", experienced by the main character as the hero. This research used the theory of hero's journey proposed by Campbell. The result of the research has showed that Buck, the main character of the novel has gone through three stages of hero's journey with the eight steps out of seventeen steps. The distinction between this study and the second previous study was apparent in the object as this study used a film and the previous study used novel as the object. In addition, the application of theory to elaborate the archetypes that appeared in the characters was different. This study utilized Vogler's theory and the previous study explored Campbell's theory.

The third study is a thesis written by Mochamad Abdul Latif in 2019 entitled "Hero Journey in J. K. Rowling's Harry Potter the Order of Phoenix Novel." This study discussed the pattern of heroic journeys and analyzed other characters who are close to the hero to find out the true hero in the novel Harry Potter the Order of the Phoenix. The researcher applied the hero's journey theory from Joseph Campbell and the archetypes of characters theory from Christopher Vogler. This study used qualitative research methods and the data is quoted from the narration in the novel. The results of this study noted that there are 10 stages out of a total of 17 stages of the hero's journey. Furthermore, the researcher also found eight archetypes of characters that contributed to the hero's journey. This study served a different objective from the third previous study. This research focused on the archetypes presented in the main character Raya in *Raya and the Last Dragon*

(2021) to highlight her dominant archetypes in the story. In contrast, the third previous study addressed all the characters who contributed to the main character's journey. Additionally, the theory applied to the hero's journey in the third study proposed by Campbell, compared to this study based on the Hero's Journey theory by Vogler.

The fourth study is a thesis written by Achmad Rizky Nur Pratama in 2021 entitled "The Journey of Coraline Jones: A Hero's Journey Analysis of Coraline (2002)." This study analyzed the journey of the main character to become a hero in a children's novel. The researcher used the theory of the Hero's Journey by Christopher Vogler. The results showed that Coraline's journey seems to follow the twelve Hero's Journey pattern. The fourth previous study merely discussed the stages of the hero's journey that the main character passed through rather than exploring what archetypes appeared on the character. On the contrary, this study included archetypes as part of the research as it noted that the appearance of archetypes played an important role in the characters knowing their roles and functions along the adventure. Despite employing the same theory, the object of research between this study and the previous study differed. This study is concerned with a film and the fourth study examined a novel.

The fifth study is a thesis written by Khoirifatin Awwalina in 2018 entitled "The Hero's Journey of Moana in Moana (2016) Movie." This study discussed the hero's journey undertaken by Moana as the main character and heroine in the film Moana (2016). The purpose of this study is to explain the steps or stages of the journey that Moana went through. The researcher applied the theory of the hero's journey composed by Joseph Campbell. In the results, the researchers

found that Moana went through 2 phases, Departure and Initiation, out of these 3 phases. However, the journey that Moana has gone through is still in line with Joseph Campbell's concept of the hero's journey because Moana herself as the heroine is there. The fifth previous study did not associate the hero's journey with the archetype of the main character under study. Moreover, the application of theory as the theoretical basis of the fifth previous study was also different from this study. This study implemented the Hero's Journey theory from Vogler and the previous study applied the theory from Joseph Campbell.

The contribution of those previous studies mentioned above to this research is to elaborate the information that the pattern of the hero's journey in each storyline was not significantly different from one story to another. The hero initiated the journey from the everyday world and is brought into an unfamiliar situation due to an event that destroys their normal world. The hero is depicted as a character who brings things back to normal. The hero's personality is revealed as they wander on their journey perhaps by how they deal with obstacles, how they would think, and so on. Therefore, the results from previous studies provided an overview to explore the results found in this study, specifically by noting that the hero's journey shared a common motif although it was not necessarily part of a complete cycle.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research is conducted by applying the descriptive-qualitative method. According to Moleong (2007), the qualitative method is used as a research procedure that resulted in descriptive data containing spoken and written words and people's behavior which can be observed. Thus, the descriptive-qualitative method is suitable for this study because the archetypes of the characters and the hero's journey are phenomena that can be observed. The researcher identified the phenomenon in the dialogues and actions of the main character Raya in the film *Raya and the Last Dragon (2021)*. Furthermore, the researcher interpreted theoretical views about the phenomena in the film *Raya and the Last Dragon (2021)* and explained the phenomena with narrative descriptions. This is according to Vanderstoep and Johnston (2009) that qualitative research generates narrative or textual descriptions of the phenomena under the studies. This research method can provide a detailed understanding of the phenomena. Therefore, the researcher employed a qualitative method and presented the data in a descriptive way by describing the findings presented in the data sources and then proceeded with a properly explained analysis.

B. Data and Data Sources

According to Ary et al. (2010), data is a collection of facts used to answer the problem statement, and typically the data is in the form of images, words, numbers, and so on. In addition, data contains information or knowledge that is

represented in a specific format that is appropriate for better processing and decision-making in a specific manner (Ary et al., 2010). Moreover, Creswell (2007) explained that data might increase human knowledge in the field of science, theoretical or practical knowledge, and might be recorded to arouse the information. Hence, the researcher collected data for this study in the form of captured images from film scenes showing the actions of the character and the transcripted dialogues, actions, and utterances of Raya or addressed to Raya in the film *Raya and the Last Dragon (2021).*

Regarding the data source, Arikunto (2010) said that the data source is all information or subjects that should be collected and chosen for research purposes. According to Sutopo (2002), the data source is a significant feature of the research, therefore research is meaningless without a source. There are two types of data sources in this study. First, the primary source which is the main source and the basis of this study is taken from the film *Raya and the Last Dragon (2021).* This film has a duration of 1 hour 47 minutes 28 seconds and the researcher streamed this film from the Disney+ Hotstar platform. The secondary source is the supporting data to make the primary data to be clearer and more detail. The secondary data came from the transcript of *Raya and the Last Dragon (2021)* movie in order to synchronize the dialogues or words recorded in the movie that were considered as data findings. Furthermore, the supported data is taken from books, journals, and theses that support the topic of archetypes and the hero's journey.

C. Research Instruments

The primary instrument of this research is the researcher herself. In qualitative studies, the human investigator is the primary instrument for the

gathering and analysis of data (Ary et al., 2010, p. 424). In addition, Creswell (2007) described that the researcher is the one who gathers the information for collecting the data of this research. Moleong (2018) mentioned that the researcher as the primary investigator takes the role of the designer, data collector, data analyst, data interpreter, and reporter of the research findings. Thus, the researcher is involved in all of the processes in this research included developing questions and methods, collecting data in accordance with the research questions, analyzing data based on the theory used, and interpreting the meaning of the data.

D. Data Collection Techniques

There are various methods of collecting data in qualitative research. According to Creswell (2014), the researcher may collect one or more of the four basic categories of qualitative data; observations, interviews, documents, and audio-visual materials. The data for this research was taken from the film *Raya and the Last Dragon* (2021) using documentation techniques. Ary et al. (2010) stated that document analysis is a method used in visual or written material that focused on analyzing certain characteristics of materials, such as films, songs, novels, books, television shows, and so on. Furthermore, Sugiyono (2008) explained that documentation can be written and pictured by someone that can be used to obtain information. The following are the steps taken by the researcher regarding data collection techniques:

1. The researcher watching the Disney film *Raya and the Last Dragon* (2021) repeatedly in order to understand how the main character Raya plays the role of a heroine and to identify the stages of the hero's journey that she goes through.

2. The researcher searching for the transcript of the Disney film *Raya and the Last Dragon* (2021) on the internet in order to synchronize the data in the form of dialogues or words recorded in the movie.

3. The researcher collecting and categorizing the data by referring to the formulations of the research problem by applying them to the archetypes and hero's journey theory by Christopher Vogler.

4. The researcher providing the data codes that had been collected and creating a data table that could help the researcher to categorize the data and analyze it. The following are examples of the data codes:

   a. 09/H/MM/00:23:26

      a. 09: Number of Datum

      b. H: Hero Archetype

      c. MM: Meeting with the Mentor Stage

      d. 00:23:26: Time of the Scene

   b. 31/H/AIC/00:58:27

      a. 31: Number of Datum

      b. H: Hero Archetype

      c. AIC: Approach to the Inmost Cave Stage

      d. 00:58:27: Time of the scene

E. Data Validation Techniques

Data can be classified as good data if the data are valid. According to Moleong (2018), there are numerous indicators to check the validity and reliability of research data, including credibility, dependability, transferability, and confirmability. In order to ensure the quality of the findings, every research should

conduct a technique. Vanderstoep and Johnston (2009) mentioned that data validity can be obtained by using the triangulation technique. Triangulation is implemented by cross-checking the results of the investigation using several data collection methods (Bryman, 2012). Denzin (1978) differentiated the triangulation technique into four categories: triangulation of data, researcher, theory, and methodology.

In this study, the researcher used triangulation of researcher to improve the trustworthiness of the data. According to Denzin (1978), the triangulation of researchers involves different observers or investigators to balance the subjective influence of the individual. In checking the trustworthiness, the researcher validated the data of this research to Ms. Winarti, S.Hum., M. A. who is knowledgeable about everything related to this research including the problem, object, and so on. The trustworthiness of the data was then re-checked to ensure the appropriateness of the theories and data analysis in this research. After carrying out the data validation process, there are some reduced data. In this study, the researcher has collected 78 data. After carrying out the data validation process, there are 13 reduced data. This reduction stage aimed to determine if the data is relevant or not. Therefore, there is a total 65 number of data found by the researcher in examining Raya in the film *Raya and the Last Dragon (2021).*

F. Data Analysis Techniques

The data analysis technique for this research applied the procedures suggested by James Spradley (1979) which is known as Ethnographic Analysis. According to Spradley (1979), there are four qualitative data analysis techniques: domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis.

1. **Domain Analysis**

Domain analysis is the stage for obtaining a general and comprehensive description of the research object (Sugiyono, 2012, p. 256). It has three processes as follows; identifying the main domain, separating the data and non-data, and describing the domain in detail (Spradley, 1979). In this study, the researcher focused on the film scenes which showed the actions of the character and the transcripted dialogues, actions, and utterances of Raya in the film *Raya and the Last Dragon (2021)* which depicted her archetype and the stages of her journey based on Vogler's theory of archetypes and hero's journey.

2. **Taxonomic Analysis**

Taxonomy analysis refers to a classification system that inventory domains into a flowchart or graphical representation to assist the researcher in understanding the relationship between domains (Spradley, 1980). It is a categorization system that classifies and groups data to determine the specificity of each data. In this study, taxonomy analysis will be used to categorize the data and apply data coding to the classification.

Table 3. 1: Taxonomic Table of the Archetypes

Archetypes							
Hero	Mentor	Threshold Guardian	Herald	Shapeshifter	Shadow	Allies	Trickster

Table 3. 2: Taxonomic Table of the Hero's Journey

The Hero's Journey										
OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE

3. Componential Analysis

According to Spradley (1979), componential is a systemic search for attributes associated with a cultural symbol. Componential aims to investigate cause and effect. This study applied componential analysis after the researcher found the result analysis of the appearance of archetypes and the stages of the heroine's journey and it is used to recap the result.

Table 3. 3: The Example of Componential Table

		H												M										
		OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya																									

		TG												HE										
		OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya																									

		SS												S										
		OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya																									

		A												T										
		OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya																									

Notes:

H: Hero Archetype

M: Mentor Archetype

TG: Threshold Guardian Archetype

HE: Herald Archetype

SS: Shapeshifter Archetype

S: Shadow Archetype

A: Ally Archetype

T: Trickster Archetype

OW: Ordinary World Stage

CA: Call to Adventure Stage

RC: Refusal of the Call Stage

MM: Meeting with the Mentor Stage

CFT: Crossing the First Threshold Stage

TAE: Tests, Allies, Enemies Stage

AIC: Approach to the Inmost Cave Stage

O: Ordeal Stage

R: Reward Stage

RB: The Road Back Stage

RE: Resurrection Stage

RWE: Return with the Elixir Stage

4. Cultural Theme

Cultural analysis is conducted by creating themes that encompass an inventory of domains in order to discover the conceptual themes that members

of society use to connect these domains (Spradley, 1979). The analysis of cultural themes is an attempt to integrate existing cross-domains (Faisal, 1990, as cited in Sugiyono, 2012). Basically, the dominant phenomenon revealed in the component analysis is a cultural theme. In this research, cultural theme analysis is used to draw a conclusion about the dominant archetype that appeared frequently in Raya's heroine journey.

A. Research Findings

The discussion of research findings is to provide answers to the problem formulation of this research. First, the researcher explains the results of the archetype analysis found on Raya throughout her journey as the main character in the film *Raya and the Last Dragon (2021).* Second, the researcher describes the series of stages of the heroine's journey passed by Raya, who is portrayed as the main heroine character in the film *Raya and the Last Dragon (2021).* The results of the two problem formulations are based on the theory of archetypes and the hero's journey from Christopher Vogler in his book entitled The Writers Journey: Mythic Structure for Writers (2007). The data for this research is collected from screenshots of scenes and transcripts of dialog, narration, actions, and speech of Raya in the film *Raya and the Last Dragon (2021).* The researcher obtained a total of 65 data findings from the overall data that had been checked and reduced by the validator.

Table 4. 1: Total distribution of data findings

	H												M												TG											
	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya	x	1	1	3	2	9	15	3	x	4	2	3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

	HE												SS												S											
	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya	x	x	x	x	x	x	x	x	x	x	x	x	1	x	x	x	x	x	x	x	x	x	x	x	4	1	x	x	1	3	4	4	x	x	x	x

	A												T											
	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE	OW	CA	RC	MM	CFT	TAE	AIC	O	R	RB	RE	RWE
Raya	x	x	x	x	x	x	x	x	x	x	x	x	1	x	x	x	x	1	2	x	x	x	x	x

1. **Archetypes Found in Raya in the film *Raya and the Last Dragon***

   The archetypes analysis in this research uses to figure out what archetypes appear in the main character, the heroine Raya in the film *Raya and the Last Dragon (2021)* since archetypes can emerge changing. This is based on Vogler's (2007) statement that "I looking at the archetypes as flexible character functions rather than as rigid character types, a character can manifest the qualities of more than one archetype because the archetypes can be thought of as masks, worn by the character temporarily as they are needed to advance the story" (p. 24). There are 8 archetypes that most commonly occur in stories as hero's emanations proposed by Vogler (2007), including hero or the higher self, mentor, threshold guardian, herald, shapeshifter, shadow, ally, and trickster.

   The findings of archetypes identified as appearing on Raya in the film *Raya and the Last Dragon (2021)* are presented in the following table:

   Table 4. 2: The data of archetypes found in Raya

Archetypes							
Hero	Mentor	Threshold Guardian	Herald	Shapeshifter	Shadow	Allies	Trickster
43	0	0	0	1	17	0	4

   It can be seen from the table above that 4 out of 8 archetypes appear on Raya in the film *Raya and the Last Dragon (2021).* The dominant archetype that appears in Raya is the hero. It should be underlined that Vogler (2007) said in his book, "I use the word Hero to describe a central character or protagonist

of either gender" (p. 29). In the film *Raya and the Last Dragon (2021),* Raya is portrayed as a character who dares to decide, dares to act, and dares to sacrifice herself on behalf of others. Despite her positive energy, she has the flaws of not being able to trust others and has deep anger, trauma, and guilt that make her decide to go on a journey. Therefore, the shadow archetype becomes the second dominant that appears in Raya.

a. Hero

The nature of a hero is to strive for completeness and to achieve wholeness for what has happened to them. As Vogler (2007) stated, heroes in stories are most often associated with lacking something or having something taken away from them such as personality, family, or something else to drive the story. In the film *Raya and the Last Dragon (2021),* Raya suffers a setback in life as the Druun plague sweeps through her world. The only parental figure Raya had was taken away from her, she lost her father. Furthermore, she is missing a part of her personality, which is her sense of trust. The sense of trust that began to grow in Raya is destroyed after she is confronted by the betrayal from her friend, Namaari, that causes the destruction of the world. Therefore, Raya struggles to achieve order, and from her efforts, she also unconsciously achieves the wholeness of her ego. According to Vogler (2007), "The hero archetype represents the ego's search for identity and wholeness" (p. 30).

The researcher found 43 data from the hero archetype that appear in Raya in the film *Raya and the Last Dragon (2021).* There are several

data findings that will be elaborated by the researcher regarding Raya who

possesses the hero archetype, including the following:

16/H/TAE/00:32:27

Figure 4. 1: The Hero Archetype of Raya

The data above captured the emergence of the hero archetype in

Raya at minute 00:32:27. The researcher identified Raya's hero archetype

through the scene that showed her in action. It showed that Raya examined

the rope trap that runs from the skeleton to the ceiling and led to the

boulder hanging above. After that, Raya took the gem carefully without

triggering the traps, she did it bravely, with a lot of consideration and

skilful, and with a reliable technique. Raya successfully completed the first

obstacle, which was taking the Tail's dragon gem piece.

Vogler (2007) stated that "All the heroes encounter obstacles on

their way to adventure" (p. 49). Furthermore, heroes overcome obstacles

powerfully to succeed in achieving goals (Vogler, 2007). Based on that

statement, hence, the researcher determined the hero archetype in Raya

from the scene above because of the way how she overcame obstacles and

focused on reaching her target, the gem piece. The hero archetype that

appeared in Raya in this early action could be a step to show her worthiness

as a heroine in the film *Raya and the Last Dragon (2021)*. This is in

accordance with Vogler (2007) who argued that "The hero passed obstacles to prove their worthiness" (p. 179).

21/H/TAE/00:34:54

Figure 4. 2: The Hero Archetype of Raya

The data presented above showed that the hero archetype appeared in Raya as she was a brave and ingenious figure; she can responsively do things to survive and be safe from the enemy chase. In this scene, Raya spotted the Toot N Boom trap and started distracting it to make it explode to prevent Namaari and her soldiers from chasing her and Sisu. Some of Raya's characteristics can be found in the characteristics of a hero. According to Vogler (2007), heroes need some admirable qualities for the audience to want to be like them, therefore they have a combination of universal and unique characteristic qualities such as bravery, revenge, survival, intelligence, or strong in body but weak in heart, and so forth. Heroes learned the rules, capable to read the situation, and figured out the way to ensure themselves and their allies were safe (Vogler, 2007).

33/H/AIC/00:58:27

Raya: "Okay, the Fang gang's here for me, not for you. So, if I can distract them, you guys can get out of here."
Sisu: "You're gonna fight an entire army?"
Raya: "No, I'm just gonna stall them. Look, I know how to push Namaari's buttons. Once you guys are clear, I'm out of there. (To Tong) What's your name?"

Tong: "The moniker given to me is Tong."
Raya: "(To Tong) Okay, Tong, look, you don't know me, I don't know you. But I'm sure that you know a back door or way outta here and it's really important that my friends stay safe. Okay? So, I am sincerely asking you, will you help us? Please."

According to the data presented above, the researcher revealed the hero archetype from the dialog between Raya and her friends. This is based on Raya who showed her sacrifice to put the safety of her friends first in that scene at 00:58:27. Once on the land of Spine, Raya was deemed a fugitive by Namaari and his soldiers from the land of Fang. They sought out and challenged Raya to a fight and asked what Raya's motives were for taking and collecting the dragon gem pieces. They wanted to defeat Raya and then take all the dragon gem pieces for their own purposes. At this time, Raya tried to protect her friends and went to confront Namaari and the soldiers alone.

The scene above demonstrated that Raya made a sacrifice for her friends. "The hero is willing to sacrifice to give up something of value, perhaps even their own life, on behalf of an idea or a team" (Vogler, 2007, p. 32). Furthermore, Vogler (2007) asserted that "The hero must take the decisive action in the story, the action that requires taking the most risk or responsibility" (p. 31). This Vogler's point of view is in line with Raya who showed her heroism by taking responsibility, she was willing to do things that threatened her life on behalf of others. Sacrifice is the quality and hallmark of a hero (Vogler, 2007).

36/H/AIC/00:59:59

Figure 4. 3: The Hero Archetypes of Raya

The data in the form of a scene captured above identified that the hero archetype existed in Raya. Raya has a battle with Namaari as a distraction so her friends can come out. She showed her heroism; she was willing to do things that threatened her life to protect others. Raya understood that Namaari was difficult to defeat, but Raya seemed to cover it up by telling her friends that she knew Namaari's weaknesses so that her friends would believe she could handle her. Based on Vogler's (2007) point of view, true heroism is shown in stories when heroes offer themselves on the altar of opportunity to sacrifice and are willing to take risks. Raya boldly decided to face Namaari on her own for the safety of her friends; she protected and prioritized her friends.

41/H/AIC/01:02:24

Figure 4. 4: The Hero Archetype of Raya

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"You're gonna bring everyone back? I want to help," said Boun to Raya.
"I'm sorry, I can't let you do that. It's too dangerous," Raya answered.

The data above classified as evidence of the hero archetype appears in Raya because she possesses one of the hero's qualities, namely sacrifice. The word hero is Greek, from a root that means "to protect and to serve" (Vogler, 2007). In addition, Vogler (2007) stated that "At the root the idea of Hero is connected with self-sacrifice" (p. 29). Since Raya went on her journey and met some friends, she prioritized her friends first. In this conversation, Raya responded to Boun by refusing his request. Raya was of the mind to serve her friends' desire to return everyone without him making a contribution, and Raya did this for the good of her friends' safety. 51/H/O/01:16:42

Figure 4. 5: The Hero Archetypes of Raya

"Sisu and the gem pieces are coming with me," said Namaari as she pointed her weapon.
"Namaari, it doesn't have to be like this," Raya replied.
"I don't have any other choice," said Namaari.

The data above demonstrated the emergence of hero archetype in Raya at 01:16:42 as Raya showed her braveness. Raya experienced an unexpected shock due to another betrayal that Namaari committed on her. Raya attempted to calm and reassure Namaari to not act chaotically if she wanted the world to return to order. Raya took such a brave response

despite her fear and trauma of betrayal. This is in accordance with Vogler's (2007) that eventually in the journey, the hero begins to dare to overcome doubts, errors in thinking, guilt, fear, or trauma from the past. Raya's effort to persuade Namaari was one of her ways of proving that she had the willingness to move forward in the journey. Vogler (2007) mentioned some types of heroes are "Willing, active, gung-ho, committed to the adventure, without doubts, always bravely going ahead, self-motivated" (p. 34).

45/H/AIC/01:10:37
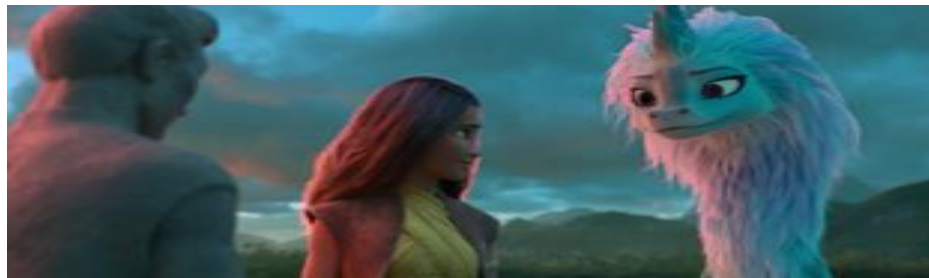
Figure 4. 6: The Hero Archetype of Raya

Raya accepted Sisu's advice after she realized that her father wanted the same thing.
Raya: "How would I even approach Namaari after all that's happened?"
Sisu: "It may feel impossible. But sometimes you just have to take the first step even before you're ready. Trust me."
Raya: "Okay. We'll go with your plan".

This scene revealed that Raya owned the hallmark characteristics of a hero proposed by Vogler (2007), there are being active, taking important actions, learning the most, and growing in the story. Raya accepted Sisu's suggestion to take the first step towards making things work in order to restore the condition. The decisions Raya made represent actions that had a significant impact on her journey. According to Vogler (2007), "A Hero should be fully active, in control of their own and others

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fate" (p. 31). In addition, the story of a hero's journey signified learning or growth within the hero (Vogler, 2007). It was seen in this scene that Raya tried to understand Sisu's point about her hope to approach and persuade Namaari to bring back Kumandra. Raya tried to leave aside her fear and trauma of betrayal. Raya highlighted the characteristics of the hero as the most active, learning, and growing character in the story at the end of *Raya and the Last Dragon (2021)* film.

60/H/RB/01:22:15

Raya: "Everyone, give me your gems! We can still put it together; it can still work!"
Boun: "Sisu's gone, Raya. We don't have her magic."
Raya: "It's not about her magic. It's about trust."
Namaari: "What?"
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."

The data as displayed indicated that the hero archetype appeared in Raya at 01:22:15. The researcher examined Raya's words that provide understanding and motivation to her friends to urgently take action for the world's order. Raya has grown and learned during her journey through the special world, she has changed and gained a new perspective. Vogler (2007) defined a hero as "a person who has learned or grown the most in the story" (p. 31). In addition, "Heroes overcome obstacles and achieve goals, but they also gain new insights and wisdom" (Vogler, 2007, p. 31).

In the data above, Raya pointed out that she no longer has trust issues, she realized that trust must be possessed by anyone at this time to restore the situation. Therefore, she started to trust her friends, especially

Namaari who betrayed her many times and she hoped that her friends could also change for the common interest. In this case, she began to achieve a balance to become a complete and integrated human being. The hero has the psychological task of integrating and incorporating the Ego or the missing parts of the personality such as the ability to put trust or love into a wholeness, to become the Self (Vogler, 2007). With the adventures Raya went through, she was enabled to find the separated part of her personality and recovered it in the Self which brought about a change in her. According to Vogler (2007), "Heroes committed to the journey are not uncommon for them to experience the development of perspectives, ways of thinking, and abilities" (p. 31).

61/H/RE/01:24:28

Raya took a tough decision, indicating for her friends to jump into the action.
Tong: "After what she's done –"
Boun: "We'll never trust her!"
Noi hissed. Raya looked at her team and understood what she must do.
Raya: "Then let me take the first step."

The data in the form of dialogue proved that Raya became a hero who dared to decide and make the necessary decisions and actions to achieve the world order that she was striving for. Raya made a move to change and showed an example to her friends. Raya thought that something should be shared for the good of the team, as it was her responsibility. Therefore, she tried to lead by example so that her friends could also start believing in something, especially in Namaari. According to Vogler (2007), "The hero must take the decisive action in the story, the action that necessitates taking the most risk or responsibility" (p. 31).

There are 34 remaining data showing the occurrence of hero archetypes in Raya are listed in Appendix 2 on page 117.

b. Shapeshifter

The shapeshifter archetype has an essential psychological purpose of expressing anima and animus energy. "The anima is the corresponding female element in the male unconscious, whereas the animus is the male element in the female unconscious" (Jung, as cited in Vogler, 2007, p. 60). This quality is most apparent in the actions of the opposite sex, with women possessing masculine qualities and men possessing feminine qualities, this shows how the human experience of the opposite sex is formed. In the film *Raya and the Last Dragon (2021),* the researcher only found 1 shapeshifter archetype appeared in Raya.

02/SS/OW/00:03:08

Figure 4. 7: The Shapeshifter Archetype of Raya

The researcher recognized the data finding as the shapeshifter archetype portrayed by Raya. The researcher examined the appearance and scene at 00:05:23 to ensure that the shapeshifter archetype appeared in Raya. At the beginning of *Raya and the Last Dragon (2021),* Raya is depicted as a young female warrior who tested her self-defense skills with her father by using two battle sticks as weapons. In this scene, Raya

showed her animus trait as she is a father's daughter. The primary contributor to the animus quality in a woman is the father (Jung, 1980). Raya was raised by his father; therefore, her masculinity is stronger than her femininity. Women derive positive masculine traits from animus such as strength, braveness, independence, leadership, and decisiveness (Jung, 1980). In addition, Vogler (2007) emphasized that "The shapeshifter is found most often in male-female relationships" (p. 63). Thus, the data above is identified as an occurrence of the shapeshifter archetype in Raya.

c. Shadow

The hero is frequently shrouded in guilt, anger, or revenge that leads them to embark on a journey in an attempt to redeem all of it. However, when the hero is overly blindsided with negative energy, the dark side of the shadows overtakes them. The shadow can be representative of unexpressed, neglected, or deeply hidden aspects of the hero such as deep trauma and guilt that may destroy us (Vogler, 2007). According to Vogler (2007), "This energy can be a powerful internal force with a life of its own and its own set of interests and priorities; it can be a destructive force, especially if not acknowledged, confronted, and brought to light" (p. 66).

In the film *Raya and the Last Dragon (2021)*, Raya is deeply traumatized by what has happened to her. When a gathering occurs between the land of the heart and the other four lands— the land of the fang, the land of the spine, the land of the tail, and the land of the talon— Raya befriends Namaari who has a similar interest in the dragons as she

does. At that time, Raya believed Namaari had truly become a friend. Unfortunately, she mistakenly put her trust in the wrong person, Namaari betrayed her and attacked Raya when she showed her where the dragon gem was. From that moment on, the dragon gem was broken into five pieces, and the entire land was ruined by the Druun plague. Everyone alive is turned to stone, one of them is Raya's father, and only a few survived including Raya.

Through the analysis of the film *Raya and the Last Dragon (2021)*, the researcher found 17 data on the shadow archetype. The researcher described several data regarding the shadow archetype that emerges in Raya as the following:

06/S/OW/00:10:15

Benja: "Raya, there's a reason why each land is named after a part of the dragon. We were once unified harmoniously as one. Kumandra."
Raya: "That's ancient history, ba."

Raya's utterances denoted that the shadow archetype appeared to her. "The shadow represents the energy of the dark side, the unexpressed, unrealized, or rejected aspects of something" (Vogler, 2007, p. 65). The Shadow archetype emerges in Raya as she refused to believe in the clichéd story of Kumandra uniting, for her it was merely ancient history that was now a fantasy. This is as Vogler (2007) stated that the shadow may represent deeply repressed feelings of the hero. The shadow archetype arose in Raya when her unconscious always regarded other lands as enemies threatening to invade her land.

Figure 4. 8: The Shadow Archetype of Raya

"We don't know him. It could be poisoned" said Raya as she checked the bowl of porridge that Boun gave her and Sisu.

The researcher interpreted the data as a shadow archetype that appeared on Raya at 00:39:18. The researcher identified the emergence of the archetype from Raya's behavior and utterance in this scene. Raya checked the bowl of porridge that Boun gave her and Sisu. Raya is insisted on not putting trust in anyone or anything. She did this because of deep trauma from past events. Shadow can show deep trauma or guilt that can fester when relegated to the darkness of the subconscious (Vogler, 2007). In Raya's unconscious, the incident was her old fear. Therefore, there is an awareness within Raya to not easily trust.

Raya was not totally lacking in trust, as proven by the previous scene that she could trust Namaari as her friend. In the past, when she decided to fight her ego by putting her trust in others, she was betrayed. Raya chose to ignore the ability to trust due to mental repressed filled with guilt and rage. Thus, Raya's shadow archetype has taken over her. Vogler

(2007) quoted that "The shadow in one's psyche can be anything that has been repressed, neglected, or forgotten" (p. 68). In addition to Vogler (2007), he said that "The shadow can shelter positive qualities that are in hiding or that have been rejected for some reason" (p. 65). That statement resonated with Raya who rejected and neglected her ability to trust after a betrayal that left her with deep trauma.

31/S/AIC/00:54:07

Raya: "Yeah well, the world's broken, you can't trust anyone."
Sisu: "Or maybe the world's broken because you don't trust anyone."
Raya: "You sound just like my ba."
Sisu: "Well, he sounds like a smart man."
Raya: "Yeah. He was. I really wanted to believe him. I really wanted to believe that we could be Kumandra again."
Sisu: "And we can."

Raya expressed the shadow archetype in the data above. Raya had a hidden desire to believe and an inexpressible passion towards her father's motivation for Kumandra's union. Undeniably, in her unconscious, Raya wanted these things to happen; she wanted to believe and be motivated. "Shadow grasping the unexpressed, ignored, or deeply hidden aspects of a hero" (Vogler, 2007, p. 68). Although she wanted to do so, her unconscious refused and neglected it. Raya recognized that it was a big mistake to put trust in everything. Vogler (2007) represented heroes as people who are typically missing an important part of their personality such as the ability to love or trust.

32/S/AIC/00:54:32

Raya: "And I did. And you know what happened? I got kicked in the back by someone who gave me a "gift" - Look around. We're a world of orphans because people couldn't stop fighting over a gem. Wanna know why the other dragons didn't come back? Because people don't deserve them."

Sisu: "But you can change that."
Raya: "I am done trying. Kumandra is a fairy tale. The only thing important to me now is bringing my ba back."

The data shown above represent the shadow archetype of Raya as captured in minute 00:54:32. The researcher obtained the data from Raya's words to Sisu, who was expressing her emotions at mentioning the past. Raya kept thinking there was no sense in expecting things to get back in order or even for Kumandra to unite. Raya's concern is only to bring back her father who has been turned to stone by Druun, she was not concerned about others. "When the protagonist is crippled by doubts or guilt, acts in self-destructive ways, expresses a death wish, gets carried away with his success, abuses his power, or becomes selfish rather than self-sacrificing, the shadow has overtaken him" (Vogler, 2007, p. 66).

Since a long time ago, the story of Kumandra's dark history has left Raya with the deepest fears. Kumandra was destroyed by the Druun plague, and wars and disunity ensued between humans causing Kumandra to separate into five lands that are mutually hostile; Tail, Talon, Spine, Fang, and Heart. In Vogler's book (2007), he pointed out that the shadow represents the dark side energy of the hidden, unexpressed emotions over old fears or bad habits. The heroes themselves may embody the shadow side (Vogler, 2007). Hence, Vogler (2007) provided an explanation that "The hero is challenged to overcome inner doubts, errors in thinking, guilt or trauma from the past, or fear of the future" (p. 33). In the film *Raya and the Last Dragon (2021),* as tough as the challenges Raya faced were, the biggest one was overcoming her trauma to trust others.

44/S/AIC/01:09:19

Sisu: "When they put their faith in me, it empowered me beyond anything I could imagine. The same can happen with Namaari."
Raya: "I really wish I could believe that. I once thought that we could be friends."
Sisu: "After all this, maybe you can be."
Raya: "Even if she wanted to help us, how could I possibly trust her?"

In the data above, it can be seen that Raya was enlightened by Sisu that there is nothing wrong with trusting someone. However, Raya was hesitant to do so as she had a deep trauma to be able to trust anyone. Vogler (2007) provided an explanation that the hero is challenged to overcome inner doubts, errors in thinking, guilt or trauma from the past, or fear of the future. Raya chose to ignore the ability to trust due to mental repressed filled with guilt and rage. In the past, when she decided to fight her ego by putting her trust in others, she was betrayed. Thus, Raya's shadow archetype has taken over her. In his book, Vogler (2007) argued that the shadow in one's psyche can be anything that has been suppressed, neglected, or forgotten.

53/S/O/01:18:40

Figure 4. 9: The Shadow Archetype of Raya

The data above showed that Raya headed alone toward the land of Fang with fury and a burning grudge because Sisu was hit by Namaari's weapon and died. Raya couldn't accept that this had happened and was

even more furious, her emotions boiling over at Namaari. Shadow is

awakened by the impulse of the peaked negative energy such as deep

emotions of revenge (Vogler, 2007). Raya intended to go over and attack

Namaari for her actions that caused Sisu's death. According to Vogler

(2007), heroes have universal qualities, one of them is the desire for

revenge. In addition, Vogler (2007) outlined that a dark side is sometimes

needed by a hero to provide resistance to opponents.

55/S/O/01:19:42

The Druun had attacked and were swooping around the city, it was
complete chaos. The glow of the team's shards barely broke through the
Druun.
"Raya!" Boun shouted to Raya.
Raya didn't hear him, as she was completely engulfed in her battle with
Namaari.
"She cannot see us. Raya's blinded by her own rage," said Tong.

The researcher classified the data at 01:19:42 as a shadow

archetype that appears on Raya. The reason is that the researcher analyzed

what happened to Raya from the narration of the script and through the

words of her friends directed at Raya. Raya was fighting with Namaari

because of Namaari's actions that caused Sisu's death. Raya acted in a

destructive way and she lost control of herself. Vogler (2007) indicated

that when a hero behaves destructively, it is proof that the shadow

archetype is upon them. Raya was at the peak of her emotions to get

revenge and unburden her anger towards Namaari. According to Vogler

(2007), "People in emotional crisis will sometimes project all their

problems in a particular area onto another person or group that symbolizes

everything they hate and fear" (p. 163).

In this scene, regardless of winning or losing, the most important thing for Raya was to unleash her anger and revenge on Namaari because Sisu died and was hit by Namaari's weapon. According to Vogler (2007), "The shadow created conflict and brought out the best in a hero by putting them in a life-threatening situation" (p. 66). The fears Raya had happened for the second time, the betrayal. Hence, Raya was further overwhelmed by the impulse of her peaked negative energy, it awakened Raya's shadow. In Vogler's perspective (2007), he argued that at a crucial moment, the shadow archetype overtakes the hero due to intense emotions, emotions may be a very repressed part of the hero. The other 10 pieces of data on the emergence of shadow archetypes in Raya are provided in Appendix 2 on page 117.

d. Trickster

In *The Writer's Journey: Mythic Structure for Writers*, Vogler (2007) mentioned that the trickster is likely to provoke laughter or attract attention when an imbalance or absurdity occurs in a situation. Furthermore, Vogler (2007) stated "The trickster plays a dramatic function of comic relief, they bring moments of laughter when the unrelieved tension, suspense, and conflict can be emotionally exhausting" (p. 78). In the film Raya and the Last Dragon (2021), the researcher obtained some data about Raya showing her trickster archetype. These data are presented in the following description:

07/T/OW/00:12:15

Figure 4. 10: The Trickster Archetype of Raya

"I have something to say. Who is hungry?" said Raya in the midst of the tension that occurred when she and her father welcomed the four lands into the land of the heart.

The researcher examined the data attached above as the emergence of the trickster archetype in Raya. Vogler (2007) mentioned that the trickster acts to bring attention to the unbalance or absurdity of the circumstance. The archetype of trickster was applied as the innocent Raya tried to break the tension around her as she and her father welcomed the arrival of another land in the land of Heart. The trickster archetype that emerged in Raya under that circumstance served its dramatic function as a comic relief that acted as a balancer in a state of suspense. Vogler (2007) stated that "The trickster provoked us to realize our common bonds despite the show of foolishness" (p. 77). Therefore, in spite of looking like a fool, Raya's words made people from other lands accept her invitation to visit the land of the Heart.

19/T/TAE/00:33:44

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."

The data in the form of the dialogue above is identified by the researcher as the presence of the trickster archetype in Raya. Raya recognized that her movements were followed by Namaari and her soldiers, she tried to stay at ease and distracted Namaari by throwing in a joke. Being surrounded by the enemy and her army made Raya attempt to bring out the Trickster archetype in this scene to slightly distract the enemy. At the same time, she tried not to let her mission be noticed by Namaari and her soldiers. When we take ourselves too seriously, the trickster part of our personality may surface to avoid absurdity, imbalance, or tension atmosphere (Vogler, 2007).

35/T/AIC/00:59:30

Figure 4. 11: The Trickster Archetype of Raya

Raya: "Hey there, princess undercut, fancy meeting you here."
Namaari: "You and those dragon gem pieces are coming with me."
Raya: "My sword here says we're not."
All the Fang soldiers raise their weapons.
Raya: "Yeah, I knew you couldn't handle rolling solo. You're nothing without your band."

The data above emphasized the trickster archetype seen in Raya when she encountered her enemy, Namaari. When encountering Namaari, Raya greeted her with a joke. Raya did this to relieve the tension she felt. The trickster archetype could manifest in the hero to serve the need for balance in a critical moment of tension within or around the hero. Indeed,

Vogler (2007) said that when we take ourselves too seriously, the Trickster part of our personality may surface to avoid absurdity, imbalance, or tension atmosphere.

39/T/AIC/01:00:36

Namaari: "Why are you stealing gem pieces?"
Raya: "Oh, I'm just trying to get a matching set", Raya continued, "You didn't happen to bring Fang's gem, did you?"
Smack! Raya goes down.
Raya: "No? Never mind, I'll just swing by and grab it later."

The dialogue above is the data that the researcher categorized as the trickster archetype shown by Raya. During her battle with Namaari, Raya's strength began to weaken and she was knocked down several times by Namaari's attacks. Raya, who was already lying on the ground, tried to distract Namaari's focus with small talk. In addition, the conversation was done to open a gap to avoid Namaari's attacks. Corresponded to Vogler's (2007) interpretation of the trickster hero, "a hero often wears the mask of a trickster to outwit or get around the shadow" (p. 79). Raya insisted on keeping hidden her goal from Namaari of taking the dragon gem pieces from each land even as she was in a weakened condition. She did not want Namaari to find out and ruin her plan. Therefore, Raya tried to trick Namaari with small talk and cheated Namaari about her mission.

2. **The Heroine's Journey Depicted in the film *Raya and the Last Dragon***

The researcher analyzed the hero's journey that Raya went through as a heroine in the film *Raya and the Last Dragon (2021).* The researcher focused on the stages of the journey that Raya passed on her adventure to reach a state of balance and unity that leads to self-transformation. Vogler (2007)

claimed that "The natural stages of life and growth, make up the Hero's Journey" (p. 37). In line with this, Vogler (2007) mentioned that numerous stories take the hero on an inward journey that makes the hero grow and change; from hopeless to hopeful, weakness to strength, and more that turns the hero's journey into an emotional journey. In *Raya and the Last Dragon (2021),* Raya is moved to undertake a journey to bring back her father who was turned into stone by Druun. On her journey, Raya grew and learned, she even experienced changes in her, such as having a sense of trust and hope. Then, as it went on, she not only got her father back, but all the people and the order of the world returned due to the changes she experienced in herself.

Vogler (2007) proposed 12 stages of the hero's journey. These stages are the Ordinary World, the Call to Adventure, the Refusal of the Call, the Meeting with the Mentor, the Crossing the First Threshold, the Tests, Allies, and Enemies, the Approach to the Inmost Cave, the Ordeal, the Reward, the Road Back, the Resurrection, and the Return with the Elixir.

Table 4. 3: The data of the heroine's journey that Raya went through

The Heroine's Journey											
Ordinary World	Call to Adventure	Refusal of the Call	Meeting with the Mentor	Crossing the First Threshold	Tests, Allies, and Enemies	Approach to the Inmost Cave	Ordeal	Reward	Road Back	Resurrection	Return With the Elixir
6	2	1	3	3	13	21	7	0	4	2	3

The data table reveals that from the 12 stages, the researcher found 11 stages that Raya underwent in the film *Raya and the Last Dragon (2021)* except for the Reward stage. Vogler (2007) considered the twelve stages as a map of the hero's journey, for at least the hero crosses some of those stages which makes each story may be different in detail but essentially the same. Additionally, the hero's journey is flexible, the protagonist in any gender of any story is the hero of a journey (Vogler, 2007). According to Vogler (2007), "A note about the term "hero" as used here, the word, like "doctor" or "poet" may refer to a woman or a man" (p. 7). For that reason, the researcher analyzed Raya's journey in the film *Raya and the Last Dragon (2021)* based on the theory of the Hero's Journey by Vogler (2007). The data findings regarding the heroine's journey that Raya undertook are described as the following:

a. Ordinary World

The Ordinary World stage is typically placed at the beginning of the story and is the introduction part before getting into the story. Within The Hero with a Thousand Faces, Joseph Campbell (2004) defined the Ordinary World in terms of "A hero ventured from the everyday world into the realm of supernatural wonder..." (p. 28). Almost all of the stories started by setting the Ordinary World as the basis of contrast with the Special World. The Ordinary World needs to be as different from the Special World as possible to create a dramatic change in the hero and the audience when the threshold is finally closed (Vogler, 2007, p. 87). In the film *Raya and the Last Dragon (2021)*, the researcher found 43 data that marked that Raya was in the Ordinary World phase.

02/SS/OW/00:03:08

Figure 4. 12: Raya in the Ordinary World Stage

The researcher analyzed the picture above as the Ordinary World stage. This scene revealed Raya as a young female warrior with two fighting sticks crossed to her back as weapons. "The Ordinary World has an important function to introduce the hero to the audience" (Vogler, 2007, p. 90). In addition, Vogler (2007) opined that the first action should be a model of the hero's characteristic attitude, it should define and reveal character. Raya was introduced at the beginning of the film Raya and the Last Dragon (2021) as a young female warrior who practiced her fighting skill with her father to protect a dragon gem. Thus, the audience could see how this stage frames Raya as a female warrior.

03/H/OW/00:08:25

Benja and Raya walked down the corridor of the palace. Raya walked a few steps ahead of her father, throwing punches and kicks, getting swept up in the fantasy fight.
Benja: "Wow, someone's excited."
Raya: "Whoever wants to steal the dragon jewel will now have to face the fury of the two most evil swords in all the land."
Benja: "I'm glad you feel ready, dewdrop because I have something important to tell you - the other lands... they're on their way here as we speak."

The dialog above is the data that the researcher spotted on Raya when she was in the Ordinary World stages. The energetic and passionate behavior about self-defense is Raya's characteristic depicted in this scene.

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Raya is characterized as a young female warrior expected to be the guardian of the dragon gem by her father. Vogler (2007) argued that the Ordinary World generally defines and reveals the hero. Furthermore, in his book, Vogler (2007) mentioned that the Ordinary World is the "world of common day" that frames the hero's first actions and first behaviors as their characteristics. In addition, this scene also highlighted why Raya is excited to pursue self-defense practice with her father in her homeland, the land of the Heart. Vogler (2007) claimed that "The Ordinary World is the context, home base, and background of the hero" (p. 87).

05/S/OW/00:09:53
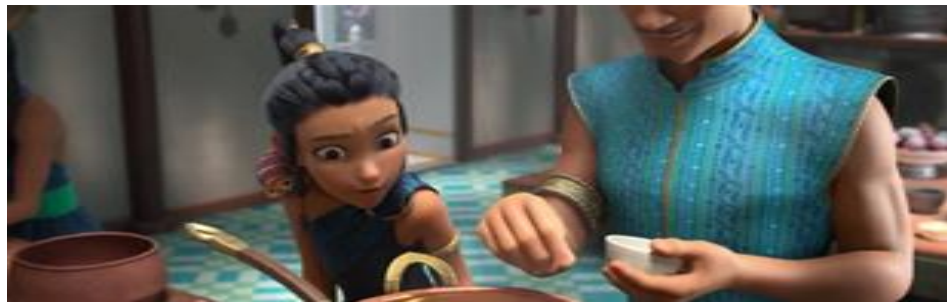
Figure 4. 13: Raya in the Ordinary World

Raya: "We'll poison them?"
Benja: "No, we're not going poison them and we're not going to fight them. We're going to share a meal with them."
Raya: "Wait, what?"
Benja: "I invited them."
Raya: "But they're our enemies."

Based on the captured scene and the conversation between Raya and her father, Chief Benja, the researcher has categorized the data above as the Ordinary World stage. In this early scene, the surrounding conditions of Raya remained in an ordinary state. Raya cooked together in the kitchen with her father to welcome the guests from other lands. In his

book, Vogler (2007) argued that "The Ordinary World exposed the backstory which contained all the relevant information about the history and background of the character" (p. 94). This scene provided some information about Raya's background as the daughter of the land of the Heart's chief, Chief Benja.

In the conversation between Raya and her father, Raya indicated that the five lands were hostile to each other. Indeed, in her words, Raya assumed that they are her enemies. This is caused by the enviousness and misunderstanding between them over the land of the Heart, which prospered because they held the sacred dragon gem. According to Vogler (2007), "The hero's problems and conflicts are already present in the Ordinary World, waiting to be activated" (p. 87). Moreover, the Ordinary World conveyed exposition elegantly by providing information about the plot such as the hero's social class, upbringing, habits, and experiences, along with the prevailing social conditions and opposing forces that could influence the hero (Vogler, 2007, pp. 94-95). The conversation above implied a hint of Chief Benja's upbringing to Raya, which was to live peacefully without enmity and attack each other.

06/S/OW/00:10:15

Benja: "Raya, there's a reason why each land is named after a part of the dragon. We were once unified harmoniously as one. Kumandra."
Raya: "That's ancient history, ba."

The data above is classified into the Ordinary World stage as seen from the dialogue between Raya and her father. Raya showed pent-up feelings when her father discussed Kumandra's union. In this scene, Raya

revealed that it was not easy for her to trust something. According to Vogler (2007), "Another important function of the Ordinary World is to trigger the dramatic question of the story such as will she achieve the goal, overcome her flaw, learn the lesson she needs to learn, or related to the hero's emotions and personality" (p. 88). Raya's words in this scene provoked the audience's question about what happened that caused Raya to not easily put her trust, even in her father's words. There are 2 other data regarding the existence of Raya in the Ordinary World stage presented in datums 4 and 7 in Appendix 2.

b. Call to Adventure

The Call to Adventure brings a new force into the story, sending a signal to the Ordinary World that some changes are about to happen and unbalancing the situation. According to Vogler (2007), "The Call to Adventure is marked by an unstable situation existing in society and someone is either willing or selected to take responsibility" (p. 104). Someone who is voluntarily or chooses to take up the responsibility is the hero of the story. As Vogler (2007) has pointed out in his book, when a character acts heroically to serve the common interest, they deserve to be called the hero of the story. The researcher found 2 data that show that Raya is in the Call to Adventure stage in the film *Raya and the Last Dragon (2021).*

08/S/CA/00:15:39

Raya and Namaari enter the secret inner chamber where the dragon gem was placed.
Namaari: "The spirit of Sisu, I can feel it."
Raya smiles, happy she has a friend to share this with.

Raya: "It's the last bit of dragon magic left in the whole world."
Namaari: "I see why Heart guards it so closely. Thank you, dep la. You've been very helpful."
Namaari unexpectedly attacked Raya and knocked her to the ground. She looked shocked at Namaari.

The researcher identified the data above as evidence of Raya being in the Call to Adventure stage. The transcript of the data hinted at the unstable circumstances around Raya because of the betrayal she suffered from Namaari. Namaari and Fang's soldiers invaded the place where the dragon gem was guarded, they intended to take it. In addition, Raya also got a sudden attack from Namaari that left her stunned. At this stage, the villain surveys the hero's territory by approaching or seeking information about the hero (Vogler, 2007). As a further point, Vogler (2007) remarked that such approaches could be a Call to Adventure, foreshadowing that something is about to happen and the struggle is about to begin. This scene is the culmination of the change from the Ordinary World to a state on the edge of destruction that Raya experienced in the film *Raya and the Last Dragon (2021).*

09/S/CA/00:17:50

Figure 4. 14: Raya in the Call to Adventure Stage

The data provided above revealed that Raya is at the Call to Adventure stage. The researcher recognized from the screenshot of the scene that occurred at 00:17:50 when the dragon gem broke into five

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pieces. The breaking of the dragon gem brought catastrophe to Raya and everyone in the land as the Druun plague returned after 500 years. Young Raya was disoriented and worried when a thing she and her father had protected for so long was ruined due to human greed. According to Vogler (2007), "The Call to Adventure can often be unsettling and disorienting to the hero" (p. 102). In addition, in his book, Vogler (2007) opined that the Call to Adventure is mystifying and displeasing to the hero, but necessary for their self-development.

The dragon gem that Raya and her father protected became a precious thing that saved the land from the Druun plague for hundreds of years. The world became chaotic after the dragon gem is competed for and ended up broken. Vogler (2007) noted that "A Call to Adventure may come in the form of loss or subtraction from the hero's life in the Ordinary World, such as losing something precious" (p. 103). Something precious, the dragon gem, had been broken into pieces. The ordinary, normal life had disappeared because of that incident. Therefore, this scene is classified as a Call to Adventure for Raya in the film *Raya and the Last Dragon (2021).*

c. Refusal of the Call

The Refusal of the Call stage becomes a moment where the hero endures doubt over the choice to undertake or not to take the adventure. The doubt comes from the hero realizing the adventure ahead could be potentially dangerous and even life-threatening. This stage may be one close step away from the beginning of the journey. Vogler (2007) depicted

this stage as "The hero stands at a threshold of fear, and an understandable reaction would be to hesitate or even refuse the Call, at least temporarily" (p. 107). The fear, reluctance, doubt, or refusal represented by the Refusal of Call will be expressed by the hero (Vogler, 2007). The researcher collected 1 data highlighting that Raya rejected the Call that came to her. The explanation of the data is in the following description:

10/H/RC/00:19:13
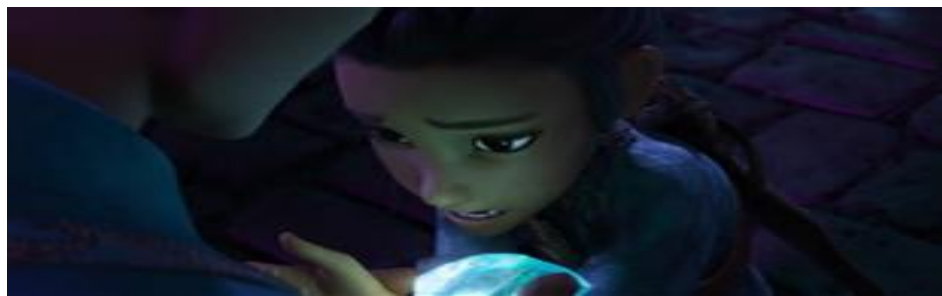
Figure 4. 15: Raya in the Refusal of the Call Stage

Benja: "Raya, you have to listen. You are the guardian of the dragon gem."
Raya: "Ba, why are you saying this?"
Benja took out the broken gem piece.
Benja: "There's still light in this. There's still hope."
Raya: "No, we can make it together. You're okay..."
Benja: "(gave Raya the gem) Raya, don't give up on them. I love you, my dewdrop."
Benja pushed Raya off the bridge into the water just as Druun passed by and turned him into the stone.
Raya: "Ba? No!"

The dialogue in the scene above is the data collected by the researcher and classified at the Refusal of the Call stage that Raya passed. Raya is faced with the responsibility that her father gave her of being a guardian of the dragon gem. Raya made refusal when she realized her father had lost hope in himself. Therefore, Raya is the one expected to bring peace to the land. Raya was in denial if she had to restore order on

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her own, she wanted to do it together with her father. Vogler (2007) asserted that "It's natural for heroes to first react by trying to dodge the adventure with hesitation, express reluctance, or flatly refuse the Call" (p. 108). Everything happened suddenly for Raya who was not ready to lose her father and embark on the adventure. The hero of the quest is aware that the adventure is at risk, a kind of high-risk gamble full of dangers where the hero may lose something (Vogler, 2007).

d. Meeting with the Mentor

Before heroes commit to an adventure, they need to make preparations to enter an unfamiliar territory, one of the ways is seeking help or a mentor figure. Meeting with the Mentor is the stage that provides the strength and drives the story forward, as a mentor provides the hero with the motivation or equipment required for the journey (Vogler, 2007). Vladimir Propp (as cited in Vogler, 2007) termed a mentor as a donor or provider, given that "the functions they serve the hero include protecting, guiding, teaching, testing, training, and giving magical gifts" (p. 117). In the film *Raya and the Last Dragon (2021),* the researcher gathered 3 data that represent Raya's existence in the Meeting with the Mentor stage.

11/H/MM/00:23:26

Raya: "Sisudatu... I don't know if you're listening. I've searched every river to find you. And now I'm here at the very last one. Look, there's not a lot of us left and we really... we really need your help. If I can be honest, I really need your help. I made a mistake. I trusted someone I shouldn't have. And now the world's broken…. Sisudatu, I just really... really want my ba back. Please."

The researcher identified the data above as proof of Raya going through the Meeting with the Mentor stage. Raya's words indicated that

she was on a quest to seek out the last dragon, Sisudatu. Campbell (as cited in Vogler, 2007) described this stage as: "You Seekers, fearful at the brink of adventure, consult with the elders of the Home Tribe. Seek out those who have gone before…" (p. 117). Before heading out on the journey, Raya first sought out an ancestor who knew in-depth information about Kumandra and its history, also to help accomplish her goal of bringing her father back. Heroes always initiate contact with some source of wisdom before committing to an adventure, they may be looking for experience or perhaps just information from someone who had gone before (Vogler, 2007).

12/H/MM/00:25:42

Figure 4. 16: Raya in the Meeting with the Mentor Stage

The picture above specified that Raya was in the Meeting with the Mentor Stage because she first managed to successfully meet Sisu the last dragon in this scene. Raya searched for Sisu before going on a further journey because she expected that Sisu can help her through all the obstacles as Sisu was the one who knows the historical story of Kumandra. Furthermore, Sisu is the last dragon who succeeded in saving Kumandra from the Druun plague attack. According to Vogler (2007), "Heroes of mythology seek the advice and help of the ancestors, witches, wizards,

witch doctors, spirits, and gods of their worlds" (p. 118). Raya's meeting with Sisu is the initial stage of the real journey. Sisu as the all-knowing of Kumandra's history will accompany and help Raya on her journey.

13/H/MM/00:27:42

Figure 4. 17: Raya in the Meeting with the Mentor Stage

The data finding is categorized as the stages of Meeting with the Mentor that Raya experienced in the film *Raya and the Last Dragon (2021)*. As Raya searched for Sisudatu in numerous rivers, in one last river, she finally met the last dragon Sisu. Raya showed Sisu the piece of her dragon gem and told Sisu about the broken world. Sisu grabbed the dragon gem piece and immediately glowed. This indicated that the magic in Raya's dragon gem piece remained connected to Sisu, and surely so did the rest of the separated dragon gem pieces.

The magic connected to Sisu was something Raya required to embark on the adventure. In addition, Raya is prepared to commence the journey ahead as the presence of Sisu has boosted her confidence to take the next step. According to Vogler (2007), "Meeting with the Mentor is the stage of the Hero's Journey in which the hero gains the supplies, knowledge, and confidence needed to overcome fear and commence the adventure" (p. 117). At this moment, the hero can set off on the adventure

with greater confidence due to having something from or within the donor (Propp, as quoted in Vogler, 2007).

e. Crossing the First Threshold

       The First Threshold is the turning point at which the adventure begins in earnest, at the end of act one (Vogler, 2007, p. 131). At this stage, the hero stepped foot on the threshold of the world of adventure and was in front of the gate of the Special World. Campbell (as quoted in Vogler, 2007) interpreted the Crossing stage: "We enter a strange no-man's-land, a world between worlds, a zone of crossing that may be desolate and lonely; there's no turning back now, the adventure has begun for good or ill" (p. 127). In the film *Raya and the Last Dragon (2021)*, the researcher marked 3 data that belonged to the Crossing the First Threshold stage. Several data are described in detail further below:

01/S/CFT/00:01:05

Figure 4. 18: Raya in the Crossing the First Threshold Stage

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? Well, that all began 500 years ago."

       This scene is an exposition where the setting, the character, and the conflict are introduced. A lone rider on a large wheel passed by an arid, dark place with stone statues and ruins overgrown with vines and plants. In this scene, Raya expresses her Shadow archetype because she shows the

audience that she is in darkness, which reminded her of the past and brought her negative energy. "Shadow represents the energy of the dark sides of something and it can be all the things we don't like" (Vogler, 2007, p. 65). Furthermore, this scene depicts Raya that she is at Crossing the First Threshold stage. Raya is at the gate of a special world that forces her to do something to restore the situation around her. In this stage, the hero is now committed to the journey and there's no turning back (Vogler, 2007). 14/H/CFT/00:29:48

Figure 4. 19: Raya in the Crossing the First Threshold Stage

The picture above is data that revealed Raya as being in Crossing the First Threshold stage. In the scene, Raya arrived in front of the crossing to a strange zone that she had never been to. Raya began to commit to her journey by heading to the place where the Tails kept the piece of their dragon gem first. According to Vogler (2007), "Crossing the First Threshold is an act of the will in which the hero commits wholeheartedly to the adventure; the call has been heard, doubts and fears have been expressed and allayed, and all due preparations have been made" (p. 127). Furthermore, some heroes are impressed by being forced into an adventure with no choice but to commit to the journey (Vogler, 2007). Raya's arrival

at the entrance of Chief Tail's hideaway denoted that Raya had no option other than to continue and commit to her journey.

15/H/CFT/00:30:13

Figure 4. 20: Raya in the Stage of Crossing the First Threshold

The researcher classified the data into the Crossing the First Threshold stage that Raya was headed for. Arrived at the first destination, the clumsy Sisu entered the gate without any suspicions that something was about to trap them. Raya saved Sisu and immediately led her safely through the trap set by the Tail people, she aimed to get a piece of the Tail's dragon gem. According to Vogler (2007), "The task for heroes at this point is often to figure out some way around or through these guardians" (p. 129). Vogler (2007) explained some barriers block the way and test the heroes at this stage, usually around the doorways, gates, and narrow passages of threshold crossings. This is proven when Raya is supposed to cross the border with physical barriers, there is a boobytraps such as a wire, a spiky tree trunk, and a hallway full of bugs at the entrance set by Tails to guard the way to the dragon gem piece that Raya is looking for.

f. Tests, Allies, and Enemies

The hero completely entered the enigmatic Special World. According to Campbell (as cited in Vogler, 2007), "This phase is called

the dream landscape of highly fluid and ambiguous forms, where the hero must survive a series of trials" (p. 135). Tests, Allies, and Enemies placed the hero in a series of tests to hone their capabilities, made allies in preparation for the rough obstacles ahead, or even worsened the relationship with the enemy. In this stage, the hero's ability will be put to the test and they will be a step nearer to what they are seeking. In the film *Raya and the Last Dragon (2021),* the researcher gathered 13 data findings from the Tests, Allies, and Enemies phase based on scenes or dialogs that showed that Raya had been there.

20/H/TAE/00:34:30

Figure 4. 21: Raya in the Tests, Allies, and Enemies stage

Namaari: "Take them."
Namaari's soldiers raised their crossbows when Namaari ordered her to arrest Raya and Sisu. Raya quickly reacted and immediately rushed to use the traps set by the Tails. The sand-filled trap exploded and fell on Namaari and her army.

The researcher interpreted the data as an indication that Raya was in the Tests, Allies, and Enemies stage. The scene and transcript above showed that Raya's movements were stalked and known by Namaari and her army. Vogler (2007) emphasized that "the hero may encounter the Shadow or their servants, the hero's appearance in the Special World may lead the Shadow to their arrival and trigger a threatening sequence of events" (p. 138). One of the events that threatened Raya was receiving a

warning from Namaari that she and Sisu would be arrested. Raya tried to escape from the chase of Namaari and her soldiers, she took the opportunity to use the traps made by the Tail people to prevent them. In addition to being a threatening event, it also became a test that Raya had to pass. How the hero deal with the difficult obstacles is part of the Testing (Vogler, 2007).

Vogler (2007) explained that at this Tests stage, heroes can make the enmity even more bitter for some reason. As a result of an earlier incident between Raya and Namaari, they are enemies of each other and the relationship gets worse when they meet in the Special World. Raya is a brave and ingenious figure; she could perceptively perform actions to survive and safely escape the enemy's pursuit. This phase is usually dominated by villains or shadows, tested the hero, and put them through a series of trials and challenges meant to prepare them for greater ordeals ahead (Vogler, 2007).

Figure 4. 22: Raya in the Tests, Allies, and Enemies Stage

Raya attempted to cover Sisu who was turning into a water dragon.
Raya: "Sisu, I saw people lose their minds over a dragon gem. Can you imagine what they'd do over an actual dragon? Look, we need you to make this all work. Until we have all the gems, you have to stay human. Please," said Raya to Sisu in her dragon appearance.
Sisu: "Wow. You've really got some trust issues."
Raya: "Look, my father blindly trusted people and now he's stone."

At this stage of Tests, Allies, and Enemies, Raya began to rely on Sisu to help her. This was due to the reason that Sisu could change her appearance into a human after Raya managed to get a piece of Tail's dragon gem and that would be very helpful for Raya to carry out her mission. Vogler (2007) pointed out that after heroes pass the Test stage, they can go out with new friends or Allies who can be trusted and relied on for special services. In addition, Vogler (2007) also argued that "In this stage, a hero was backed up by allies with special skills or qualities" (p. 138). Furthermore, "The phase of Tests, Allies, and Enemies in stories is useful for "getting to know you" scenes, where the characters get acquainted with each other and the audience learns more about them" (Vogler, 2007, p. 141). At this stage, the audience and Sisu as her ally who has accompanied her since the Meeting with the Mentor stage realize that Raya's flaw was trust issue.

24/H/TAE/00:43:24

Raya told Sisu what she knew about Talon and warned Sisu to be aware.
Raya: "Talon may look nice... but it's a hotspot for pickpockets and con artists."
Sisu: "Lucky for me, empty pockets!"
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."

The scene at 00:43:24 emphasized that Raya has passed the Tests, Allies, and Enemies stage. According to Vogler (2007), "The hero must quickly learn new rules such as norms, behaviors, customs, or any information related to the special world" (p. 140). Before undertook her mission, Raya as a heroine understood the ins and outs of her target.

Regarding this, Vogler (2007) also explained that the Test stage includes how a hero learns the rules and reads the situation. Raya's goal in this scene is to take a piece of Talon's dragon gem. Thus, she should know whom the dragon gem is held by and what the traits of that person are. She also learned how Talon's people behaved. All Raya did was for the fluency of her action.

25/H/TAE/00:43:51

Sisu: "Gotcha. Now we're just gonna have to turn up the charm. Let's go get him a gift!"
Raya: "Sisu, I think maybe it's safer for you to stay here on the boat."
Sisu: "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."

The conversation above illustrated that Raya was in the Tests, Allies, and Enemies stage. In this scene, Raya forbade Sisu to participate in joining her in taking action at Talon. In his book, Vogler (2007) described that when the hero in the Test stage, they usually go with new friends or allies who are regarded to have an important influence on the action. In this instance, Raya looked after Sisu because she realized that Sisu's presence is crucial. She believed that Sisu is the key to the world order she was fighting for because Sisu was the last dragon who can unite the world through the magic powers contained in the dragon gem.

27/H/TAE/00:46:46

Figure 4. 23: Raya in the Tests, Allies, and Enemies Stage

The scene above showed that Raya was in the Tests, Allies, and Enemies stage. Raya chased the baby and the Ongis in Talon, running down roads and jumping over bridges to stop them. This becomes a test for her to be able to get back the dragon gem. There the hero's skills will be tested, and the hero will be one step closer to what they seek (Vogler, 2007, p. 135). Raya's agility and quickness in pursuing the baby and the Ongis are being tested. Indeed, Vogler (2007) argued that the Test stage is meant to sharpen the hero's skills and prepare them to face more rigorous challenges. In addition, Vogler (2007) claimed that this phase is to test the hero without risking the quality of life and death. It can be seen in this scene that Raya didn't have to struggle hard and risk her life to get back the dragon gem stolen by the baby and the Ongis.

28/H/TAE/00:48:05

Raya glanced at Noi and the Ongis as they shared a piece of food. She spotted Dang Hai's castle and got an idea.
Raya: "Hey. How would you like to get some honest loot?"

The researcher determined the data above as Raya entered the Tests, Allies, and Enemies phase. The researcher analyzed based on the consideration of Raya's idea of requesting the help of Noi and the Ongis

to join her allies despite being lured with rewards. They agreed to Raya's offer and instantly become allies with Raya. According to Vogler (2007), "Heroes who have just arrived in the Special World take the time to figure out who can help them" (p. 137). The Tests, Allies, and Enemies stage is identical to the hero making allies or enemies. In addition, Vogler (2007) explained that the search for someone who may be helpful is considered a test to check whether the hero is a good judge of character. At this point, the hero typically moves in with new friends or allies who are deemed to have an important influence on the action. The rest of the data that revealed Raya to be at the Tests, Allies, and Enemies stage are listed in numbers 16-28 in Appendix 2.

g. Approach to the Inmost Cave

A committed hero will pursue the journey to the Approach stage. According to Vogler (2007), "The hero passes into an intermediate region between the border and the very center of the Hero's Journey" (p. 143). This phase becomes the finest moment for the hero to make final preparations for the supreme ordeal of their journey. "As heroes near the gates of a citadel deep within the Special World, they may take time to make plans, do reconnaissance on the enemy, reorganize or thin out the group, fortify and arm themselves, and have a last laugh and a final cigarette before going over the greatest ordeal" (Vogler, 2007, p. 144). Moreover, Vogler (2007) remarked that in the Approach stage, "We have changed and gained new quality" (p. 143). In the film *Raya and the Last*

Dragon (2021), the researcher obtained 21 data findings that depicted Raya in the Approach to the Inmost Cave stage.

34/H/AIC/00:59:14

Raya prepared to face Namaari and her soldiers. She took a deep breath. Raya: "Okay. Note to self: don't die."

The researcher categorized the data as one of the illustrations that Raya is in the Approach to the Inmost Stage. Once on the land of the Spine, Raya was deemed a fugitive by Namaari and his soldiers from the land of Fang. They wanted to finish off Raya and then take all the dragon gem pieces for their own purposes. Raya tried to protect her allies and went to confront Namaari and his soldiers alone. According to Vogler (2007), "When heroes in the Approach to the Inmost Cave, soon they will encounter supreme wonder and terror" (p. 143). Raya's utterances were directed at herself, she prepared and motivated herself to have braveness and confidence to confront Namaari and her soldiers. Vogler (2007) argued that heroes realize they are undergoing an ordeal and would be wise to make themselves prepared. "As heroes Approach the Inmost Cave, they should know they are on the edge between life and death" (Vogler, 2007, p. 148).

Raya wisely decided to secure her friends first and tried to prepare herself to face the enemy single-handedly. At this time, Raya and her friends had formed a team for further quests, which they called the fellowship of druun butt-kickery. In the Approach stage, Vogler (2007) claimed "They face a series of obstacles and challenges that will bond them as a group, and prepare them for the life-and-death struggle yet to come"

(p. 145). Raya's bond with her allies begins to be formed. Raya commanded her friends to escape through the back gate of the land of Spine, and Raya went to confront Namaari and her soldiers to buy time and distract them so that her friends would have time to escape unnoticed. 40/H/AIC/01:01:10

Figure 4. 24: Raya in the stage of Approach to the Inmost Cave

This scene is analyzed as the Approach to the Inmost Cave phase. In this scene, Raya was seen powerless and unable to counter Namaari's attack. Because of that, Sisu as an ally tried to help her. When Raya suffered a setback in strength, Sisu came to her aid by using a blast of fog. According to Vogler (2007), "There was a moment when the heroes would be rescued by their allies to get them out of the trap as their allies have a bond with the heroes that may lead to intuition" (Vogler, 2007, p. 150). Fortune did not seem to be on Raya's side in this stage. Referring to Vogler's (2007) perspective, the terrorized hero is desperate and may experience a disheartening setback at this stage, yet it is merely a further test of their willingness to proceed. In addition, Vogler (2007) referred to this stage where the hero undergoes a reversal of fortune as a dramatic complication.

Figure 4. 25: Raya in the Approach to the Inmost Cave

"Alright, everyone. Here's the plan. The last gem piece is in Fang - 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. Luckily for us, we have a magic water dragon. Now, the palace will be swarming with Fang soldiers. To sneak past them, we'll need to—" said Raya to her allies.

Based on the data above, Raya took the lead and organized plans for the next mission. At this stage, they have formed into a team led by Raya. Therefore, Raya explained her mission to her allies. The next destination was Fang, a land with a hard-to-beat chief and threshold guardian. Vogler (2007) asserted that as heroes get further into the Special World, they may need time to make plans and organize the group. In addition, "The Approach stage is likewise a time for heroes to organize the group: to promote some members, sort out the living, dead, and wounded, assign special missions, and so on" (Vogler, 2007, p. 150). Furthermore, "Heroes on great epic journeys may acquire whole ship-loads of Allies, building up a team of adventurers, each with a different skill" (Vogler, 2007, p. 72). In this stage, Raya's heroine journey comes with the team.

Figure 4. 26: Raya in the stage of Approach to the Inmost Cave

The researcher analyzed the scene above as the stages of Approach to the Inmost Cave that Raya went through. After forming the team, Raya decided to utilize Sisu's idea to fix her relationship with Namaari and approached her to get Namaari to join the team. At this point, Raya managed to set aside her trauma for the success of her journey, and she began to gain a new perception. "As the hero gets closer to the Inmost Cave, they have changed and new qualities emerge in them" (Campbell, as cited in Vogler, 2007, p. 143). Then, Vogler (2007) mentioned that when a new perception of a new quality appears, the hero will start to plan a mission for the goal. These statements are relevant to what happened to Raya who headed immediately to Fang to examine Namaari and the situation of Fang castle before she made a further plan. Furthermore, Vogler (2007) discussed that the hero at this stage frequently did reconnaissance on the enemy and made plans.

Figure 4. 27: Raya in the Approach to the Inmost Cave

The scene above revealed that Raya's journey reached the Approach to the Inmost Cave stage. The researcher analyzed the scene as the first step that Raya took with the assistance of her allies to fix her relationship with Namaari before restoring the circumstance. Raya tried to regain the missing part of herself, which was trust. According to Vogler (2007), "The missing part of a hero may be an important element of their personality such as the ability to love or trust" (p. 34). In Raya's search for the missing parts of her personality, new perceptions emerge and lead to a new awareness within herself. Vogler (2007) noted that new qualities arise and now heroes become transformed.

Based on a hero's new awareness, heroes can make plans and direct themselves toward getting what they want from the Special World (Vogler, 2007). Raya devised a plan to approach Namaari with a dragon pendant as a gift. Vogler (2007) described that "The Approach stage is also a time to reorganize a group: to promote some members, sort out living, dead, and wounded, assign special missions, and so on" (p. 150). Raya executed the plan by having Noi and the Ongis infiltrate Fang's castle and delivered the gift to Namaari. Raya chose them to do the mission because

they were good at sneaking around and moving agilely. In his book, Vogler (2007) conveyed that in organizing the team, a hero determines that the right people are in the right jobs.

48/H/AIC/01:15:34

Figure 4. 28: Raya in the Approach to the Inmost Cave

Raya ensured that her ally understood the flow of her plan and had the same goal decision as her to prevent misunderstandings. Vogler (2007) informed that the approach stage is the exact time for the hero to make sure the team members are in agreement about the goal. In addition, the words delivered by Raya seem to be full of concern for Sisu's safety. The hero may care about the urgency of life and death that others need to understand (Vogler, 2007, p. 149). In this stage, Raya gained information from the plan that she and the team had come up with. The information she sought was Namaari's agreement to join her team in the mission to unify Kumandra. Vogler (2007) marked that approach refers to the stage of gathering further information for the continuity of the mission.

Figure 4. 29: Raya in the Stage of Approach to the Inmost Cave

"The final piece," Sisu said to Raya.
"Time to bring everyone back," Raya answered.

In the scene above, Raya tried to build an approach with Namaari to get her on Raya's side and not stand in the way of her plan. According to Vogler (2007), the Approach stage implied that the hero must be able to deal with people who seem to be blocking the way by understanding or empathizing with them to make the approach easier. In the context of Raya's approach action, it signified that she has opened herself up to new perceptions. Therefore, Raya's new perceptions may be part of the test that she must undergo. In regards to Vogler's (2007) thoughts, it is in this phase that new perceptions are tested, so that the supreme ordeal may begin. Within this scene, Raya's new perception of trust begins to be tested through Namaari. Raya and her allies did not know whether Namaari would respond kindly or return to betrayal. For the other 14 pieces of data from the evidence that Raya was in the Approach to the Inmost Cave stage are referred to in Appendix 2 and found in datums 29-39.

h. Ordeal

"Now the hero stands in the deepest chamber of the Inmost Cave, facing the greatest challenge and the most fearsome opponent yet"

(Vogler, 2007, p. 155). Vogler (2007) mentioned that the Ordeal phase is usually the main event of the story or referred to as the crisis. Indeed, there may be times when some things have to get worse before they get better. The ordeal is one of the deepest stresses in a story and hence leads to one of its highest points in spite of the transformation they experienced. As the researcher examined the film *Raya and the Last Dragon (2021),* the researcher found 7 data that represented Raya being in the Ordeal stage. The researcher explained some of the data findings as follows:

50/H/O/01:16:38

Figure 4. 30: Raya in the Stage of the Ordeal

This scene is considered to be the Ordeal stage because, at this time, Raya is on the edge for the second time because of Namaari's betrayal. Namaari did not respond positively to Raya's invitation to unite Kumandra, instead, she was only concerned with her own interests for the land of Fang. This incident only increased her fear and deepened her trauma. Vogler (2007) discussed in this stage, the hero stands in the deepest chamber of the Inmost Cave and will face the greatest challenge and the most fearsome opponent. For Raya in this context, the greatest challenge is to put trust and the most fearsome opponent is betrayal. "The hero's greatest opponent is their own shadow" (Vogler, 2007, p. 163).

52/S/O/01:17:35

Figure 4. 31: Raya in the Ordeal Stage

The data finding above highlighted the scene when Raya arrived at the Ordeal stage. The researcher noticed from Raya was once again confronted by the betrayal of Namaari. Namaari's actions were uncontrollable, she pointed her weapon at Raya and her friends. She threatened and forced Sisu and the dragon gem pieces that Raya and the team have collected to come with her. In a moment, Sisu died and was hit by Namaari's weapon. Indeed, Vogler (2007) said that "This stage of ordeal possibility takes the hero to a junction of betrayal, abandonment, or disappointment" (p. 168). According to Vogler (2007), "Being a hero in the Ordeal stage would be facing death or something like it: their greatest fear, the failure of an enterprise, the end of a relationship, or the death of an old personality" (p. 155). Additionally, Vogler (2007) claimed that "The Ordeal can be defined as the moment the hero faces his greatest fear" (p. 169). This incident only increased her fear and deepened her trauma. The fears that Raya had avoided happened; betrayal and loss of hope in the journey.

54/S/O/01:19:11

Figure 4. 32: Raya Passed Through the Ordeal Stage

Raya: "Namaari! Let's finish this, binturi.".

The data above highlighted Raya shouted out to Namaari and challenged her to clear up the chaos. This scene is included in the Ordeal stage. Vogler (2007) conveyed that the most common type of ordeal is some sort of battle or confrontation with an opposing force; it could be a deadly enemy villain, antagonist, opponent, or even a force of nature. In addition, Vogler (2007) termed the Ordeal stage as the crisis to distinguish it from the climax. According to Webster (as cited in Vogler, 2007, p. 157), the crisis is the point in a story or drama where the hostile forces are in the tensest state of opposition. Based on this scene, Raya is confronted in battle with Namaari and Namaari acted decisively and powerfully on the challenge from Raya.

56/H/O/01:21:24

When Raya raised her blade to Namaari who had fallen,
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."
Raya hesitated.
Namaari: "Do whatever you want, but you're as much to blame for Sisu's death as I am."

Raya looked at her own reflection in her sword and notices the rage in her eyes. Her ears catch the sound of her friends helping people amid the destruction. She looked outside and left Namaari.

This data is referred to as the ordeal stage because, after the death of Sisu, Raya headed alone toward the land of Fang with fury and a burning grudge. Raya intended to go over and attack Namaari for her actions that caused Sisu's death. Vogler (2007) pointed out that "The most common type of ordeal is some sort of battle or confrontation with an opposing force; it could be a deadly enemy villain, antagonist, opponent, or even a force of nature" (p. 163). Regardless of winning or losing, the most important thing for Raya was to unleash her anger and revenge on Namaari. This scene is the crisis of the story in the film *Raya and the Last Dragon (2021).* Vogler (2007) termed the Ordeal stage as the crisis to distinguish it from the climax.

When Raya dominated the battle by making Namaari weak, Namaari played the victim by blaming Raya for Sisu's death. Raya was blamed by Namaari for not trusting Sisu, hence why they ended up as they are now and the situation became chaotic. On hearing that, Raya stayed silent and came to her senses. She didn't take care of it, she instead left Namaari and prioritized the team and others' safety. According to Vogler (2007), "The Ordeal signifies the death of the ego, the hero facing an Ordeal has moved her center from the ego to the self" (p. 171). Additionally, Vogler (2007) asserted that being in this stage makes the hero now completely dead from the old limited perspective of things and reborn into a new awareness of connection. This is evidenced by the scene

of Raya simply leaving Namaari without completing her attack and instead recommitting to her journey, eradicating Druun from the world, and uniting Kumandra. For the other data can be seen in the data table attached in Appendix 2.

i.   The Road Back

Once the hero reaches the Road Back phase, there are plenty of ordeals ahead, and this is the time for them to stay prepared for the upcoming challenges. In accordance to Vogler (2007), "The heroes take the Road Back to return to the starting point or continue on the journey to a totally new locale or ultimate destination" (p. 187). Furthermore, Vogler (2007) illustrated the Road Back phase whereby if we perceived the Hero's Journey as a circle with the beginning at the top, we are still in the underground and will need some encouragement to bring us back to the light. Heroes gathered what they had learned, gained, stolen, or earned in the Special World. They established a new goal to resolve the chaos and return home soon. Through the analysis of the film *Raya and the Last Dragon (2021)*, the researcher found 4 data on the Road Back phase passed by Raya. The researcher described several data as the following:

57/H/RB/01:22:15

Figure 4. 33: Raya in the stage of Road Back

The researcher found out from the data above that Raya in the scene is in the Road Back phase. This is due to the previous stage, Raya was overwhelmed by her shadow, she acted in a destructive way and lost control of herself. However, in this scene, Raya showed her realization to return to her adventure began to arise. Raya had joined Boun, Tong, Noi, and the Ongis in their efforts to evacuate people. She left Namaari alone and refocused on her purpose of the journey. Vogler (2007) contended that the Road Back highlights the moment when the heroes rededicate themselves to the journey, perhaps because the heroes are reminded of the main goal of the journey. Moreover, Vogler (2007) noted that "Almost every story needs a moment to acknowledge the hero's resolve to finish, and provide her with the necessary motivation to return home with the elixir despite the temptations of the Special World and the trials that remain ahead" (p. 193).

58/H/RB/01:23:18

Figure 4. 34: Raya in the Stage of Road Back

The scene at 01:23:18 depicted that the magic contained in the pieces of the dragon gem began to disappear with the death of the last dragon. It all came to naught for Raya who had been struggling to find Sisu, collected the dragon gems, and made plan upon plan. Perhaps, Raya

had more expectations of easily fixing the situation with the presence of Sisu and her magic. However, the current fate that befell her seems hopeless. Indeed, in Vogler's (2007) explanation, a hero may experience setbacks that seem to end the adventure in this Road Back phase. "For a moment, after putting in great risks, effort, and sacrifice, it seems that everything will be lost" (Vogler, 2007, p. 192).

59/H/RB/01:23:43

Raya saw and picked up the dragon pendant, it triggered a memory. She heard Sisu's voice from the past,
"I don't know why they chose me. It could have been any one of us. All I know is I trusted them and they trusted me. And so..."

This scene is in the road back phase as Raya suddenly remembered the insightful words that Sisu had said to her in the past. According to Vogler (2007), at the stage of the Road Back, the hero recalled and gained the much-needed motivation to return home with the elixir despite the temptations of the Special World and the trials that still lay ahead. The memory has motivated Raya and she used it as a reason for her to make the most important decision at this moment. "Heroes set themselves a new goal, to escape, find further adventure, or return home" (Vogler, 2007, p. 193).

60/H/RB/01:24:00

Raya: "Everyone, give me your gems! We can still put it together, it can still work!"
Boun: "Sisu's gone, Raya. We don't have her magic."
Raya: "It's not about her magic. It's about trust."
Namaari: "What?"
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."

The data is taken from Raya's words, which are representative of the stage of Road Back revealed in the film Raya and the Last Dragon (2021). Raya has grown and learned during her journey through the special world, she has changed. Raya began to believe that trust is the way out of all this chaos. "Heroes overcome obstacles and achieve goals, but they also gain new insights and wisdom" (Vogler, 2007, p. 31). Moreover, Vogler (2007) defined a hero as a person who has learned or grown the most in the story. Raya in this scene also gave her friends an understanding of what she learned. Raya did this because she was eager to return, but before that, she wanted her goal of uniting Kumandra to succeed. According to Vogler (2007), "In psychological terms, this stage represents the resolve of the hero to return to the Ordinary World and implement the lessons learned in the Special World; this can be far from easy, but most heroes determine to try" (p. 189).

j. Resurrection

The Resurrection stage is the final test of the journey in which before the Hero's goals are accomplished, another test awaits and remains for them to go through. Vogler (2007) stressed that the Resurrection is the climax of the story, the final and most dangerous encounter with death, where the heroes must endure a final purge and refinement before re-entering the Ordinary World. Heroes have to be tested for one final time to make sure they maintain the lessons learned from the supreme Ordeal in the second act. This stage is her chance to show what she has learned. The Resurrection stage stands for a test of the

hero's new ability, a reminder of death, and a test of the hero's learning about whether or not the hero is genuinely sincere about change (Vogler, 2007). In the film *Raya and the Last Dragon (2021)*, the researcher marked 2 data that belonged to the Resurrection stage. The data findings are presented descriptively as follows:

61/H/RE/01:24:28

Tong: "After what she's done –"
Boun: "We'll never trust her!"
Noi hissed. Raya looked at her team and understood what she must do.
Raya: "Then let me take the first step."

The data above represented the Resurrection stage that Raya experienced in the film *Raya and the Last Dragon (2021)*. This scene showed that Raya's new-self had been resurrected as seen by her behavior. In accordance to Vogler (2007), "The higher dramatic purpose of Resurrection is to give an outward sign that the hero has really changed" (p. 210). Raya made a move to change and showed an example to her friends. Raya thought that something should be shared for the good of the team, as it was her responsibility. Therefore, she tried to lead by example so that her friends could also start believing in something, especially in Namaari. A new self is necessary to be created for a new world. The resurrection is the hero's last opportunity to make a great change in attitude or behavior (Vogler, 2007). This scene became one of the tests that proved Raya had learned her lesson and is a resurrected new human being.

Figure 4. 35: Raya in the Resurrection Stage

The data finding revealed that Raya is in the Resurrection stage as she took the first step to assure her friends that there was nothing mistaken with putting trust in Namaari by handing over a piece of her dragon gem. Raya was turned into a stone by the Druun. Indeed, resurrection frequently requires sacrifice by the hero. This is according to Vogler (2007), "Heroes are often required to sanctify a story by making a sacrifice, perhaps by giving up or giving back something of themselves" (p. 209). This scene is the climax moment of the film *Raya and the Last Dragon (2021).* Vogler (2007) noted that the resurrection usually indicated the climax of the story and the hero must be the one to perform the action at this climactic moment. In addition, Vogler (2007) remarked that the climax gives the impression that the conflict is approaching a harmonious resolution and the tension is transformed into a feeling of peace. Raya's act led her friends to follow in her footsteps. Namaari is left alone by Raya and the team, she carried the responsibility of being trusted to unite the pieces of the dragon gem and brought about a change in the circumstances.

k. Return with the Elixir

Heroes are getting closer to completing the Hero's Journey circle as they Return with the Elixir. After surviving all the ordeals and a series of challenges, after living through loss and death, the heroes have finally reached their place of origin with some changes. The changes can be in the form of behavior, attitudes, situations, and conditions which could have been a lot better than before. Vogler (2007) said that "It can be seen that our struggles on the Road of Heroes have brought new life to our land; the Seekers have come home" (p. 215). With the hero reaching the last stage, the Return with the Elixir, it is marked that the Hero's Journey circle comes to a completion. In the film *Raya and the Last Dragon (2021)*, the researcher gathered some data that indicated Raya was in the final stage of her journey or the Return with the Elixir stage.

63/H/RWE/01:27:48

Figure 4. 36: Raya in the Return with the Elixir Stage

This data is a sign that Raya has reached the Return with the Elixir stage. After suffering through the struggles, Raya carried the elixir from her journey and it was self-development, Raya learned and changed for the better. Raya initially thought that the key to Kumandra's order was Sisu and her magic, however, she realized that those were not what was actually

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needed. The ultimate key or the elixir that Raya brought from the Special World can bring order in the film Raya and the Last Dragon (2021) by putting trust in each other. Vogler (2007) stated that "Figuratively, the elixir may be any of the things that drive people to undertake adventure: money, fame, power, love, peace, happiness, success, health, knowledge, or having a good story to tell" (pp. 220-221).

The elixir that Raya was getting influenced her friends and led them to join the restoration of the world. According to Vogler (2007), "If they are true heroes, they Return with the Elixir from the Special World; bringing something to share with others, or something with the power to heal a wounded land" (p. 215). In the data above, the rain poured down and the raindrops hit the statues of Raya, Boun, Tong, Noi, Ongis, and Namaari. The stone coating on their skin melted. Raya grabbed Namaari's hand on her shoulder, looked at each other, and cried. The scene marked that the circumstances started to recover as Raya made the first important step, which was followed by her friends. According to Vogler (2007), the real key to the last stage of the hero's journey is the elixir; the elixir may have the power to restore lives and serve as an example to others.

64/H/RWE/01:31:14

Figure 4. 37: Raya arrived in the Return with the Elixir Stage

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This scene portrayed the result of Raya's efforts, she was finally able to reunited with her father and met with Sisu. In some way, this meeting is the reward for Raya's struggle to make everything better. As Vogler (2007) highlighted that after the journey ends, it brings deep healing, health, and wholeness to the world. Furthermore, according to Campbell (as cited in Vogler, 2007), the stage of return in fairy tales rebalances the separated family. Now, Raya has returned to the Ordinary World, where she gathered and lived with her father. According to Vogler (2007), "Most stories bring the shattered family back into balance, back to completion" (p. 218)

65/H/RWE/01:33:43

Figure 4. 38: Raya in the Return with the Elixir Stage

Sisu: "Chief Benja, your daughter did you proud. Hope you don't mind. She brought some friends."
Sisu stepped aside to reveal Boun, Tong, Noi, the Ongis, and Namaari standing side-by-side. Behind them, hundreds of citizens from all over Kumandra are lined up. Benja is overwhelmed, he can't believe his eyes.
Raya: (To Benja) "Ba, welcome to... Kumandra."

The data found above indicated that Raya has returned home, which means that she is in the Return with the Elixir stage. The sacrifices Raya had dedicated throughout her journey had not been wasted. Her goal to collect the dragon gem pieces, bring back her father and the people, and restore the situation has been realized. Moreover, she also achieved her

father's and Sisu's greatest dream of uniting Kumandra into one. Of the lessons she learned from her experience, there is now no longer any hesitation to trust anyone and anything. Additionally, Vogler (2007) pointed out that returning with the elixir means applying changes in daily life and employing the lessons of the adventure to heal wounds.

B. Discussions

In the film *Raya and the Last Dragon (2021),* Raya is the main protagonist and is portrayed as a heroine, a warrior girl, and a dragon gem guardian from the land of the heart, one of the lands and tribes in the fictional world of Kumandra. Hence, Raya grew up learning how to defend herself with kinds of self-defense techniques and how she was supposed to use her sword. Raya's depiction as a heroine is in line with the dominance of the data findings on the hero archetype that appeared in her throughout the movie. She represented the heroism of a woman who served as a team leader in realizing the ideal of her ancestors, dared to take risks, and took responsibility, reflecting that a woman could bring honor by being herself, and earn the rights to be treated equally in society.

Raya is almost possessed of all of the characteristics that heroes have. Vogler (2007) mentioned several qualities of heroes, "The one who learns or grows the most in the course of the story, the most active person in the script and performs the decisive action of the story, and the one who is willing to sacrifice behalf of others" (pp. 31-32). In addition to the positive qualities of heroes, Vogler (2007) also highlighted that they have flaws such as inner doubts, errors in thinking, guilt or trauma from the past, or fear of the future. In the film *Raya and the Last Dragon (2021),* initially, Raya undertook her journey in an attempt to bring back her father

who was turned to stone by druun. However, the further she set foot in the special world, she began to change her goal to make the situation better and unite Kumandra. She dedicated this to the interests of others, and she even confronted enemies and risked her life and death. She went through many obstacles and learned many lessons, one of which was to regain her trust in others. Indeed, Raya's flaw lay in her trauma of the past where she was confronted by betrayal.

The film *Raya and the Last Dragon (2021)* represented all of Southeast Asia countries from foods to architecture to combat techniques such as Raya's sword inspired by Keris from Indonesia and fighting styles adapted from Indonesian Pencak Silat, Muay Thai, and Võ Thuật from Vietnam; blending traditions, customs, and cultures from many countries (IndieWire, 2021). Therefore, the depiction of Raya's character is representative of addressing the issue of cultural gender stereotypes and women's empowerment, especially in Southeast Asia. "In Southeast Asia, the majority of societies are dominated by patriarchy, making the behavior of men in Southeast Asia contribute to the subordinate role of women" (Niaz and Hassan, 2006). A common perception of people upholding patriarchy is that girls are born to be nurtured and cared for, meanwhile, boys are born to be organizers and leaders. Additionally, Niaz and Hassan (2006) argued that some age-old traditions and customs are still pursued to encourage some forms of violence against women, these include questioning women's abilities, confinement to the home, and denying their rights. That statement marked that women are regarded as weak and must be protected by men. Thus, the stigma developed that men have the main control role in society, while women are placed in subordinate or inferior positions.

The actions shown by Raya in the film *Raya and the Last Dragon (2021)* seemed to manifest resistance to the stereotypes associated with women in Southeast Asian culture or even women in other parts of the world. As in the Approach to the Inmost Cave stage, the highlighted scene was Raya sacrificing herself for the safety of her friends to face Namaari and her soldiers single-handedly. Two of the friends Raya protected were men; a boy, and a tall, bulky man. The scene further emphasized Raya's ability to defend herself, her dedication to protecting others, and her decisive and brave attitude. The scene clearly represented a rejection of the negative stereotype of women as defenseless and in need of protection. Andy Omara (2004) pointed out that women are symbolized by elegance, gentleness, or anything that moves slowly or stops, evoking the perception of being weak, submissive, and easily dominated.

Furthermore, Raya's involvement in the hero's journey pattern proposed by Vogler (2007) accomplished 11 stages out of 12 stages. Raya missed the Reward stage where she was supposed to acquire all the pieces of the dragon gem she was looking for. However, this would not mean that women cannot complete the stages of the journey in their entirety. Vogler (2007) posited that the hero's journey may contain a twist; the reader or audience will be surprised by the author of the story regarding events that are not in chronological order. Moreover, Campbell (as cited in Vogler, 2007) claimed that a hero's journey storyline would not necessarily contain every stage of the cycle because the same motifs would still occur, although not in a complete cycle. Raya was immediately confronted with a life-and-death situation in the Ordeal stage. Vogler (2007) mentioned that the death referred to in this stage is not only in the literal sense, but also in the sense of loss, failure, and so

on. Raya lost the last dragon Sisu and lost hope in her journey. Raya rebelled and showed her intense emotions for revenge. The portrayal of Raya's action represented a rejection of the negative stereotype of women as weak and passive without action. Raya's qualities and actions throw away the stereotypes attached to women, specifically Southeast Asian women who are often dominated by patriarchal societies.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

This study revealed the archetypes that frequently appeared in Raya at every stage of her journey as the many obstacles she went through and the lessons she learned depicted in the scenes of *Raya and the Last Dragon* (2021) film. This research employed a descriptive-qualitative method and was based on the theory in The Writer's Journey: Mythic Structure for Writers book by Christopher Vogler (2007). The researcher collected data for this study in the form of captured images from film scenes showing the actions of the character and the transcripted dialogues, actions, and utterances of Raya or addressed to Raya in the film *Raya and the Last Dragon (2021).*

The total number of data that the researcher found is 65 data. Out of 8 archetypes of Vogler's (2007) concept, the researcher identified 4 archetypes that appeared in Raya included hero, shadow, trickster, and shapeshifter. In regard to the Hero's Journey, Vogler (2007) categorized the stages of the hero's journey into 12 stages. In the film *Raya and the Last Dragon (2021)*, Raya experienced 11 of the 12 stages of the hero's journey. Raya did not pass the Reward stage where she was supposed to get all the pieces of dragon gem she was looking for. However, she was directly faced with the supreme Ordeal by experiencing the betrayal she has been frightened of, losing Sisu who helped her, and having lost hope for her journey. Indeed, the storyline of a hero's journey may not necessarily embody a complete cycle as the same motifs continue to occur (Vogler, 2007).

The hero archetype is the most noticeable dominant data that appeared in Raya as she is portrayed as the main protagonist and the heroine in the film *Raya and the Last Dragon (2021)*. Raya showed qualities of herself that align with the hero qualities described by Vogler (2007) where a hero learns, grows, acts, and sacrifices for the sake of others. Raya has struggled to achieve order, and from her efforts, she also unconsciously achieved wholeness of herself. The second archetype that often emerged in Raya is the shadow. "The shadow can represent the power of repressed feelings such as deep trauma or guilt" (Vogler, 2007, p. 65). Raya is deeply traumatized by the betrayal from her friend; therefore, she has missed a part of her personality, which is her sense of trust. The third archetype of Raya is the trickster as she often broke the ice in times of tension or to trick the enemy in times of need such as when Raya was under pressure or to avoid her plans being known. Vogler (2007) stated that the trickster is likely to provoke laughter or attract attention when an imbalance or absurdity occurs in a situation. The last archetype found in Raya is the shapeshifter. Jung (as cited in Vogler, 2007) claimed that the shapeshifter archetype has an essential psychological purpose of expressing anima and animus energy. Raya showed her animus, she had stronger masculinity than her femininity.

Summarizing the sequence of the heroine's journey that the heroine Raya underwent throughout the film *Raya and the Last Dragon (2021),* started with Raya who was a young female warrior, she guarded a dragon gem in the Ordinary World and received a Call to Adventure. Initially, she refused the Call, looking for an all-knowing figure, and met with Sisu the last dragon. At the Crossing the First Threshold stage, Raya committed wholeheartedly to her journey and faced Tests,

Allies, or Enemies. At the Approach to the Inmost Cave stage, Raya led her allies to make the final plan and helped her to approach the enemies. At the Ordeal stage, Raya suffered a setback due to betrayal and she did not pass the Reward stage. After that, Raya came to her senses and was re-motivated to the journey, which marked the Road Back phase. She experienced the Resurrection stage and Return with the Elixir to the Ordinary World with the lessons and wisdom from her journey.

B. Implications

Based on the data findings, the implication of this research is that archetypes may unconsciously change as a result of something that triggered someone on the journey. Archetypes are used to identify the role and function of a character. Hence, the relation of archetypes to the Hero's Journey is to determine what roles and functions the character possesses during their journey. This related to how Raya in the film Raya and the Last Dragon (2021) showed her archetypes shifted and adjusted to what she faced on her journey. Therefore, it is recognized that archetypes could change in line with the improvement of physical and mental abilities and development when dealing with a journey with all kinds of obstacles, challenges, and sacrifices to achieve something.

C. Suggestions

Based on the researcher's analysis in this study, the suggestions are provided as follows:

1. For the reader

This study is expected to fulfill readers' interest in the various archetypes that arise in the main character Raya at each stage of her journey in the film *Raya and the Last Dragon (2021)*. In addition, this study is hoped to broaden the readers'

knowledge about archetypes and the hero's journey proposed by Christopher Vogler (2007).

2. For the other researcher

   The researcher hoped that this research can be a reference and provide a new contribution to the field study of archetypes found in films, especially films that feature female main characters portrayed as a heroine. Moreover, this research can be a reference for other researchers who will examine further research related to archetypes and the hero's journey by Christopher Vogler (2007).

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APPENDICES

Appendix 1: Validator Sheet

<center>**VALIDATION SHEET**</center>

The thesis data titled "**THE HEROINE'S ARCHETYPES AND JOURNEY IN RAYA AND THE LAST DRAGON (2021)**" had been checked and validated by Winarti, S.Hum., M.A. in :

Day   : Sunday

Date   : June 11^{th,} 2023

Surakarta, June 11^{th,} 2023

Validator

<u>Winarti, S.Hum., M.A.</u>

Appendix 2: Data Table

No.	Coding	Data	Archetype	The Stages of Heroine's Journey	Explanation	Valid / Invalid
1.	01/S/CFT/00:01:05 01: Datum Number S: Shadow Archetype CFT: Crossing the First Threshold Stage 00:01:05: Time of the scene	 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? Well, that all began 500 years ago."*	Shadow	Crossing the First Threshold	This scene is an exposition where the setting, the character, and the conflict are introduced. A lone rider on a large wheel passed by an arid, dark place with stone statues and ruins overgrown with vines and plants. In this scene, Raya expresses her Shadow archetype because she shows the audience that she is in darkness, which reminded her of the past and brought her negative energy. Shadow represents the energy of the dark sides of something and it can be all the things we don't like (Vogler, 2007, p. 65). Furthermore, this scene depicts Raya that she is at Crossing the First Threshold stage. Raya is at the gate	V

No.					Shapeshifter	Ordinary World		V
							of a special world that forces her to do something to restore the situation around her. In this stage, the hero is now committed to the journey and there's no turning back (Vogler, 2007, pp. 12-13).	
2.	02/SS/OW/00:03:08 02: Datum Number SS: Shapeshifter OW: Ordinary World Stage 00:03:08: Time of the scene	Raya is stylized like a young warrior with hands gloves, a mask, and fighting sticks.			Shapeshifter	Ordinary World	Raya represents the Shapeshifter archetype in this scene. According to Jung (as cited in Vogler, 2007), the Shapeshifter archetype is to express the energy of the animus and anima. The anima is the corresponding female element in the male unconscious, whereas the animus is the male element in the female unconscious (Jung as cited in Vogler, 2007, p. 60). This scene reveals Raya as a young female warrior with two fighting sticks crossed to her back as weapons. This archetype appeared when Raya is on the Ordinary World stage. This stage has an important function to introduce the hero to	V

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No.	Code	Data	Archetype	Stage	Analysis	
					the audience (Vogler, 2007, p. 90). In the Ordinary World, the audience could see how this stage frames the hero. Young Raya is revealed in this scene as a female warrior.	
3.	03/H/OW/00:08:40 03: Datum Number S: Shadow Archetype OW: Ordinary World Stage 00:08:40: Time of the scene	Benja and Raya walked down the corridor of the palace. Raya walked a few steps ahead of her father, throwing punches and kicks, getting swept up in the fantasy fight. Benja said to Raya, *"I'm glad you feel prepared, dewdrop because I have*	Shadow	Ordinary World	The energetic and passionate behavior about self-defense is Raya's characteristic depicted in this scene. Raya is characterized as a young female warrior expected to be the guardian of the dragon gem by her father. Raya has the awareness to protect her land, the land of Heart. Kumandra was destroyed by the Druun plague, and wars and disunity ensued between humans causing Kumandra to separate into five lands that are mutually hostile; Tail, Talon, Spine, Fang, and Heart. This dialogue takes place in the early stages of the journey, the Ordinary World. The Ordinary World is the most appropriate place to address exposition that reveals the	V

		something important to tell you, the other lands... they're on their way here as we speak."			background and other relevant information about the plot such as the social conditions, social class, upbringing, habits, and experiences of the hero (Vogler, 2007, p. 95). Chief Benja's dialogue with Raya mentions that there is another land beside the land of Heart led by Chief Benja, Raya's father.	
4.	04/S/OW/00:09:33 04: Datum Number S: Shadow Archetype OW: Ordinary World Stage 00:09:33: Time of the scene	*"Okay, so we're gonna need crossbows. And catapults. Ooo, what about flaming catapults?"* said Raya who was fiery to prepare weapons before other lands came. ..	Shadow	Ordinary World	Raya mentioned some weapons that, at least, could be prepared. This is based on Raya knowing that other lands will come and her subconscious thinks that other lands will invade and destroy the land of Heart to seize the Dragon Gem. Thus, the Shadow archetype has appeared on Raya. This is as Vogler (2007) stated that the Shadow may represent deeply repressed feelings of the hero such as deep trauma and grudge. This dialogue occurs in the Ordinary World when an orderly atmosphere still going on.	V

					According to Campbell (as cited in Vogler, 2007), a hero's journey starts from the world of the common day before entering the chaotic world.	
5.	05/S/OW/00:09:52 05: Datum Number S: Shadow Archetype OW: Ordinary World Stage 00:09:52: Time of the scene	Raya thought her father would arm the other lands by poisoning the food to be served, Raya: *"We'll poison them?"* Benja: *"No, we're not going poison them and we're not going to fight them. We're*	Shadow	Ordinary World	Raya denied that her father had invited other people for hospitality. Instead of friendliness, all his father had to do was poison them because they were enemies. As stated by Vogler (2007), when the protagonist is possessed by the shadow of an ancient dark tragedy, they may express feelings of desire for destruction. The setting of this conversation between Raya and her father lies in the Ordinary World. The audience will know how Benja's upbringing of Raya to accept the past and repair the brokenness by cutting the ego. The moment of introduction is a powerful opportunity to set the tone and create an impression as it conveys a mass of	V

		going to share a meal with them." Raya: *"Wait, what?"* Benja: *"I invited them."* Raya: *"But they're our enemies."*			pertinent information such as upbringing, habit, and so on (Vogler, 2007, p. 84).	
6.	06/S/OW/00:10:15 06: Datum Number S: Shadow Archetype OW: Ordinary World 00:10:15: Time of the scene	Benja said to Raya, *"Raya, there's a reason why each land is named after a part of the dragon. We were once unified harmoniously as one. Kumandra."* *"That's ancient history, ba"* Raya replied with an expression of unbelief and hopelessness for Kumandra's unity ..	Shadow	Ordinary World	The Shadow represents the energy of the dark side, the unexpressed, unrealized, or rejected aspects of something (Vogler, 2007, p. 65). The Shadow archetype emerges in Raya as she refused to believe in the clichéd story of Kumandra uniting, for her it was merely ancient history that was now a fantasy. This happened in the Ordinary World where it is the initial scene that can create identification between the audience and the hero. The identification takes the form of a feeling that they are equal in some way such as flaws, drives, desires, or needs (Vogler, 2007, p.	V

					90). In this scene, Raya's flaw is she has trust issues with what she hears about.	
7.	07/T/OW/00:12:15 07: Datum Number T: Trickster Archetype OW: Ordinary World 00:12:05: Time of the scene	 *"I have something to say. Who is hungry?"* said Raya as she tried to lighten the tense atmosphere and the argument between her father and the people from the other lands.	Trickster	Ordinary World	The innocent Raya tried to break the tension around her as she and her father welcomed the arrival of another land in the land of Heart. At this moment, the Trickster archetype emerged in Raya. In accordance with Vogler (2007), Trickster serves to draw attention to the imbalance or absurdity of a situation. The tension in the film Raya and the Last Dragon (2021) happens in the Ordinary World. The Ordinary World sets the tone of the story, maps where it's going, and gets across a mass of information (Vogler, 2007, p. 83). Hence, in this scene, the order is maintained even though the audience is starting to get clues about what will happen.	V
8.	08/S/CA/00:15:39 08: Datum Number		Shadow	Call to Adventure	The researcher identified the data above as evidence of Raya being in the Call to	V

S: Shadow Archetype CA: Call to Adventure Stage 00:15:39: Time of the scene	 Raya and Namaari enter the secret inner chamber where the dragon gem was placed. Namaari: "The spirit of Sisu, I can feel it." Raya smiles, happy she has a friend to share this with. Raya: "It's the last bit of dragon magic left in the whole world." Namaari: "I see why Heart guards it so closely. Thank you, dep la. You've been very helpful."			Adventure stage. The transcript of the data hinted at the unstable circumstances around Raya because of the betrayal she suffered from Namaari. Namaari and Fang's soldiers invaded the place where the dragon gem was guarded, they intended to take it. In addition, Raya also got a sudden attack from Namaari that left her stunned. At this stage, the villain surveys the hero's territory by approaching or seeking information about the hero (Vogler, 2007). As a further point, Vogler (2007) remarked that such approaches could be a Call to Adventure, foreshadowing that something is about to happen and the struggle is about to begin. This scene is the culmination of the change from the Ordinary World to a state on the edge of destruction that Raya experienced in the film *Raya and the Last Dragon (2021).*

| 9. | 09/S/CA/00:17:50
09: Datum Number
S: Shadow Archetype
CA: Call to Adventure Stage
00:17:50: Time of the scene |
The dragon gem had been broken into pieces. | Shadow | Call to Adventure | The researcher recognized from the screenshot of the scene that occurred at 00:17:50 when the dragon gem broke into five pieces. The breaking of the dragon gem brought catastrophe to Raya and everyone in the land as the Druun plague returned after 500 years. Young Raya was disoriented and worried when a thing she and her father had protected for so long was ruined due to human greed. According to Vogler (2007), "The Call to Adventure can often be unsettling and disorienting to the hero" (p. 102). The dragon gem that Raya and her father protected became a precious thing that saved the land from the Druun plague for hundreds of years. The world became chaotic | V |

Namaari attacked Raya and knocked her to the ground. She looked shocked at Namaari.

					after the dragon gem is competed for and ended up broken. Vogler (2007) noted that "A Call to Adventure may come in the form of loss or subtraction from the hero's life in the Ordinary World, such as losing something precious" (p. 103). The ordinary, normal life had disappeared because of that incident.	
10.	10/H/RC/00:19:13 10: Datum Number H: Hero Archetype RC: Refusal of the Call Stage 00:19:13: Time of the scene	Benja: *"There's still light in this. There's still hope."* Raya: *"No, we can make it together. You're okay..."*	Hero	Refusal of the Call	Heroes in fairy tales are commonly associated with a lack of personality, family, or something else to drive the story (Vogler, 2007, p. 91). In addition, Vogler (2007) has noted that heroes lack something, or something is taken away from them that makes them seek completeness and strive for wholeness. What happened to Hero is the same as what happened to Raya who lost her father because the Druun plague turned him to stone, leaving Raya to fight her journey to	V

		..			wholeness alone. The dialogue shows Raya denying that she will go through the journey by herself without her father. Therefore, this stage is classified as the Refusal of the Call. According to Vogler (2007), Refusal of the Call is signified by a hero standing on the brink of fear and going through a moment of indecision between accepting or temporarily refusing a life-threatening Call of a journey.	
11.	11/H/MM/00:23:26 11: Datum Number H: Hero Archetype MM: Meeting with the Mentor Stage 00:23:26: Time of the scene	*"Sisudatu... I don't know if you're listening. I've searched every river to find you. And now I'm here at the very last one. Look, there's not a lot of us left and we really... we really need your help. If I can be honest, I really need your help. I made a mistake. I trusted someone I shouldn't*	Hero	Meeting with the Mentor	Raya harbored a sense of guilt because this destruction was based on her trusting others. Therefore, she tried to make up for that mistake. The Hero is self-motivated to redeem and overcome inner doubts, errors in thinking, guilt, or trauma from the past despite the expression of doubts and fears (Vogler, 2007, p. 33). Furthermore, Propp (1979, as cited in Vogler, 2007) described the hero as a "seeker" because the hero begins to	V

No.	Code		Archetype	Stage	Description	
					have. And now the world's broken," said Raya. Raya continued, *"Sisudatu, I just really... really want my ba back. Please."*	search for something at this point. Raya embarks on her journey by seeking from river to river in search of Sisu to ask for help from her as the last divine water dragon. Raya's search led her to the Meeting with the Mentor stage. Vogler (2007) depicted Meeting with the Mentor as a stage of the Hero's Journey in which the hero gains knowledge in more depth about the journey.	
12.	12/H/MM/00:25:42 12: Datum Number H: Hero Archetype MM: Meeting with the Mentor Stage 00:25:42: Time of the scene		Hero	Meeting with the Mentor	Raya searches for Sisu before going on a further journey. Raya expects that Sisu can help her through all the obstacles because Sisu is the one who knows the historical story of Kumandra. Furthermore, Sisu is the last dragon who succeeded in saving Kumandra from the Druun plague attack. This is corroborated by Vogler's statement that the hero would always try to make contact with some source of wisdom such as a mentor	V

		Raya met Sisu for the first time at the last river she went to.			before going on an adventure to seek experience from the ones who have gone before (Vogler, 2007, p. 118). Raya's meeting with Sisu is the initial stage of the real journey. Sisu as the all-knowing of Kumandra's history will accompany and help Raya on her journey.	
13.	13/H/MM/00:27:42 13: Datum Number H: Hero Archetype MM: Meeting with the Mentor Stage 00:27:42: Time of the scene	Sisu picked up the gem piece and immediately began to glow.	Hero	Meeting with the Mentor	Many Heroes receive gifts from what they perceive as a Mentor (Vogler, 2007, p. 41). In addition, Vogler (2007) mentions that the Mentor provides something the Hero needs on their journey. These statements relate to Raya as a hero receiving something, indirectly, from Sisu. Sisu can receive power from the gem pieces she holds. As the dragon gem is connected to Sisu, it means that the magical power contained in the broken pieces of the dragon gem is still working and Raya will be able to journey to restore order soon.	V

					Vogler (2007) said in Meeting with the Mentor stage, the hero gains the supplies, knowledge, and confidence needed to overcome fear and commence the adventure. Therefore, Raya is ready to embark on her next journey as Sisu's presence gives her the confidence to venture further.	
14.	14/H/CFT/00:29:48 14: Datum Number H: Hero Archetype CFT: Crossing the First Threshold Stage 00:29:48: Time of the scene	*"After the gem broke, each piece was taken by one of the chiefs of the five lands. Fang – Heart – Spine – Talon – and Tail… Where we are now,"* Raya explained to Sisu.	Hero	Crossing the First Threshold	Vogler (2007) asserted that the emergence of an act of will in the hero makes them undertake the adventure with wholehearted preparation. Raya confidently explains the locations of the dragon gems to Sisu. Through her preparation, Raya manages to determine the land of Tail as the first destination and as the first threshold on her journey. In addition, this is further supported by Vogler's statement regarding the Crossing the First Threshold stage where in this stage, the call has been heard, doubts and fears have	V

				been expressed and allayed, and all due preparations have been made (Vogler, 2007, p. 127). According to Campbell (as cited in Vogler, 2007), when the hero is in this stage, there is no turning back for them at this point and the adventure has begun for good or ill.	
15.	15/H/CFT/00:30:13 15: Datum Number H: Hero Archetype CFT: Crossing the First Threshold Stage 00:30:13: Time of the scene	 The Tail set up boobytraps such as a wire, a spiky tree trunk, and a hallway full of	Hero	Crossing the First Threshold	Arriving at the land of Tail, the reckless Sisu entered the gate of Tails without suspecting anything that almost trapped her. Raya saved Sisu and immediately led her through the trap set by the Tail people to get a piece of the Tail's dragon gem. Vogler (2007) described one of the hero's tasks is to figure out some way to get through the trap or guard. Furthermore, this scene is regarded as Crossing the First Threshold stage. Vogler (2007) explained some barriers block the way and test the heroes at this stage, usually	V

		bugs at the entrance to protect their dragon gem pieces.			around the doorways, gates, and narrow passages of threshold crossings. This is proven when Raya is Crossing the First Threshold, there is a boobytraps such as a wire, a spiky tree trunk, and a hallway full of bugs at the entrance set by Tails to guard the way to the treasure that Raya is looking for.	
16.	16/H/TAE/00:32:27 16: Datum Number H: Hero Archetype TAE: Tests, Allies, and Enemies Stage 00:32:27: Time of the scene	 Raya is careful and brilliant to undertake this first test; grabbing the dragon gem piece from Chief Tail's skull without triggering the traps.	Hero	Tests, Allies, and Enemies	Raya successfully completed the first test, taking the Tail's dragon gem piece. Raya examined the booby trap, she did it skilfully, with a lot of consideration and observation, and with a reliable technique. Vogler (2007) described the dramatic function of a hero is overcoming obstacles powerfully to succeed in achieving goals. The test that Raya passed is the beginning of Act Two of The Hero's Journey and is a more difficult obstacle to overcome, this is called as Tests, Allies, and Enemies stage. According to Vogler (2007),	V

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| 17. | 17/H/TAE/00:32:56
17: Datum Number
H: Hero Archetype
TAE: Tests, Allies, and
Enemies Stage
00:32:56: Time of the
scene | Sisu presented a magical gift to Raya as she successfully passed the tests. | Hero | Tests, Allies, and Enemies | this phase tests the hero and puts her through a series of trials and challenges that are meant to prepare her for greater ordeals ahead.

Raya successfully passed the initial tests to obtain Tail's dragon gem piece. Therefore, she is allowed to receive a reward for passing the tests. This is in accordance with Vogler's (2007) statement that when a hero has passed a test of some kind, they are eligible to receive a gift from a Donor or Mentor. According to Propp (as cited in Vogler, 2007, p. 41), Donor characters give magical presents to heroes. This scene corresponds to the statement where the piece of dragon gem Raya took from the Tail, there is magic connected to Sisu. In this scene, Sisu as the Donor can give a magical gift to Raya. Sisu can turn into a human and this is a gift for Raya as it can help make the next journey | V |

18.	18/H/TAE/00:33:24		Hero	Tests, Allies, and Enemies	easier. This scene illustrates how a hero's tactics are used in facing obstacles. Therefore, this scene is classified into the stages of Tests, Allies, and Enemies. In accordance with Vogler (2007), how the hero deals with the trap are part of the testing.	
	18: Datum Number H: Hero Archetype TAE: Tests, Allies, and Enemies Stage 00:33:24: Time of the scene	Namaari, her soldiers, together with Namaari's Serlots—felines of unusual size—stalked Raya to find out what she was up to.			From the moment the heroes enter the Special World, they may encounter the Shadow and his servants (Vogler, 2007, p. 138). Vogler (2007) additionally states that the Shadow and his servants will read the hero's movements and even thwart their journey. Vogler's statement is reflected in this scene, where Raya's movements are being stalked by her enemy, Namaari. This happens when Raya is in the Test, Allies, and Enemy stages which, according to Vogler (2007), are usually dominated by villains or Shadows	V

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					who carefully surround their world to check for any emerging strategies or traps.	
19.	19/T/TAE/00:33:44 19: Datum Number T: Trickster Archetype TAE: Tests, Allies, and Enemies Stage 00:33:44: Time of the scene	Namaari and her soldiers found out where Raya was and what Raya was doing. 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."*	Trickster	Tests, Allies, and Enemies	Raya tried to break the absurdity by throwing in jokes. At the same time, she tried not to let her mission be noticed by Namaari and her troops. Vogler (2007) indicated that unrelieved tension, suspense, and conflict can be emotionally exhausting, therefore, sometimes someone serves the Trickster archetype to draw attention to the imbalance or absurdity in their surroundings (Vogler, 2007, p. 77). This scene is categorized as the Tests, Allies, and Enemies stage. Vogler (2007) explained that at this stage, heroes can make bitter enmities for some reason. As a result of an earlier incident between Raya and Namaari, they are enemies of each other and the relationship gets worse when they meet in the Special World.	V

| 20. | 20/H/TAE/00:34:30 20: Datum Number H: Hero Archetype TAE: Tests, Allies, and Enemies Stage 00:34:30: Time of the scene | *"Take them,"* said Namaari to her army. Then Raya immediately rushed to use the traps set by the Tails after Namaari ordered her army to arrest her and Sisu. The sand-filled trap exploded and fell on Namaari and her feline army. | Hero | Tests, Allies, and Enemies | When Raya first entered the Special World, she was intercepted and threatened by her enemy. Raya and Namaari's meeting give a warning that Namaari is the toughest test to beat. Indeed, Vogler (2007) described that the hero's appearance in the Special World may tip the Shadow to the arrival and trigger a chain of threatening events. This scene occurred in the Tests, Allies, and Enemies stage which according to Campbell (2004, as quoted in Vogler, 2007) at this point the hero will experience quite frightening experiences and need to survive a series of trials. In accordance with the statement, Raya tried to protect Sisu and survived the chase of Namaari and her army. Raya utilized the traps set by the Tails to prevent Namaari and her army from pursuing her and Sisu. | V |

| 21. | 21/H/TAE/00:34:54

21: Datum Number
H: Hero Archetype
TAE: Tests, Allies, and Enemies Stage
00:34:54: Time of the scene |

Raya spotted the Toot N Boom trap and started distracting them to make them explode to prevent Namaari and her soldiers from chasing her and Sisu. | Hero | Tests, Allies, and Enemies | Raya is a brave and ingenious figure, she can responsively do things to survive and be safe from enemy chase. Some of Raya's characteristics can be found in the characteristics of Hero proposed by Vogler. According to Vogler (2007), heroes need some admirable qualities for the audience to want to be like them, therefore they have a combination of universal and unique characteristic qualities such as bravery, revenge, survival, intelligence, or strong in body but weak in heart, and so forth. This scene is part of the Tests, Allies, and Enemies phase where how the hero passed the test and survived becomes a reference for the audience to know more about the hero's behavior. Vogler (2007) states that basically, this phase is a deeper understanding of the hero's behavior and mindset for the audience. | V |

| 22. | 22/S/TAE/00:38:34

22: Datum Number
S: Shadow Archetype
TAE: Tests, Allies, and Enemies Stage
00:38:34: Time of the scene | Raya attempted to cover Sisu who was turning into a water dragon.

Raya: *"Sisu, I saw people lose their minds over a dragon gem. Can you imagine what they'd do over an actual dragon? Look, we need you to make this all work. Until we have all the gems, you have to stay human. Please,"* said Raya to Sisu in her dragon appearance. | Shadow | Tests, Allies, and Enemies | Raya has trust issues because of something that happened in her past. In an earlier life, she thought Namaari was a friend and trustworthy, but she was betrayed. Therefore, Raya refused to have trust in anyone. In the chat between herself and Sisu, Raya shows her Shadow. The Shadow can shelter positive qualities that are in hiding or that we have rejected for some reason (Vogler, 2007, p. 65). At this stage of Tests, Allies, and Enemies, Raya began to rely on Sisu to help her. This was due to the reason that Sisu could change her appearance into a human after Raya managed to get a piece of Tail's dragon gem and that would be very helpful for Raya to carry out her mission. Vogler (2007) pointed out that after heroes pass the Test stage, they can go out with new friends | V |

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			Shadow	Tests, Allies, and Enemies	or Allies who can be trusted and relied on for special services.	
23.	23/S/TAE/00:39:18 23: Datum Number S: Shadow Archetype TAE: Tests, Allies, and Enemies Stage 00:39:18: Time of the scene	 *"We don't know him. It could be poisoned,"* Raya said as she checked the bowl of porridge that Boun gave her and Sisu.	Shadow	Tests, Allies, and Enemies	Raya is insistent on not trusting anyone or anything. She does this out of deep trauma from past events. Vogler (2007) explained that Shadow can point out the deep trauma or guilt that can fester when exiled to the darkness of the unconscious. In Raya's unconscious, the incident was her old fear. Therefore, there is a sense of awareness within Raya not to trust easily. This scene occurs when in the Tests, Allies, and Enemies phase. The phase of Tests, Allies, and Enemies in stories is useful for "getting to know you" scenes, where the characters get acquainted with each other and the audience	V

Sisu: *"Wow. You've really got some trust issues."*
Raya: *"Look, my father blindly trusted people and now he's stone."*

					learns more about them (Vogler, 2007, p. 141). At this stage, the audience and Sisu as her ally who has accompanied her since the Meeting with the Mentor stage realize that Raya's flaw and fear is to put her trust in anything.	
24.	24/H/TAE/00:43:24 24: Datum Number H: Hero Archetype TAE: Tests, Allies, and Enemies Stage 00:43:24: Time of the scene	Raya told Sisu what she knew about Talon and warned Sisu to be aware. Raya: *"Talon may look nice... but it's a hotspot for pickpockets and con artists."* Sisu: *"Lucky for me, empty pockets!"* 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.*	Hero	Tests, Allies, and Enemies	According to Vogler (2007), the hero must quickly learn new rules such as norms, behaviors, customs, or any information related to the special world. Before undertaking her mission, Raya as a heroine understood the ins and outs of her target. Regarding this, Vogler (2007) also explained that the testing stage includes how a hero learns the rules and reads the situation. Raya's goal in this scene is to take a piece of Talon's dragon gem. Thus, she should know whom the dragon gem is held by and what the traits of that person are. She also learned how	V

		What Dang Hai lacks in style, he makes up in mean."			Talon's people behaved. This is all Raya did for the fluency of her action.	
25.	25/H/TAE/00:43:51 25: Datum Number H: Hero Archetype TAE: Tests, Allies, and Enemies Stage 00:43:51: Time of the scene	Raya stopped Sisu who was excited to help her. Sisu: *"Gotcha. Now we're just gonna have to turn up the charm. Let's go get him a gift!"* Raya: *"Sisu, I think maybe it's safer for you to stay here on the boat."* Sisu: *"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."*	Hero	Tests. Allies, and Enemies	In this scene, Raya forbade Sisu to participate in joining her in taking action at Talon. Raya did this for Sisu's own good and safety. She seems to prioritize the safety of others over her own. This is as Vogler (2007) revealed that the characteristic of Heroes is those who experience sacrifice, they may put family or friends first along the way. Vogler (2007) described in his book The Writer's Journey: Mythic Structure for Writers that when the hero is in the test stage, they usually go with new friends or allies who are regarded to have an important influence on the action. In this instance, Raya looks after Sisu because she realized that Sisu's presence is crucial. She believes that Sisu is the key to the world order she is fighting for because Sisu is the last	V

					dragon who can unite the world through the magic powers contained in the dragon gem.	
26.	26/S/TAE/00:44:55 26: Datum Number S: Shadow Archetype TAE: Tests, Allies, and Enemies Stage 00:44:55: Time of the scene	When a toddler sobbed in the middle of an alley, human decency dawned on Raya. She approached the toddler and tried to comfort her. Then, she found Ongis on Tuk-Tuk picking up dragon gem pieces. *"What? Ongis! Drop em!"* said Raya. Raya gave the toddler a suspicious look. Then, the	Shadow	Tests, Allies, and Enemies	Despite Raya's weakness in trusting anything, her conscience and humanity were touched when she saw a baby sobbing alone in an alley. Without realizing it, she approached the baby and showed her care. According to Vogler (2007), the shadow in one's psyche can be anything that is unexpressed, unconscious, or even ignored and forgotten. However, she cannot fully trust and feels suspicious of the situation. Vogler (2007) represents heroes as people who are typically missing an important part of their personality such as the ability to love or trust. Raya was trapped in the trap of the baby and the Ongis. The dragon gem pieces were stolen away by them. Vogler (2007) explained that this stage is called the testing	V

| 27. | 27/H/TAE/00:46:46
27: Datum Number
H: Hero Archetype
TAE: Tests, Allies, and
Enemies Stage
00:46:46: Time of the
scene | Raya chased Noi the toddler and Ongis until she finally got back the dragon gem pieces. | Hero | Tests, Allies, and Enemies | Raya chased the baby and the Ongis in Talon, running down roads and jumping over bridges to stop them. This becomes a test for her to be able to get back the dragon gem. There the hero's skills will be tested, and the hero will be one step closer to what they seek (Vogler, 2007, p. 135). Raya's agility and quickness in pursuing the baby and the Ongis are being tested. Indeed, Vogler (2007) argued that this stage is meant to sharpen the hero's skills and prepare them to face more rigorous challenges. In addition, Vogler (2007) claimed that this phase is to test the hero without risking the quality of life and death. It can be seen in this scene that Raya | V |

| | | toddler hissed, attacked Raya, and ran away with Ongis.
"Really? A con-baby!" said Raya. | | | stage and it is common for heroes to fall into the trap here. | |

					didn't have to struggle hard and risk her life to get back the dragon gem stolen by the baby and the Ongis.	
28.	28/H/TAE/00:48:05 28: Datum Number H: Hero Archetype TAE: Tests, Allies, and Enemies Stage 00:48:05: Time of the scene	*"Hey. How would you like to earn some honest loot?"* Raya said to Noi the toddler and the Ongis.	Hero	Tests, Allies, and Enemies	Raya analyzed and offered the con-baby and the Ongis to be cooperative for Raya to accomplish her actions. They agree to Raya's offer and instantly become allies with Raya. According to Vogler (2007), heroes who have just arrived in the Special World take the time to figure out who can help them. This scene belongs to the Tests, Allies, and Enemies stage. This stage is identical to the Hero making Allies or Enemies. In addition to Vogler (2007), this quest is regarded as a test to check if the hero is a good judge of character.	V
29.	29/H/AIC/00:48:25 29: Datum Number H: Hero Archetype		Hero	Approach to the Inmost Cave	Taking the stage to the Approach to the Inmost Cave, Vogler (2007) claimed that some heroes boldly stepped up to the castle	V

					door and forced their way in. Heroes take this Approach by tricking the Threshold Guardians into passing through the entrance gate (Vogler, 2007, p. 144). These statements correspond to what Raya did in this scene. Raya infiltrates Dang Hai's palace to take Talon's dragon gem piece. To get into the palace, she must trick the palace guards. Therefore, Raya ordered the baby and the Ongis to distract the palace guards with their funny behavior.	
	AIC: Approach to the Inmost Cave Stage 00:48:25: Time of the scene	Raya plans to infiltrate Dang Hai's palace by instructing Noi and Ongis to distract the guards.				
30.	30/H/AIC/00:50:16 30: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage 00:50:16: Time of the scene	Raya saved Sisu who was trapped by the deception of	Hero	Approach to the Inmost Cave	While Raya was on a mission to take a piece of the Talon's dragon gem from the castle, she found and immediately helped Sisu who was trapped in a jungle full of Druun because she overly trusted Dang Hu, the head of the Talon. The Heroine characteristic is clearly seen in Raya in how she made sacrifices to prioritize and help others. This is in	V

| | | Dang Hu, the chief of Talon. Raya directed the dragon gem at Druun to keep it away. | | | accordance with Vogler's (2007) assertion that other than a hero frequently associated with being strong or brave, sacrifice is the true characteristic of a hero. This scene occurred in the Approach to the Inmost Cave phase. Vogler (2007) illustrated that in their journey in the Approach stage, heroes encounter another mysterious zone with its own Threshold Guardian, agenda, or test. Raya's misunderstanding of the dragon gem holder in Talon ruined her plan; going into the mysterious zone like an isolated jungle because of Druun in Talon while Talon is surrounded by water; facing the Threshold Guardians of Talon's dragon gem, Dang Hu and her guards; and helping Sisu who should not have denied her words to stay on the boat became the tests in this phase for Raya. | |

31.	31/S/AIC/00:54:07	Raya had a deep talk with Sisu on Boun's boat.	Shadow	Approach to the Inmost Cave	Raya had a hidden desire to believe and an	V
	31: Datum Number				inexpressible passion towards her father's	
	S: Shadow Archetype	Raya: *"Yeah well, the world's*			motivation for Kumandra's union.	
	AIC: Approach to the	*broken, you can't trust*			Undeniably, in her unconscious, Raya	
	Inmost Cave Stage	*anyone."*			wanted these things to happen; she wanted to	
	00:54:07: Time of the	Sisu: *"Or maybe the world's*			believe and be motivated. Shadow grasping	
	scene	*broken because you don't trust*			the unexpressed, ignored, or deeply hidden	
		anyone."			aspects of a hero (Vogler, 2007, p. 68). Raya	
		Raya: *"You sound just like my*			recognized the rules of the Special World, in	
		ba."			which it was a big mistake to put trust in	
		Sisu: *"Well, he sounds like a*			everything. She had made adjustments to the	
		smart man."			Special World and kept the principle of not	
		Raya: *"Yeah. He was. I really*			putting her trust easily. Although her	
		wanted to believe him. I really			unconscious wanted to do so, her ego refused.	
		wanted to believe that we			As Vogler (2007) pointed out, at the	
		could be Kumandra again."			Approach stage, the hero has made	
		Sisu: *"And we can."*			adjustments to the Special World and	
					continues to seek her goal. Furthermore,	
					Vogler (2007) added that a hero can	

					experience adjustments in attitudes, culture, circumstances, traits, and other things when arrived in Special World.	
32.	32/S/AIC/00:54:32 32: Datum Number S: Shadow Archetype AIC: Approach to the Inmost Cave Stage 00:54:32: Time of the scene	Raya spoke firmly to Sisu who continuously motivated her to start trusting people. Raya: *"And I did. And you know what happened? I got kicked in the back by someone who gave me a "gift" - Look around. We're a world of orphans because people couldn't stop fighting over a gem. Wanna know why the other dragons didn't come back? Because people don't deserve them."* Sisu: *"But you can change that."*	Shadow	Approach to the Inmost Cave	Raya has a grudge and anger at Namaari because of traumatic events in the past. Raya kept thinking that there was no sense in expecting things to get back in order or even expecting Kumandra to unite. Raya's concern is only to bring back her father who has been turned to stone by Druun, she was not concerned about others. Vogler (2007) claimed that the Shadow archetype can appear in the Hero. When the protagonist is crippled by doubts or guilt, acts in self-destructive ways, expresses a death wish, gets carried away with his success, abuses his power, or becomes selfish rather than self-sacrificing, the Shadow has overtaken him (Vogler, 2007, p. 66). The further Raya	V

		Raya: *"I am done trying. Kumandra is a fairy tale. The only thing important to me now is bringing my ba back."*			journeys as the heroine, the more obstacles there will be around her. Vogler (2007) considered the Approach stage to be a warning alarm for the heroes and it is good for them to have an awareness of danger as they pass through the intermediate region between the border and the center of the Hero's Journey, heading deeper and deeper. Raya's inability to trust anyone can be interpreted as her realization of how dangerous selfish people who solely think of themselves.	
33.	33/H/AIC/00:58:27 33: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage 00:58:27: Time of the scene	Raya enlisted Tong's help to protect her friends as she confronted Namaari. Raya: "*Okay, the Fang gang's here for me, not for you. So, if I can distract them, you guys can get out of here.*"	Hero	Approach to the Inmost Cave	Once on the Spine, Raya was deemed a fugitive by Namaari and his soldiers from the land of Fang. They sought out and challenged Raya to a fight and asked what Raya's motives were for taking and collecting the dragon gem pieces. They wanted to eliminate Raya and then take all the dragon gem pieces	V

		Sisu: *"You're gonna fight an entire army?"*			for their own purposes. At this time, Raya tried to protect her allies and went to confront Namaari and his soldiers alone. Vogler (2007) mentioned that the Hero must take the decisive action in the story, the action that requires taking the most risk or responsibility. When Raya did this, she was in the Approach to the Inmost Cave stage. At this stage, a hero will soon face supreme wonder or even terror (Vogler, 2007, p. 143). This scene showed as if Raya would be attacked and would be finished off by the most terrible enemy.	
		Raya: *"No, I'm just gonna stall them. Look, I know how to push Namaari's buttons. Once you guys are clear, I'm out of there.* (To Tong) *What's your name?"*				
		Tong: *"The moniker given to me is Tong."*				
		Raya: *"(To Tong) Okay, Tong, look, you don't know me, I don't know you. But I'm sure that you know a back door or way outta here and it's really important that my friends stay safe. Okay? So, I am sincerely asking you, will you help us? Please."*				

| 34. | 34/H/AIC/00:59:14
 34: Datum Number
 H: Hero Archetype
 AIC: Approach to the
 Inmost Cave Stage
 00:59:41: Time of the <br> scene |
 Raya put her hat properly and she prepared to face Namaari and her soldiers. She took a deep breath.
 "Okay. Note to self: don't die," said Raya. | Hero | Approach to the Inmost Cave | Raya motivated herself not to lose when battling with Namaari. As Vogler (2007) argued that heroes are identical to action and doing, they must be fully active to control their own fates. This scene is categorized as the Approach to the Inmost Cave stage. Vogler (2007) explained that in this scene, heroes know that they are facing an ordeal, and are wise to prepare themselves as best they can. Raya wisely decided to secure her friends first and tried to prepare herself to face the enemy single-handedly. | V |
| 35. | 35/T/AIC/00:59:30
 35: Datum Number
 T: Trickster Archetype
 AIC: Approach to the
 Inmost Cave Stage
 00:59:30: Time of the <br> scene | | Trickster | Approach to the Inmost Cave | When encountering Namaari, Raya greeted her with a joke. Raya did this to relieve the tension she felt. Indeed, Vogler (2007) said that when we take ourselves too seriously, the Trickster part of our personality may surface to avoid absurdity, imbalance, or tension atmosphere. Being surrounded by the worst | V |

Raya: *"Hey there, princess undercut, fancy meeting you here."*
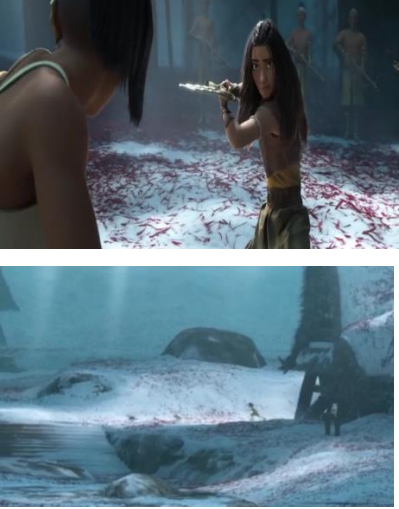
Namaari: *"You and those dragon gem pieces are coming with me."*

Raya: *"My sword here says we're not."*

All the Fang soldiers raise their weapons. Raya continued, *"Yeah, I knew you couldn't handle rolling solo. You're nothing without your band."*
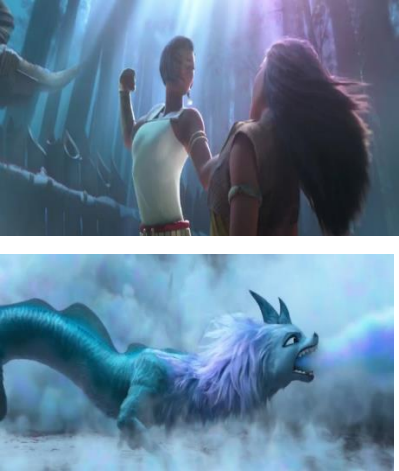
enemy and her army is a terror for Raya. Considering that Vogler (2007) claimed this stage could be the supreme terror aimed at the hero. Therefore, Raya attempted to bring out the Trickster archetype in this scene to slightly distract the enemy.

36.	36/H/AIC/00:59:59	Raya has a battle with Namaari as a distraction so her friends can come out.	Hero	Approach to the Inmost Cave	Raya showed her heroism; she was willing to do things that threatened her life to protect others. Raya understood that Namaari was difficult to defeat, but Raya seemed to cover it up by telling her friends that she knew Namaari's weaknesses so that her friends would believe she could handle her. Based on Vogler's (2007) point of view, true heroism is shown in stories when heroes offer themselves on the altar of opportunity to sacrifice and are willing to take risks. In this scene, Raya has no other choice except to recklessly face Namaari. This indicated that Raya was in the Approach to the Inmost Cave stage. In the approach stage, no matter how the heroes try to escape their fate, sooner or later the exit door is closed and the matter of life and death must be faced (Vogler, 2007, p. 152).	V
	36: Datum Number					
	H: Hero Archetype					
	AIC: Approach to the					
	Inmost Cave Stage					
	00:59:59: Time of the					
	scene					

37.	37/H/AIC/01:00:06		Hero	Approach to the Inmost Cave	Raya boldly decided to face Namaari on her own for the safety of her friends. Raya protected and prioritized her friends to find a way out for them to survive the siege of Fang's soldiers while she confronted and distracted the enemy. The hero is willing to sacrifice to give up something of value, perhaps even their own life, on behalf of an ideal or a team (Vogler, 2007, p. 32). This scene is in the Approach to the Inmost Cave stage as Raya's bond with her allies begins to be formed. Raya commanded her friends to escape through the back gate of the land of Spine, and Raya went to confront Namaari and her soldiers to buy time and distract them so that her friends would have time to escape unnoticed. According to Vogler (2007), the hero and their allies may face a series of obstacles and challenges that will bond them	V
	37: Datum Number					
	H: Hero Archetype					
	AIC: Approach to the Inmost Cave Stage					
	01:00:16: Time of the scene	In the midst of the battle, Raya looked at Tong, Sisu, Boun,				

		Noi, and the Ongis and made sure they started to escape.			as a group, and prepare them for the life-and-death struggle to come.	
38.	38/H/AIC/01:00:33 38: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage 01:00:33: Time of the scene	 Raya fell and was defeated by Namaari. She was beaten several times by Namaari in her weakened condition.	Hero	Approach to the Inmost Cave	Raya was repeatedly knocked to the ground by Namaari's attacks. At this moment, she could no longer defend herself against Namaari's punches and kicks. Fortune did not seem to be on Raya's side in this stage of Approach to the Inmost Cave. Referring to Vogler's (2007) perspective, the terrorized hero is desperate and may experience a disheartening setback at this stage, yet it is merely a further test of their willingness to proceed. In addition, Vogler (2007) referred to this stage where the hero undergoes a reversal of fortune as a dramatic complication.	V
39.	39/T/AIC/01:00:36 39: Datum Number T: Trickster Archetype		Trickster	Approach to the Inmost Cave	At this point, Raya started to weaken during the fight with Namaari. Raya, who was already lying on the ground, tried to divert	V

AIC: Approach to the Inmost Cave Stage 01:00:36: Time of the scene

"Why are you stealing gem pieces?" asked Namaari.
"Oh, I'm just trying to get a matching set," Raya dodged.
Namaari knocks Raya down.
"You didn't happen to bring Fang's gem, did you?" Raya said.
Smack! Raya goes down again.
"No? Never mind, I'll just swing by and grab it later," Raya continued. | | | Namaari's focus with small talk. In addition, the conversation was done to open a gap to avoid Namaari's attacks. It corresponds to Vogler's (2007) interpretation of the trickster hero, where a hero often wears the mask of a trickster to outwit or get around the shadow. This scene is the Approach to the Inmost Stage. In this stage, Vogler (2007) pointed out that heroes may put on disguises to conceal their real intentions as they get close to the Inmost Cave of the opponent. Furthermore, any possibility can happen to Raya; a victory, a survival despite being defeated, or a defeat that leads to death are the possibilities that will come to pass. One thing is for sure, a heroine needs to be aware of every probability that will happen. According to Vogler (2007), when heroes Approach to the Inmost Cave, they must |

| 40. | 40/H/AIC/01:01:10
40: Datum Number
H: Hero Archetype
AIC: Approach to the Inmost Cave
01:01:10: Time of the scene |
When Raya suffered a setback in strength, Sisu came to her aid by using a blast of fog. | Hero | Approach to the Inmost Cave | In this scene, Raya was seen powerless and unable to counter Namaari's attack. Because of this, Sisu as an ally tried to help her. In contrast to that earlier, Raya is an active, strong, and brave heroine. There is a Vogler view that corresponds to this, Vogler (2007) said that heroes certainly have flaws; the hero is the most active person throughout the story, but at the most critical moment can become passive and be rescued by the timely arrival of outside forces or aids. This scene is analyzed as the Approach to the Inmost Cave phase. According to Vogler (2007), there was a moment when the heroes would be rescued by their allies to get them out of the trap as their allies have a bond with the heroes that may lead to intuition (Vogler, 2007, p. 150). | V |

know that they are on the edge between life and death.

41.	41/H/AIC/01:02:24		Hero	Approach to the Inmost Cave	According to Vogler (2007), the word hero is Greek, from a root that means "to protect and to serve". Since Raya went on her journey and met some friends, she put her friends first. In this conversation, Raya responded to Boun by refusing his request. Initially, Raya was of the mind to serve her friends' desire to return everyone without him making a contribution, and Raya did this for the good of her friends' safety. Later, Raya agreed to their request to join her on her quest to collect the dragon gem pieces. In the Approach stage, according to Vogler (2007), a bonding between the hero and their friends may develop here, they were forging a team before they encounter the main ordeal.	V
	41: Datum Number					
	H: Hero Archetype					
	AIC: Approach to the Inmost Cave Stage					
	01:02:24: Time of the scene	*"You're gonna bring everyone back? I want to help,"* said Boun to Raya. *"I'm sorry, I can't let you do that. It's too dangerous,"* Raya answered. *"You're not the only one who lost family to the Druun,"*				

		Boun kneels, *"Please let me help you,"* Boun continued. Noi and the Ongis kneel as well. Then, Tong kneels and presents the Spine Dragon gem. *"I too wish to join this fellowship of druun butt-kickery,"* said Tong.				
42.	42/H/AIC/01:04:37 42: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage 01:04:37: Time of the scene	*"Alright, everyone. Here's the plan. The last gem piece is in Fang - the most heavily guarded of the five lands. Now,*	Hero	Approach to the Inmost Cave	Raya took the lead and organized plans for the next mission. At this stage, they have formed into a team led by Raya. Therefore, Raya explained her mission to her allies. The next destination was Fang, a land with a hard-to-beat chief and threshold guardian. Vogler (2007) asserted that as heroes get further into the Special World, they may need time to make plans and organize the group. In addition, the Approach stage is likewise a	V

No.	Code	Data	Archetype	Stage	Analysis	
		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. Luckily for us, we have a magic water dragon. Now, the palace will be swarming with Fang soldiers. To sneak past them, we'll need to—" said Raya to her allies.			time for heroes to organize the group: to promote some members, sort out the living, dead, and wounded, assign special missions, and so on (Vogler, 2007, p. 150). Furthermore, heroes on great epic journeys may acquire whole ship-loads of Allies, building up a team of adventurers, each with a different skill (Vogler, 2007, p. 72). In this stage, Raya's heroine journey comes with the team.	
43.	43/S/AIC/01:06:21 43: Datum Number S: Shadow Archetype AIC: Approach to the Inmost Cave Stage 01:06:21: Time of the scene	Raya did not want to be motivated by Sisu yet, as she still retained the deep trauma within her. Sisu: *"If we're just honest with her, deep down, I got a feeling she wants to fix the world as much as we do."*	Shadow	Approach to the Inmost Cave	Raya chose to ignore the ability to trust due to mental repressed filled with guilt and rage. In the past, when she decided to fight her ego by putting her trust in others, she was betrayed. Thus, Raya's shadow archetype has taken over her. In his book, Vogler (2007) quoted that the shadow in one's psyche can be anything that has been repressed, neglected, or forgotten. How Raya ignored	V

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		Raya: *"You weren't there when Namaari betrayed me. We're sticking with my plan."*			her trauma is brought up in the Approach to the Inmost Cave stage. As Sisu is about to nudge the topic of trust, Raya rejected it. She insisted on sticking to her plan without bringing it up. According to Vogler (2007), when the hero reached this stage, their resistance in the facing of fear may have to be overcome by an action or decision.	
44.	44/S/AIC/01:09:19 44: Datum Number S: Shadow Archetype AIC: Approach to the Inmost Cave Stage 01:09:19: Time of the scene	 Raya expressed her hidden desires to Sisu. Sisu: *"When they put their faith in me, it empowered me beyond anything I could*	Shadow	Approach to the Inmost Cave	Raya was enlightened by Sisu that there is nothing wrong with trusting someone. It can be seen in this conversation that Raya was hesitant to do so. Considering that Raya had a deep trauma to be able to trust anyone. Vogler (2007) provided an explanation that the hero is challenged to overcome inner doubts, errors in thinking, guilt or trauma from the past, or fear of the future. The conversation in this scene reflected the Approach to the Inmost Cave stage where	V

		imagine. The same can happen with Namaari." Raya: *"I really wish I could believe that. I once thought that we could be friends."* Sisu: *"After all this, maybe you can be."* Raya: *"Even if she wanted to help us, how could I possibly trust her?"*			Sisu as a teammate gave understanding and encouragement for the journey ahead. The Approach is a suitable time to recalibrate the team, express misgivings, and provide encouragement (Vogler, 2007, p. 151).	
45.	45/H/AIC/01:10:37 45: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage 01:10:37: Time of the scene	Raya accepted Sisu's advice after she realized that her father wanted the same thing.	Hero	Approach to the Inmost Cave	Gradually, Raya began to open her heart and mind to change. Heroes committed to the journey are not uncommon for them to experience the development of perspectives, ways of thinking, and abilities (Vogler, 2007, p. 31). Raya tried to understand Sisu's point about her hope to approach and persuade Namaari to bring back Kumandra. Raya accepted Sisu's suggestion to take the first	V

		Raya: *"How would I even approach Namaari after all that's happened?"* Sisu: *"It may feel impossible. But sometimes you just have to take the first step even before you're ready. Trust me."* Raya: *"Okay. We'll go with your plan".*			step towards making things work in order to restore the condition. According to Vogler (2007), in the Approach stage, a hero's new perception is forming, and the hero began to learn the hopes and dreams of others.	
46.	46/H/AIC/01:12:47 46: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave 01:12:47: Time of the scene	Raya and her team members monitored the castle from Fang land before executing the plan.	Hero	Approach to the Inmost Cave	As the hero gets closer to the Inmost Cave, they have changed and new qualities emerge in them (Campbell, as cited in Vogler, 2007, p. 143). Then, Vogler (2007) mentioned that when a new perception of a new quality appears, the hero will start to plan a mission for the goal. These statements are relevant to what happened to Raya who headed immediately to Fang to examine Namaari and the situation of Fang castle before she made	V

					a plan. Furthermore, Vogler (2007) discussed that the hero at this stage frequently did reconnaissance on the enemy and made plans.	
47.	47/H/AIC/01:13:52 47: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage 01:13:52: Time of the scene	 Raya, with the help of Noi and the Ongis, takes the first steps to fix her relationship with Namaari and to come together to restore the disorder.	Hero	Approach to the Inmost Cave	Before unifying Kumandra, Raya decided to fix her relationship with Namaari. Raya tried to regain the missing part of herself - which was trust. The missing part of a hero may be an important element of their personality such as the ability to love or trust (Vogler, 2007, p. 34). Raya broke down her ego in the quest for a balanced integration with the goal she wanted to achieve. According to Vogler (2007), a hero is one who is able to transcend the limits and illusions of the ego integrating the missing parts into one complete and balanced entity. In Raya's search for the missing parts of her personality, new perceptions emerge and lead to a new	V

					awareness within herself. Based on a hero's new awareness, they can make plans and direct themselves toward getting what they want from the Special World (Vogler, 2007, p. 147). Raya devised a plan to approach Namaari with a dragon pendant as a gift. Raya executed the plan by having Noi and the Ongis infiltrate Fang's castle and delivered the gift to Namaari. Raya chose them to do the mission because they were good at sneaking around and moving agilely. Based on Vogler's view, in the team, a hero determines that the right people are in the right jobs (Vogler, 2007, p. 151).	
48.	48/H/AIC/01:15:34 48: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage		Hero	Approach to the Inmost Cave	Raya ensured that her ally understood the flow of her plan and had the same goal decision as her to prevent misunderstandings. Vogler (2007) informed that the approach stage is the exact time for the hero to make	V

					sure the team members are in agreement about the goal. In addition, the words delivered by Raya seem to be full of concern for Sisu's safety. The hero may care about the urgency of life and death that others need to understand (Vogler, 2007, p. 149). In this stage, Raya gained information from the plan that she and the team had come up with. The information she sought was Namaari's agreement to join her team in the mission to unify Kumandra. Vogler (2007) marked that approach refers to the stage of gathering further information for the continuity of the mission.	
	01:15:34: Time of the scene	*"It means we're on. (To Sisu) Sisu, until we get that gem and confirm Namaari's actually on our side, promise me you'll stay hidden,"* Raya told Sisu as soon as they saw the fireworks code that Namaari gave. Then, Sisu nods.				
49.	49/H/AIC/01:16:20 49: Datum Number H: Hero Archetype AIC: Approach to the Inmost Cave Stage	Namaari placed the last piece of dragon gem Fang had in the middle of them. Raya and Sisu were hopeful and believed Namaari meant it.	Hero	Approach to the Inmost Cave	Raya tried to build an approach with Namaari to get her on Raya's side and not stand in the way of her plan. According to Vogler (2007), the approach stage implied that the hero must be able to deal with people who seem to be	

	01:16:20: Time of the scene *"The final piece,"* Sisu said to Raya. *"Time to bring everyone back,"* Raya answered.				blocking the way by understanding or empathizing with them to make the approach easier. In the context of Raya's approach action, it signified that she has opened herself up to new perceptions. Therefore, Raya's new perceptions may be part of the test that she must undergo. In regards to Vogler's (2007) thoughts, it is in this phase that new perceptions are tested, so that the supreme ordeal may begin. Within this scene, Raya's new perception of trust begins to be tested through Namaari. Raya and her allies did not know whether Namaari would respond kindly or return to betrayal.	
50.	50/H/O/01:16:38 50: Datum Number H: Hero Archetype O: Ordeal Stage		Hero	Ordeal	Raya was once again confronted by the betrayal of Namaari. Namaari did not respond positively to Raya's invitation to unite Kumandra, instead, she was only concerned with her own interests for the land	V

01:16:38: Time of the scene	 Namaari pointed a weapon at Raya. Raya realized that Namaari was tricking her.			of Fang. The test of Raya's new perception did not succeed on Namaari, who was not yet trustworthy. Vogler (2007) described that in the process of becoming a complete and integrated human being, heroes usually encounter betrayers and enemies. This scene is considered to be the Ordeal stage because, at this time, Raya is on the edge for the second time because of Namaari's betrayal. This incident only increased her fear and deepened her trauma. According to Vogler (2007), now the hero stands in the deepest chamber of the Inmost Cave and will face the greatest challenge and the most fearsome opponent. For Raya in this context, the greatest challenge is to put trust and the most fearsome opponent is betrayal. The hero's greatest opponent is their own Shadow (Vogler, 2007, p. 163)

51.	51/H/O/01:16:42 51: Datum Number H: Hero Archetype O: Ordeal Stage 01:16:42: Time of the scene	 *"Sisu and the gem pieces are coming with me,"* said Namaari as she pointed her weapon. *"Namaari, it doesn't have to be like this,"* Raya replied. *"I don't have any other choice,"* said Namaari.	Hero	Ordeal	Being a hero in the Ordeal stage would be facing death or something like it: their greatest fear, the failure of an enterprise, the end of a relationship, or the death of an old personality (Vogler, 2007, p. 155). Raya experienced an unexpected shock due to another betrayal that Namaari committed on her. Raya's greatest fear arose; started to trust and ended in betrayal. Furthermore, Raya and the team's attempt to persuade Namaari to be on their side for the mission failed.	V
52.	52/S/O/01:17:35 52: Datum Number S: Shadow Archetype O: Ordeal Stage	Namaari aimed the arrow and struck Sisu in the heart. Sisu fell into the canal and Raya and the team were shocked. Raya	Shadow	Ordeal	This stage of ordeal possibility takes the hero to a junction of betrayal, abandonment, or disappointment (Vogler, 2007, p. 168). At this stage, Namaari's actions were uncontrollable, she pointed her weapon at	V

	01:17:35: Time of the scene	did not accept that it happened, anger filled Raya.			Raya and her friends. She threatened and forced Sisu and the dragon gem shards that Raya and the team have collected to come with her. In a moment, Sisu died and was hit by Namaari's weapon. Sisu fell into the canal, the plentiful water receded due to the loss of the last dragon. Judging by Raya's expression, she couldn't accept that this had happened and was even more furious, her emotions boiling over at Namaari. The fears that Raya had avoided happened; betrayal and loss of hope in the journey. Vogler (2007) argued that at a crucial moment, the shadow archetype overtakes the hero due to intense emotions, emotions may be a very repressed part of the hero.	
53.	51/S/O/01:18:40 51: Datum Number S: Shadow Archetype		Shadow	Ordeal	Raya headed alone toward the land of Fang with fury and a burning grudge. Raya intended to go over and attack Namaari for	V

					her actions that caused Sisu's death. According to Vogler (2007), heroes have universal qualities, one of them is the desire for revenge. In addition, Vogler (2007) outlined that a dark side is sometimes needed by a hero to provide resistance to opponents. Considering Raya's actions, this scene accomplished some of the typical characteristics of the Ordeal stage. Campbell (as cited from Vogler, 2007) explained in the stage of ordeal, a hero goes alone on their hands and knees, feeling the earth pressing around and they can barely breathe, then filled with a menacing shadow that consists of all emotions, doubts, and fears. Raya pays no attention to her surroundings other than focusing solely on finding Namaari's whereabouts and taking her revenge.	
O: Ordeal Stage 01:18:40: Time of the scene	Raya walked toward the Land of Fang, she was feeling upset and enraged at Namaari.					

| 54. | 54/S/O/01:19:11
54: Datum Number
S: Shadow Archetype
O: The Ordeal Stage
01:19:11: Time of the scene |
"Namaari!" said Raya. *"Let's finish this, binturi,"* Raya continued.
Namaari raised her weapon. Its steel caught the light. The two women rushed at each other. Their blades clashed. | Shadow | Ordeal | When Raya found Namaari, she shouted out to her and challenged her to clear up the chaos. Raya did this on the impulse of her peaked negative energy, it awakened Raya's shadow. Regardless of winning or losing, the most important thing for Raya was to unleash her anger and revenge on Namaari. In Vogler's (2007) perspective, the shadow created conflict and brought out the best in a hero by putting them in a life-threatening situation. Furthermore, this scene is included in the Ordeal stage. Vogler (2007) conveyed that the most common type of ordeal is some sort of battle or confrontation with an opposing force; it could be a deadly enemy villain, antagonist, opponent, or even a force of nature. In addition, Vogler (2007) termed the Ordeal stage as the crisis to distinguish it from the climax. According to Webster (as | V |

					cited in Vogler, 2007, p. 157), the crisis is the point in a story or drama where the hostile forces are in the tensest state of opposition. Viewed in this scene, Raya is confronted in battle with Namaari and Namaari acted decisively and powerfully on the challenge from Raya.	
55.	55/S/O/01:19:42 55: Datum Number S: Shadow Archetype O: The Ordeal Stage 01:19:42: Time of the scene	The Druun had attacked and were swooping around the	Shadow	Ordeal	Raya acted in a destructive way; she lost control of herself. As mentioned before, Vogler (2007) indicated that when a Hero behaves destructively, it is proof that the Shadow archetype is upon them. Raya was at the peak of her emotions to get revenge and unburden her anger towards Namaari. According to Vogler (2007), people in emotional crisis will sometimes project all their problems in a particular area onto another person or group that symbolizes everything they hate and fear. This scene	V

		city, it was complete chaos. The glow of the team's shards barely broke through the Druun. *"Raya!"* Boun shouted to Raya. Raya didn't hear him, as she was completely engulfed in her battle with Namaari. *"She cannot see us. Raya's blinded by her own rage,"* said Tong.			belongs to the Ordeal stage. Vogler (2007) regarded the ordeal stage as one of the deepest "depressions" in a story and therefore leads to one of its highest peaks.	
56.	56/H/O/01:21:24 56: Datum Number H: Hero Archetype O: The Ordeal Stage 01:21:24: Time of the scene	When Raya raised her blade to Namaari who had fallen, 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*	Hero	Ordeal	When Raya dominated the battle by making Namaari weak, Namaari played the victim by blaming Raya for Sisu's death. Raya was blamed by Namaari for not trusting Sisu, hence why they ended up as they are now and the situation became chaotic. On hearing that, Raya stayed silent and came to her senses.	V

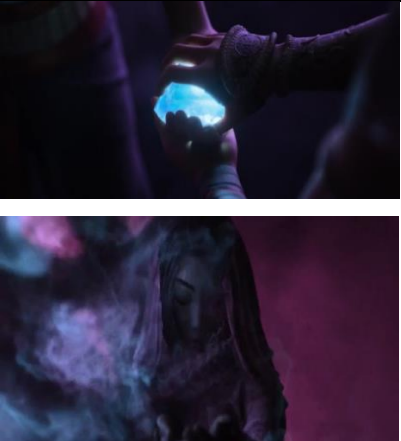| | | *didn't trust her. That's why* *we're here."* Raya hesitated. Namaari: *"Do whatever you* *want, but you're as much to* *blame for Sisu's death as I* *am."* Raya looked at her own reflection in her sword and notices the rage in her eyes. Her ears catch the sound of her friends helping people amid the destruction. She looked outside and left Namaari. | | | She didn't take care of it, she instead left Namaari and prioritized the team and others' safety. When a hero succeeds in uniting the Ego, it transforms into the Self; they changed, transformed (Vogler, 2007, p. 30). This scene denoted the stages of the ordeal. According to Vogler (2007), the ordeal signified the death of the ego. Additionally, Vogler (2007) claimed that being in this stage makes the hero now completely dead from the old limited perspective of things and reborn into a new awareness of connection. This is evidenced by the scene of Raya simply leaving Namaari without completing her attack and instead committing to her journey, eradicating Druun from the world, and uniting Kumandra. | |

| 57. | 57/H/RB/01:22:15
57: Datum Number
H: Hero Archetype
RB: The Road Back Stage
01:22:15: Time of the scene | Raya had joined Boun, Tong, Noi, and the Ongis in their efforts to evacuate people.
 | Hero | Road Back | Heroes have typically been described as active and committed to adventure (Vogler, 2007, p. 32). This statement is in accordance with Raya's portrayal in the film *Raya and the Last Dragon (2021)* as someone who has a willingness to commit to her journey. Although in the previous scene, she was overwhelmed by the negative side of her ego, her realization to return to her adventure began to arise. Hence, it is one of the characteristics of the road back phase. According to Vogler (2007), the road back marks the moment when the heroes rededicate themselves to the adventure, possibly because the heroes may be reminded of the ultimate goal of the adventure. | V |
| 58. | 58/H/RB/01:23:18
58: Datum Number
H: Hero Archetype | | Hero | Road Back | The magic contained in the pieces of the dragon gem began to disappear with the death of the last dragon. It all came to naught for | V |

	RB: The Road Back 01:23:18: Time of the scene	 *"Raya! Raya! The gem's magic is almost gone,"* said Boun as Raya woke up from a faint. *"They aren't backing off!"* Tong added. *"They're everywhere!"* said Boun.			Raya who had been struggling to find Sisu, collected the dragon gems, and made plan upon plan. Perhaps, Raya had more expectations of easily fixing the situation with the presence of Sisu and her magic. However, the current fate that befell her seems hopeless. Indeed, in Vogler's (2007) explanation, a hero may experience setbacks that seem to end the adventure in this Road Back phase. For a moment, after putting in great risks, effort, and sacrifice, it seems that everything will be lost (Vogler, 2007, p. 192).	
59.	59/H/RB/01:23:43 59: Datum Number H: Hero Archetype RB: The Road Back Stage	Raya saw and picked up the dragon pendant, it triggered a memory. She heard Sisu's voice from the past... *"I don't know why they chose me. It could have been any one*	Hero	Road Back	This scene is in the road back phase as Raya suddenly remembered the insightful words that Sisu had said to her in the past. According to Vogler (2007), at the stage of the road back, the hero recalled and gained the much-needed motivation to return home	V

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	01:23:43: Time of the scene	*of us. All I know is I trusted them and they trusted me. And so..."* Raya immediately realized Sisu's words.			with the elixir despite the temptations of the Special World and the trials that still lay ahead. The memory has motivated Raya and she used it as a reason for her to make the most important decision at this moment. Raya acted like a hero who bravely stepped ahead by taking a crucial decision. Heroes have positive admirable qualities so we want to be like them; they are willing, active, gung-ho, committed to the adventure, without doubts, always bravely going ahead, and self-motivated (Vogler, 2007, p. 34).	
60.	60/H/RB/01:24:00 60: Datum Number H: Hero Archetype RB: The Road Back Stage 01:24:00: Time of the scene	Raya: *"Everyone, give me your gems! We can still put it together, it can still work!"* Boun: *"Sisu's gone, Raya. We don't have her magic."* Raya: *"It's not about her magic. It's about trust."*	Hero	Road Back	Raya has grown and learned during her journey through the special world, she has changed. Raya began to believe that trust is the way out of all this chaos. Heroes overcome obstacles and achieve goals, but they also gain new insights and wisdom (Vogler, 2007, p. 31). Moreover, Vogler	V

		Namaari: *"What?"* 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."*			(2007) defined a hero as a person who has learned or grown the most in the story. Raya in this scene also gave her friends an understanding of what she learned. Raya did this because she was eager to return, but before that, she wanted her goal of uniting Kumandra to succeed. This scene is categorized as the road back phase. According to Vogler (2007), in psychological terms, this stage reflects the hero's desire to return to the Ordinary World and carry out the lessons learned in the Special World.	
61.	61/H/RE/01:24:28 61: Datum Number H: Hero Archetype RE: Resurrection Stage 01:24:28: Time of the scene	Raya took a tough decision, indicated for her friends to jump into the action. Tong: *"After what she's done –"* Boun: *"We'll never trust her!"*	Hero	Resurrection	Raya made a move to change and showed an example to her friends. Raya thought that something should be shared for the good of the team, as it was her responsibility. Therefore, she tried to lead by example so that her friends could also start believing in something, especially in Namaari. The hero	V

		Noi hissed. Raya looked at her team and understood what she must do. Raya: *"Then let me take the first step."*			must take the decisive action in the story, the action that necessitates taking the most risk or responsibility (Vogler, 2007, p. 31). This scene has progressed to the stage of resurrection. Furthermore, Vogler (2007) claimed that the resurrection stage may be proof of whether the hero has completely learned the lesson of change or not. Afterward, it is revealed that Raya has indeed learned the lesson of change; a new self has been resurrected.	
62.	62/H/RE/01:24:43 62: Datum Number H: Hero Archetype RE: Resurrection Stage 01:24:43: Time of the scene	Raya handed Namaari her gem piece. Raya stepped away and was immediately turned to stone.	Hero	Resurrection	Raya took the first step to assure her friends that there was nothing mistaken with putting trust in Namaari by handing over a piece of her dragon gem. Raya was turned into a stone by the Druun. This scene is the climax moment of the film *Raya and the Last Dragon* (2021). According to Vogler (2007), the hero must be the one to perform the action	V

| 63. | 63/H/RWE/01:27:48
63: Datum Number
H: Hero Archetype
RWE: Return with the Elixir
01:27:48: Time of the scene | | Hero | Return with the Elixir | at this climactic moment. The resurrection usually indicated the climax of the story (Vogler, 2007, p. 202). In addition, Vogler (2007) remarked that the climax gives the impression that the conflict is approaching a harmonious resolution, and the tension is transformed into a feeling of peace. Raya's act led her friends to follow in her footsteps. Namaari is left alone by Raya and the team, she carried the responsibility of being trusted to unite the pieces of the dragon gem and brought about a change in the circumstances. | |
| | | | | | After suffering through the struggles, Raya carried the elixir from her journey and it was self-realization, Raya learned and changed for the better. The elixir that Raya was getting influenced her friends and led them to join the restoration of the world. Circumstances started to recover also as Raya made the first | V |

		The rain poured down and the raindrops hit the statues of Raya, Boun, Tong, Noi, Ongis, and Namaari. The stone coating on their skin melted. Raya grabbed Namaari's hand on her shoulder, looked at each other, and cried.			important step, which was followed by her friends. According to Vogler (2007), the real key to the last stage of the hero's journey is the elixir; the elixir may have the power to restore lives and serve as an example to others.	
64.	64/H/RWE/01:31:14 64: Datum Number H: Hero Archetype RWE: Return with the Elixir 01:31:14: Time of the scene	 Raya reunited with her father when the world returned to order.	Hero	Return with the Elixir	As a result of her efforts, Raya was finally able to reunited with her father and met with Sisu. In some way, this meeting is the reward for Raya's struggle to make everything better. As Vogler (2007) highlighted that after the journey ends, it brings deep healing, health, and wholeness to the world. Furthermore, according to Campbell (as cited in Vogler, 2007), the stage of return in fairy tales rebalances the separated family. Now,	V

					Raya has returned to the ordinary world, where she gathered and lived with her father.	
65.	65/H/RWE/01:33:43 65: Datum Number H: Hero Archetype RWE: Return with the Elixir 01:33:43: Time of the scene	 *"Chief Benja, your daughter did you proud. Hope you don't mind. She brought some friends."* Said Sisu Sisu stepped aside to reveal Boun, Tong, Noi, the Ongis, and Namaari standing side-by-side. Behind them, hundreds of citizens from all over	Hero	Return with the Elixir	The sacrifices Raya had dedicated throughout her journey had not been wasted. Her goal to collect the dragon gem pieces, bring back her father and the people, and restore the situation has been realized. Moreover, she also achieved her father's and Sisu's greatest dream of uniting Kumandra into one. Of the lessons she learned from her experience, there is now no longer any hesitation to trust anyone and anything. Vogler (2007) pointed out that returning with the elixir means applying changes in daily life and employing the lessons of the adventure to heal wounds. Furthermore, Vogler (2007) noted that the return stage depicted the struggle of the hero on the Hero's Journey has introduced new life to the world.	V

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		Kumandra are lined up. Benja is overwhelmed, he can't believe his eyes. *"Ba, welcome to... Kumandra"* said Raya to her father, Chief Benja.				