

**A BILDUNGSROMAN ANALYSIS ON RAYA'S PERSONAL
DEVELOPMENT PORTRAYED IN *RAYA AND THE LAST DRAGON*
MOVIE (2021)**

A FINAL PROJECT

**Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana* Degree
in English Literature**



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**ENGLISH LITERATURE STUDY PROGRAM
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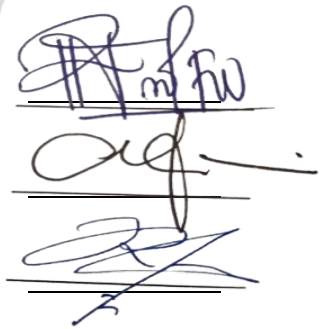
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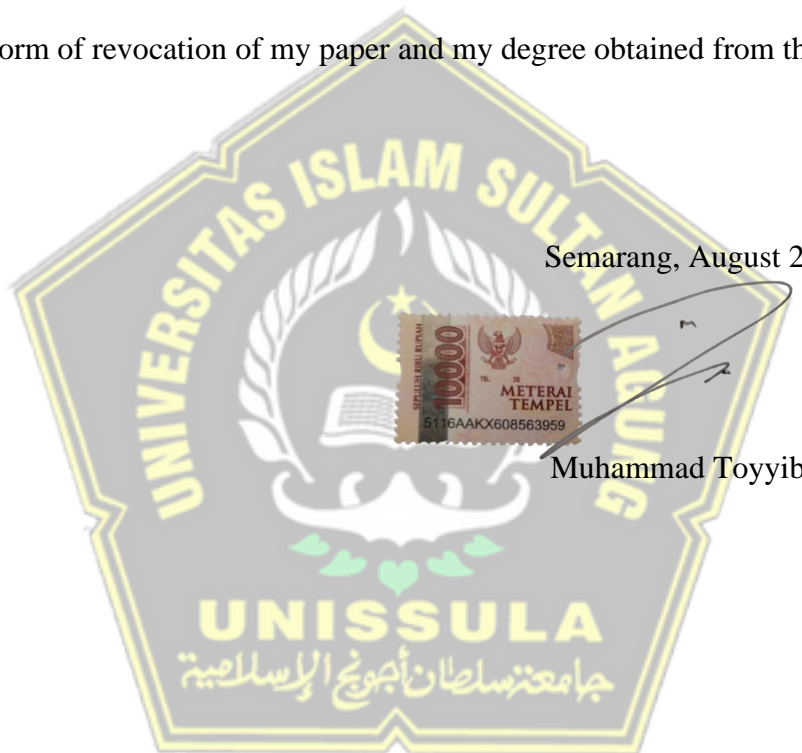
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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

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Muhammad Toyyib

MOTTO

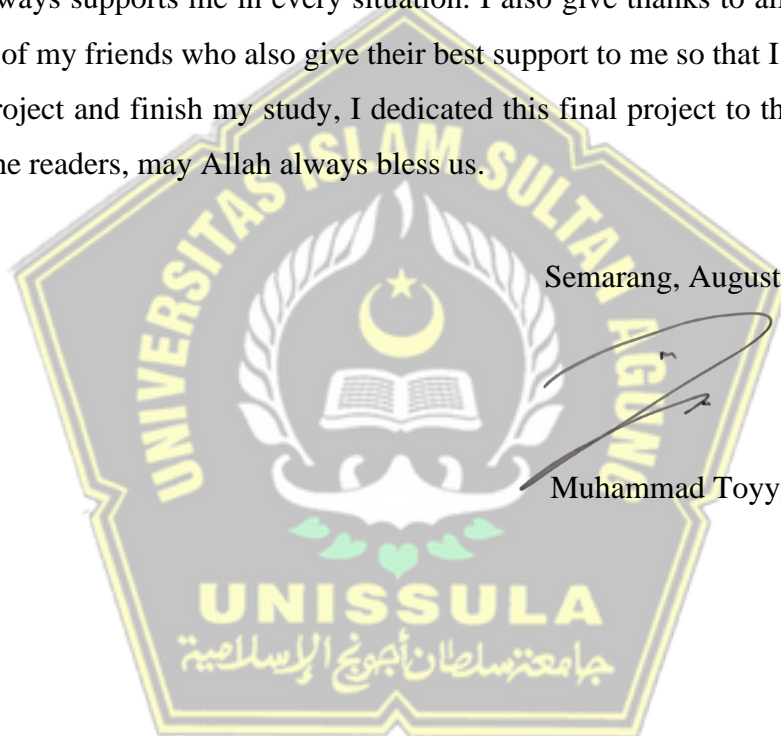
“Talk less, write more.”

DEDICATION

This final project for sure cannot be done without Allah’s guidance, Alhamdulillah, all praise to Allah. I dedicate this final project to my beloved mother who always supports me in every situation. I also give thanks to all of my family and all of my friends who also give their best support to me so that I can finish this final project and finish my study, I dedicated this final project to them too and to all of the readers, may Allah always bless us.

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Muhammad Toyyib



ABSTRACT

Toyyib, Muhammad. 30801900027. “A Bildungsroman Analysis on Raya’s Personal Development Portrayed in *Raya and the Last Dragon* movie (2021).” Final Project of English Literature Program. Faculty of Language and Communication Science. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari, S.S., M.Hum

This study aims at analyzing the personal development of Raya as the main character in *Raya and the Last Dragon* movie using the Bildungsroman theory. This study focuses on explaining and analyzing how the Bildungsroman general elements shown in the movie. After the general elements analyzed, the Bildungsroman personal development is the next topic in this study which is requiring the phase of the main character in the childhood phase, youth, and the maturity.

This study used a descriptive qualitative method. The data were taken from reading *Raya and the Last Dragon* movie script. Some steps were used to collect the data were reading the movie script, identifying the data, classifying the data, and reducing the data.

Based on the references used in this study, the Bildungsroman general elements have completed by Raya in the movie, such as: the background of the character, the conflict, enter to bigger society, the education of the character, seeks for social relationship, the search for a vocation and accomplishment, the ordeal by society, resist the trial by love, passed the suffer, experiencing epiphanies. The personal development achieved by Raya started by the childhood, she was portrayed as a weak, not serious and fool girl. In her youth, Raya developed herself to be better than before, she went on an adventure, learned from her past, get serious on the situation, but by all those developments character she was just a youngster who had an unstable mental. When Raya had finally reached her maturity, she became a mature person, got the lesson of life, and finally completed her dream.

Keywords: Bildungsroman, Personal Development, *Raya and the Last Dragon*.

INTISARI

Toyyib, Muhammad. 30801900027. Sebuah Analisis Bildungsroman pada Perkembangan Pribadi Raya yang ditampilkan di dalam film *Raya and the Last Dragon*. Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Diyah Fitri Wulandari, S.S., M.Hum

Penelitian ini bertujuan untuk menganalisa perkembangan pribadi Raya sebagai tokoh utama di film *Raya and the Last Dragon* menggunakan teori Bildungsroman. Penelitian ini berfokus pada penjelasan dan Analisa bagaimana elemen-elemen umum Bildungsroman digambarkan di dalam film tersebut. Setelah elemen-elemen umum tadi teranalisa, topik selanjutnya yang akan dianalisa adalah perkembangan individu Bildungsroman yang mana perkembangan individu ini sendiri membutuhkan fase hidup dari karakter utama di masa kecilnya, masa mudanya, dan masa dewasanya.

Penelitian ini menggunakan metode deskriptif kualitatif. Data yang telah diambil merupakan data dari film *Raya and the Last Dragon* yakni dengan membaca naskahnya. Beberapa langkah yang digunakan untuk mengumpulkan data adalah dengan membaca naskah film, mengidentifikasi data tersebut, mengklasifikasi data tersebut, dan mederuksi data-data tersebut.

Berdasarkan referensi yang telah digunakan pada penelitian ini, elemen-elemen umum Bildungsroman telah dipenuhi oleh Raya di dalam film, berupa: latar belakang si karakter, konflik, memasuki komunitas yang lebih besar, Pendidikan karakter, mencari hubungan sosial, pencarian status sosial, cobaan oleh masyarakat, menolak cobaan dengan cinta, melalui masa-masa menyakitkan, mengalami pencerahan. Perkembangan pribadi yang dicapai oleh Raya dimulai dari masa anak-anaknya, dia digambarkan sebagai gadis yang lemah, tidak serius, dan bodoh. Sehingga di masa mudanya, Raya mengalami perkembangan pada dirinya dengan menjadi pribadi yang lebih baik dari sebelumnya, dia pergi melalang buana, belajar dari kesalahan masa lalu, serius dengan napa yang sedang dihadapinya, namun dari semua perkembangan itu dia tetaplah pemuda yang masih memiliki mental yang tidak stabil. Lalu Ketika Raya mencapai masa kedewasaannya, dia menjadi seseorang yang dewasa, mendapatkan pelajaran hidup, dan akhirnya memenuhi mimpinya.

Keywords: Bildungsroman, Perkembangan Pribadi, *Raya and the Last Dragon*.

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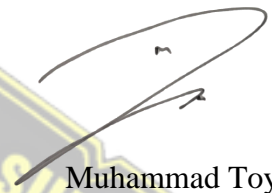
Glory be to Allah, praise be to Allah, there is none worthy of worship except Allah, Allah is the most great. Allah subhanahuwataala who gives me chance, gives me everything, and blessings me so that I could finishes this final project. Shalawat and salam are always presented to our beloved prophet Muhammad Shallallaahu ‘Alaihi Wa Sallam. I would like to express my sincere gratitude to:

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- 11) All of my friends that cannot be mentioned one by one.

12) Everyone who kindly read this final project.

This final project is far of becoming the perfect work for sure. This final project is still needed suggestions and also criticism. However, I hope this study will be useful for the readers.

Semarang, August 21st, 2023



Muhammad Toyyib



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CHAPTER I

INTRODUCTION

A. Background of the Study

An analysis of literary works is one way to get to know more about the literary work. Literature is the collection of written works (literary works). Literature itself is the written work of fictional and non-fictional genres which has value in the art. The fictional genre, has novels, poems, short stories, etc. and the non-fictional was essays, biography, letters, diaries, etc. Furthermore, Namik Kemal as stated by Golban said that “‘Literature does not a motherland’, Namik Kemal declared, pointing to the universality of literature, it’s representativeness and complexity, and it’s intertextuality and similarities of thematic concerns and structural technique,” (Golban and Golban 465). Literature works have a variety of genres, there are such as comedy, action, romance, sci-fi, etc. In 1803 a German psychologist named Karl von Morgenstern classified the genre of literary work called Bildungsroman which focuses on the main character's personal development and in soon it has been popularized in the *Wilhelm Meisters Lehrjahre* novel by Johann Wolfgang von Goethe. Petru Golban in his study *The Bildungsroman as Monomythic Fictional Discourse: Identity Formation and Assertion in Great Expectations* describes more about Bildungsroman, he stated:

In English literature, the Bildungsroman – or the novel of identity formation – flourished in Victorian Age and became a fruitful subgenre in particular among the realists, who, in their concern with

the relationship between the individual and society, thematized identity development as a process with biographical implications and discussed issues such as the relationship between personal development and social demands, individual autonomy and social integration. The development of the protagonist as identity formation requires this process to end in social fulfilment which would assist and sustain the spiritual accomplishment, (Golban 319).

Bildungsroman is a special genre in literary works because it can bring another genre inside this genre. The literary works can be described as the Bildungsroman genre by analyzing the whole story of the literary works by analyzing the general elements inside of literary works. Golban said in his e-book entitled *A History of the Bildungsroman*, "In other words, Goethe furnished the essential element of a new literary system, that of the Bildungsroman, by rendering the developmental of his hero as a process of identity," (Golban 4). In the Bildungsroman, the main character in literary works is often portrayed as a hero, and he/she is going through a process of life, from the first stage to the next stage. This stage goes on step by step, by performing a better self. In this formation, the main character experiences failure and struggles until he/she wins the stage. In the end, the protagonist achieves his/her maturity, and here is called personal development.

Personal development is the process of a person/character improving themselves to reach their full potential. This full potential can be in many aspects of life itself, such as in relationships, health, creativity, or even in career.

“Personal development is a powerful process that can enable deep positive and lasting change to how we see ourselves and the world. With personal development, you can realize your capabilities, unleash your potential, and achieve your goals,” (“*What is Personal Development*”). The person/character who achieved their personal development must be disciplined and learn a lot to gain their dream because at the beginning of their stage, they are in a zero condition and this condition makes them build themselves up step by step, learn from every mistake they have done until they are gaining what they have been dreamed of. Personal development requires a long journey because it has a process behind it. The person/character who achieved the personal development has a big impact on themselves and even on the people around them. It is why in Bildungsroman the protagonist usually portrayed as a hero because they were struggling from zero to and success then becomes a hero (Since the hero portrayed was just often, the non-hero character were also be identified as Bildungsroman as if it was suitable for the general elements).

In literary works that have a long-term story of the background setting, one character will change in every stage of their life, from physical to mental changes. Personal development itself can be divided into five categories, such as mental, social, spiritual, emotional, and physical. According to the book ‘*The Victorian Bildungsroman*’ by Petru Golban, the Bildungsroman personal development is categorized into three stages, there are childhood, youth, and maturity.

In this respect, on a more general level and in terms of the above ten elements of the literary pattern of the Victorian novel of formation, I consider the following fictional model of the Victorian Bildungsroman—that consists of three main thematic elements which determine a syntagmatic structure—which is rendered according to the principle of chronotope and which corresponds to the natural biological stages of evolution of a human being, (Golban 243).

Childhood is the first stage to enter the world, it is the beginning and signed by the lack of experience but have a lot of imagination. This age is defined as the time of playing games and having fun with the world. Second is youth, this age is the front door to bring a human being into a larger society. Youth is the age of the search for identity and signed by learning what is happening in the world. The last is maturity or adulthood, signed by the completion of thought, experience, and wise decisions. Maturity means a human has gone through life for a long time and passed some problems until finally finding the self-acceptance to reach the meaning of life.

This can be seen in the *Raya and The Last Dragon* movie. Raya is the protagonist, shown in the movie since she was a child, she grew up as a princess in the Heart's Kingdom who was led by her father, Chief Benja. In her childhood, Raya was a weak and lack of experience girl. This is shown in her battle with Chief Benja. Raya who was using her full ability and trying to beat Chief Benja seriously still cannot win the battle while Chief Benja himself is not getting

serious about facing Raya. The little girl Raya still has so many things to learn about, so in her youth, she was trying to develop herself. After childhood passes, Raya enters the youth which is colorized by an adventure and the effort to come to the larger society. Raya had developed from a little girl who was weak and liked to play around becomes a young girl who is brave, strong, and serious about facing her problem. However, after all, she is still young and has an unstable mental, until finally she can handle her mentality and achieve her maturity to develop herself from an immature youngster, to become a mature, great, and independent woman.

This study proves the Bildungsroman as the proper theory, by showing the general elements and personal development inside *Raya and the Last Dragon* movie. The several proofs will be discussed in the findings and discussion chapter. Therefore, the title of this study is A BILDUNGSROMAN ANALYSIS ON RAYA'S PERSONAL DEVELOPMENT PORTRAYED IN *RAYA AND THE LAST DRAGON* MOVIE (2021).

B. Problem Formulation

Based on the background of the study, there are two problem formulations to be discussed. The two problem formulations are:

1. How is Bildungsroman general elements portrayed in the *Raya and The Last Dragon* Movie?
2. How is Bildungsroman personal development achieved by Raya in the *Raya and The Last Dragon* Movie?

C. Limitation of the Study

This study only focuses on the analysis of the main character named Raya from *Raya and The Last Dragon* Movie. She achieves her personal development through the stages of life, from childhood to youth until adulthood, and finds her mature in mental maturity. Raya who gets her maturity can reach her dream and even becomes a hero in the story. The theory of this study is the Bildungsroman theory by Petru Golban which is focused only on the general elements and the personal development of Bildungsroman. In the case of data, this study would only be limited to textual sources by analyzing *Raya and The Last Dragon* movie through the movie script.

D. Objectives of the Study

Based on the background of the study and the problem formulations, the objectives of this study are:

1. To analyze the Bildungsroman general elements portrayed in the *Raya and The Last Dragon* Movie.
2. To analyze Bildungsroman personal development achieved by Raya in the *Raya and The Last Dragon* Movie.

E. Significance of the Study

Every product of literature work should produce a better attribute to become a useful reading and also the trustiest source for any writing subject.

Bildungsroman is the literary genre that focuses on the protagonist's personal development, It is suitable for study to have an education of the main character through his/her life journey, and the final chapter usually depicts his/her personal development, since it is novel education, it can also build human's character become great generation for further. After this research, the Disney movie titled *Raya and the Last Dragon* was suitable to bring the Bildungsroman theory from Petru Golban for the study, and identified as a Bildungsroman genre. The significance of this study is:

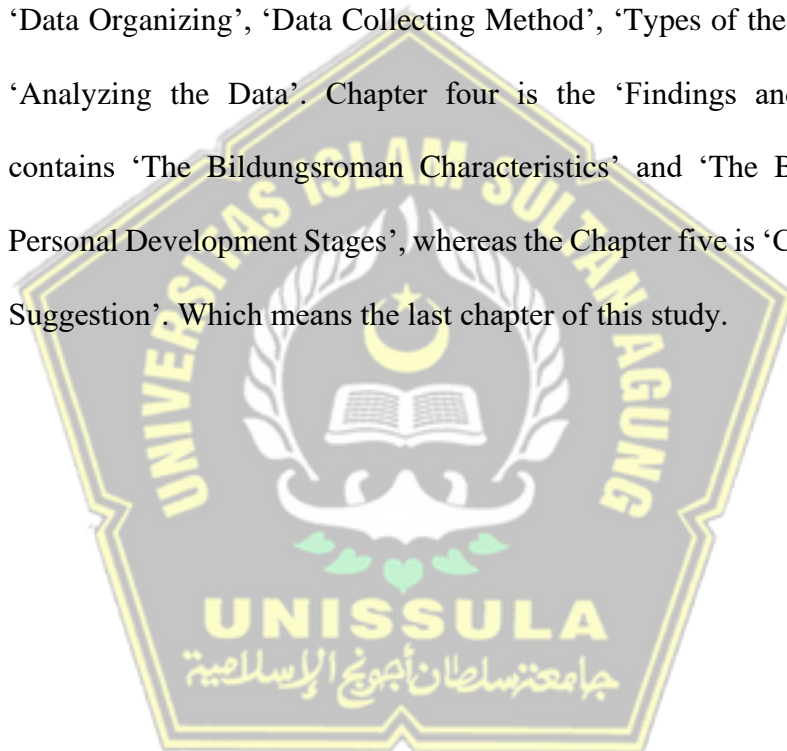
1. To analyze the Bildungsroman genre using Petru Golban's Bildungsroman theory.
2. To analyze the ten general elements of Bildungsroman in *Raya and the Last Dragon* movie.
3. To analyze Raya's personal development in *Raya and the Last Dragon* movie.

In mean to use it for research of the subject that is related, and as expected the reader would understand this study so it can help them to search for any sources to the study of proposal writing and also the final project which correlates their study by using the Bildungsroman theory, particularly for English Literature students of Faculty of Languages and Communication of Sultan Agung Islamic University.

F. Organization of the Study

This study consists of five chapters. Chapter one is the 'Introduction' in which the study gives description of the 'Background of The Study',

‘Problem Formulation’, ‘Limitation of The Study’, ‘Objectives of The Study’, ‘Significance of The Study’, ‘Organization of The Study’. Meanwhile Chapter two is the ‘Review of Related Literature’ in which described into the ‘Synopsis’ and the ‘Theory of Literature’ which is divided into ‘Bildungsroman General Elements’ and the ‘Personal Development’. Chapter three is the ‘Research Method’ consists ‘Types of the Research’, ‘Data Organizing’, ‘Data Collecting Method’, ‘Types of the Data’ and the ‘Analyzing the Data’. Chapter four is the ‘Findings and Discussion’ contains ‘The Bildungsroman Characteristics’ and ‘The Bildungsroman Personal Development Stages’, whereas the Chapter five is ‘Conclusion and Suggestion’. Which means the last chapter of this study.



CHAPTER II

REVIEW OF RELATED LITERATURE

A. Synopsis

Five hundred years ago, Kumandra was a fertile land and there lived people, among humans and dragons who lived happily. One day the evil spirits called Druun came and began to ravage everything. They absorbed all people's souls. Druun are everywhere and change people and dragons into a stone. There is no way to stop the Druun. Furthermore, the last group of dragons decided to work together and try to banish the Druun. These dragons have such strong magic, that they create a gem and collect their power into the gem. This gem is then given to the one chosen dragon to activate the power so it can be worked to blast the Druun away. The magic worked, and everyone who turned into stone was finally revived, but it didn't work for the dragons. The dragons are all still didn't revive. The last dragon who saved everyone was now gone and somehow disappeared. After getting revived, human beings then make war to claim the gem. Kumandra land was then divided into five tribes. There were Fang, Heart, Spine, Tail, and Talon. The magical gem was saved in the Heart's kingdom.

One day the leader of Heart Kingdom Chief Benja, invited all people outside Heart's kingdom, they were guests from Fang, Talon, Spine, and Tail. All these five kingdoms are always in conflict, so Chief Benja is trying to make Kumandra exist again by uniting all of the kingdom and the invitation of a meal is the one step to do. But then it ends with another conflict. The dragon gem saved safely in Heart, broke into five pieces after people took over it. And after

it broke, the Druun which disappeared hundreds of years ago came back and attacked people. All the people who were being attacked immediately turned into a stone. The same goes for Chief Benja, he turned to stone after protecting Raya by sacrificing himself and pushing her into the river. Druun are all hate the water so they don't attack Raya who covered by the river. Raya kept swimming on the river while watching her father's unmoving silhouette on the bridge.

Six years later, after losing her father Raya was immediately making a plan to bring her father back and revive him again. Raya took the dragon roll from Fang as a map to find every river end. Raya plans to summon Sisudatu who has disappeared over five hundred years. Sisudatu was a dragon who vanished the Druun away using the magical gem. Raya finally found Sisudatu on the last river end of her journey. They both make a journey together to collect the gem pieces and reunite them again so that Sisudatu can use the gem to revive everyone back from their stone body to their own human body again. Time goes by and finally, Raya accompanied by Sisudatu meets some friends to stand with and share some new experiences. They were Boun, Tong, Noi, and the Ongis.

In the climax story, Raya and her teammates are trying to get the last pieces of the dragon gem, which is kept in Fang. Raya, Namaari, and their friends finally trust each other. They put the gems together and after the gem pieces are connected, the magic stored within the gem finally works. Everyone who turned into stone completely revived and changed to be human again. And same goes by to the dragons, they were also revived. Now the people and the dragons are happy to be re-united again. The Kumandra once was only a story, but now it

has become true. Chief Benja's dream had come true. In the end, Raya gets her mature mentally by forgiving and trusting people.

B. Theory of Literature

This study uses the Bildungsroman theory by Petru Golban which defines the genre of Bildungsroman by analyzing the general elements of the Bildungsroman theory. Thus, the personal development of the main character, from childhood, youth, to adulthood.

B.1 The Bildungsroman

The definition of Bildungsroman itself is still debatable by the expert. In his studies, Tobias Boes explains that “The term Bildungsroman, or ‘novel of formation’, remains at once one of the most vexed contributions that German letters have made to the international vocabulary of literary studies,” (Boes 231). Bildungsroman comes from the German words for ‘novel of education’ or ‘novel of formation’. It is a literary genre thematized of the coming-of-age story. The formation of the protagonist is the development of the psychological, moral, and physicality. The Bildungsroman also has the similarity to Entwicklungsroman, Erziehungsroman, and Künstlerroman. In his e-book entitled *Victorian Bildungsroman*, Petru Goblan declared that:

Even the definitions given to Bildungsroman have been many and often confusing, and, as it often happens in the field of literary history and theory, and in so far as writing about writing (literary

criticism) is concerned, the word has become a term of abuse, vague and flexible, and often misleading. Bildungsroman is virtually synonymous with autobiographical novel, developmental novel, apprenticeship novel, confessional novel, Entwicklungsroman (novel of development), Erziehungsroman (novel of education), Künstlerroman (novel of development of a writer or artist), all of them being derived from Goethe's *Wilhelm Meisters Lehrjahre*, but Bildungsroman is currently the more fashionable, (Golban 9).

The Bildungsroman genre is found in the Victorian age inside the novels entitled *Wilhelm Meister's Lehrjahre*, and another example is within *Emma* by Jane Austen or *David Copperfield* by Charles Dickens. Even though the Bildungsroman focused on the protagonist's development, it is just not as simply portrayed in the historical timeline. On her website, Stephanie Brown said "A typical Bildungsroman doesn't just follow a protagonist from childhood into adulthood, however. More specifically, it explores the life lessons that a protagonist learns as they reckon with the wider world around them -making the narrative a 'novel of education'," (S.Brown). Petru Goplan added the definition of the Bildungsroman in his *Victorian Bildungsroman*, he states:

The standard definition regards Bildungsroman as a novel, frequently autobiographical (or pseudo-autobiographical), dealing with the development of a young protagonist, usually from adolescence to maturity. Most of the times a long, extended

narrative, this form of fiction recounts the childhood, emphasizes the youth and young adulthood of a highly sensitive character who attempts to learn the essence of living, to discover the meaning and pattern of the world, acquiring the ‘art of living’ and a philosophy of life, (Golban 9).

For a brief definition, Bildungsroman is a literary genre thematized by novel education or the novel of formation. The character that is focused on is the protagonist within his/her childhood into adulthood journey, and achieves his/her maturity, in his/her physics and mental. The last journey of the protagonist portrays he/she reaches his/her dream and becomes a hero.

B.2 Bildungsroman General Elements

Literary terms of the Bildungsroman have several general elements to find in any literary work. There are ten general elements of the Bildungsroman to be analyzed. The general elements are the background of the character, the conflict, entry into bigger society, the education of the character, seeks for a social relationship, the search for a position and accomplishment, the ordeal by society, the trial by love, moments of spiritual suffering, and the last is the experience of epiphanies.

Golban was declared the ten general elements of Bildungsroman in his book *The Victorian Bildungsroman* “And, in terms of their contents, with deeper consideration of the thematic level of the text, the following general elements (Some of them in any order) of a typical Bildungsroman

literary pattern (The Bildungsroman as literary work),” (Golban 239-240). Based on Petru Golban’s statement above, Bildungsroman can be identified as part of the literary work after those ten points of general elements found in it. Here are the ten general elements declared by Petru Golban:

1. “A child (sometimes orphaned or fatherless) lives in a village or provincial town,” (Golban 239). The main character to be analyzed starts in childhood period and he/she has no father or mother to live with, thus he/she has to learn to be independent since the character is a kid. The main character lived in a place (birthplace) as a home to be raised. These first general elements were also called the home stage. The main character grew up and lived in that place until he/she was growing up to enter the youth and start to have an adventure.
2. “He/she is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation),” (Golban 239). The adventure continued with the conflict of the main character to build his/her consciousness of his/her life to be the individual who was smarter in the future, caused by his/her problem-solving on the present conflict to get a trigger for the better understanding of life in the future. This conflict happens in the main character's childhood especially with their parent to get a bigger trigger on their feeling. This conflict experienced could be through the wrong education by parents, childhood violence, the trial by parents, or even when they

lost their parents. This conflict will teach the main character to learn more about the world.

3. “He/she leaves home to enter a larger society (usually city, especially London, definitely not a ultima Thule); the departure is determined by 2 or other external stimulus, or an inner stimulus (for instance the desire for experience that the incomplete, static atmosphere of home does not offer),” (Golban 239). The conflict of the main character makes him/her leave home and enter the larger place or society to seek identity and pass through childhood into youth/ getting older. The leaving home phase is when the main character has passed through childhood in his/her home (birthplace) to enter and gain a higher education in another place. The reason for this leaving home phase can be the desire of the inner self to learn about the larger society and gain some new experiences. Another reason is the main character getting bad treatment in his/her home, getting a bad experience, or getting a bad memorable to make his/her decision to leave his/her home.
4. “He/she passes through institutionalized education and/or self-education,” (Golban 239). The learning process of the main character increased in this youth phase, to study and pass through institutionalized education. The main character is also can learn or study by him/herself. This learning process can be anything to be achieved to, from formal learning in a school, university, or boarding

school. This learning process is also can be achieved by experiencing one study by self-learning, or from one person to teach, it can be a teacher, their parents, or even a partner. This learning process is to build the main character's ability to focus on that one study and master it.

5. "A young person now, he/she seeks for social relationships with other humans," (Golban 239). Youth is the phase of socializing with people, and it can interact with adults, children, and the same teenager and/or even other creatures such as an animal. The main character will get a wider relationship from this socializing which means he/she has a chance to learn so many things from people they have met. Thus, this stage will make the main character look for any relationship by him/herself naturally.
6. "His/her experience of life is a search for a vocation and social accomplishment," (Golban 239). The main character after socializing with many people was getting a larger relationship. This larger relationship can be used to gain many experiences and build a stronger chance. After increasing his/her friendship, the main character can proceed on the journey to search for social accomplishment, vocation, and professional career. This process can lead the main character to become a great leader of society.
7. "He/she has to undergo the ordeal by society (professional career)," (Golban 239). The main character experiences various incidents in

the story. One of the incidents to face was the hard time of his/her life. The main character has to undergo the ordeal of society. This could be when he/she was kicked out of his/her homeland, bullied, or threatened, or it could be because he/she was insulted by society.

8. “He/she has to resist the trial by love (sentimental career),” (Golban 239). One character who faces a hard time has two choices, which are to get an act of revenge or pass the state of the story by forgiving and accepting fate peacefully. But in Bildungsroman, the main character who experienced bad conditions has to resist the trial he/she faced by love. This stage of general elements indicates the Bildungsroman character is usually portrayed as a hero. By forgiving people that hurt him/her in the past.

9. “He/she passes through moments of spiritual suffering and pain,” (Golban 239). By facing any kind of experience, the main character was also facing a tough time of suffering and pain. This almost last stage of general elements portrayed the struggle of the main character, and how they survive all of that suffering. The main character finally passed it even though the story was filled up with so many trials he/she must have faced.

10. “Now in his/her early manhood, he/she experiences epiphanies which lead to (or should determine) his/her final initiation and formation (complete or relativistic, or not existing at all that is to say, the final stage of the formative process implies the dichotomy

success/failure, or a third possibility of partial success/partial failure),” (Golban 240). The last stage of the general elements in bildungsroman implicates the last chapter on the literary works and leads the main character to his/her final formation whether he/she was successful or failed.

The general elements above can be analyzed in any kind of literary work, as long as they can be identified in a written text. By analyzing these general elements, literary work can be identified as the Bildungsroman through an analysis of the main character.

B.3 Personal Development

Bildungsroman focuses on the main character's development, which means the process or the time was necessary and/or even the most important part. This personal development or also called personality formation. It was described further in the book *The Victorian Bildungsroman*, Petru Golban stated that there are three thematic elements of personal development. The three thematic elements of the personal development are the childhood, youth, and early maturity.

“Childhood: the stage at home, where the experience of life, though static, is incomplete,” (Golban 243). Childhood focuses on the incomplete phase of the protagonist. Childhood means the protagonist was still living with their parent which in Bildungsroman identified as an orphan so they usually live with only a father or mother, or even they could be a son or a

daughter adopted by one person who replaces the role of the actual parents. This was the reason childhood was also called the home stage because the protagonist was still living in the birthplace (Home). This stage is portrayed as the weak age, the playing age, the imagination age, and the whole picture of children because childhood means the protagonists are still under the age of about one year through twelve years old. The protagonist passed through this age by experiencing the static and incomplete phase of life.

“Youth: the stage determined by the departure from home and consisting of a larger society to which the hero must accommodate himself, and where his evolution and development actually take place,” (Golban 243). The youth focuses on the protagonist's characterization of entering the larger society, the learning age, and the developing age. Furthermore, the protagonist was trying to learn, adapt to the place he/she lives in, develop him/herself, change, and become a better version. Youth is a phase of learning many kinds of experiences. It can be the experience of failure, defeat, break, and facing a tough time. Furthermore, youth also means that the protagonist still has an unstable mentality (Immature), because the younger-self protagonist still develops him/herself and becomes mature.

“(early) Maturity: the final stage of desired formation, completeness and change by the experience in the second age,” (Golban 244). Maturity focuses on the protagonist's characterization of entering the completeness of the whole aspects inside of his/her actual self. This maturity completeness includes the maturity of mentality, the physical change, being smarter, and

at the end the protagonist finally achieved his/her dream. The protagonist in his/her maturity means they have been completing the storyline through a journey since childhood comes to youth and finally achieved adulthood. This was the final stage of the protagonist.



CHAPTER III

RESEARCH METHOD

Chapter three will contain the list of research procedure. Research method is the strategy to answer the problem formulation which become the object of the study, by collecting and analyzing the data. The research method in this study is divided into three parts: Types of the Research, and the Data Organizing which is specifically divided into Data Collecting Method, Types of the Data, and Analyzing the Data.

A. Types of the Research

The research type used in this study was qualitative because the data are presented descriptively. “Qualitative research is concerned with the understanding of meaning,” (Hignett et al. 2). Qualitative research was focusing on the meaning itself and it did not focus on the numbering or counting research. The seeking of meaning itself analyzed in the textual, words, phrases, quotations, sentences, or paragraphs. Furthermore, Hignett, Sue and Hilary McDermott declared in their journal *Qualitative Methodology for Ergonomics* declared the qualitative research in philosophical position, rationalist derived, reason and subjectivity based on the data was analyzed the words itself (Hignett, Sue, and Hilary 4). In short, when used a qualitative approach, the author interpreted the data in a descriptive method focusing on the textual data and have nothing to do with the measurement involving numbers, statistics and mathematical data.

B. Data Organizing

B.1 Data Collecting Method

This research required various kinds of data. The data would be collected in the data collection method, and then the data would be analyzed using the theory that related to this research. In collecting the data some procedures were used as follows:

B.1.1 Watching the Movie and Reading the Movie Script

The movie entitled *Raya and The Last Dragon* had been watched several times, intensely and carefully in paying attention to the movie. The main source for this study was the movie script since it was an analysis of the literary works. The data collection was taken from the movie script, so that the topic and the theory of this study could be fit in on this study. The purpose was to earn the movie's contents totally and to gain information regarding the related topic by understanding it.

B.1.2 Identifying the Data

After watches *Raya and The Last Dragon* movie and read the movie script carefully, the upcoming procedure in collecting the data was identified the data which related to the topic. In this procedure, the monologue, dialogue, descriptive and narrative were the identified form of the data.

B.1.3 Classifying the Data

Classifying the data is the process of making data into tables to answer the problem formulation. Classification of data in the form of an appendix. In this study, there are two problems that must be resolved. The data were categorized regarding the problem formulation.

B.1.4 Reducing the Data

The last procedure in the data collection method was to reduce the data. All of the wider data was identified before would be reduce into a smaller and get the most important data. Thus, the data that was not related to the objective of the study will not be used.

B.2 Types of the Data

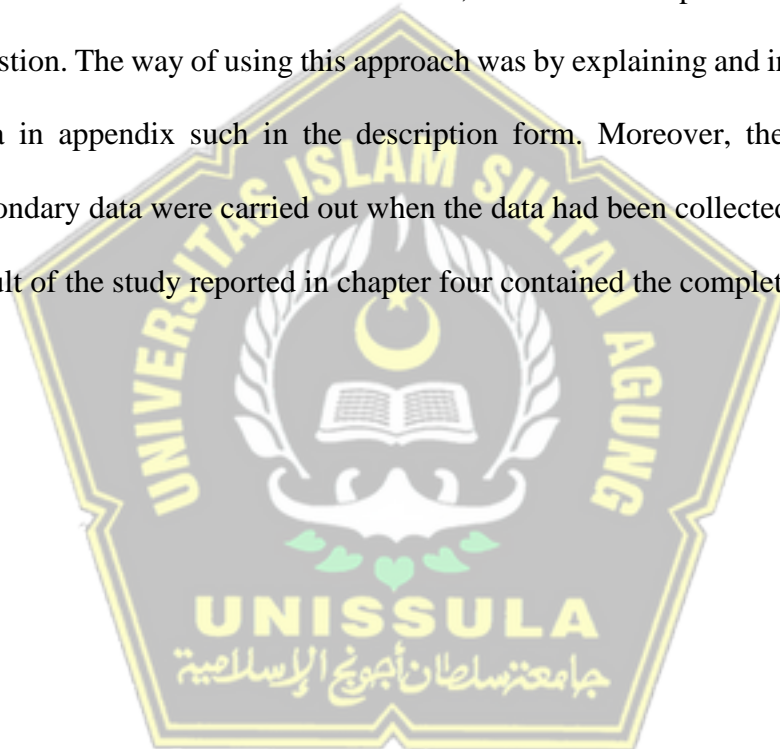
Several types of data were used in this study, there were the primary and the secondary data. The main source of this study was the primary data, while the supporting data was the secondary data. The secondary data was also used to strengthen the primary data. These two data were explained more further to the description below:

1. The Primary data source which was gained from the *Raya and The Last Dragon* (2021) movie and the script, which was directed by Don Hall. The data used such the monologue, dialogue, descriptive and narrative from the movie script.

2. Secondary data involved the supporting data is gained through various journals, books, e-books, e-journals, and sites related to the study.

B.3 Analyzing the Data

The descriptive analysis technique was used in this study. This analytical approach was used in order to inform the data clearly. By this approach, the problem formulation would be solved, and it was helpful to answer every question. The way of using this approach was by explaining and interpreting the data in appendix such in the description form. Moreover, the primary and secondary data were carried out when the data had been collected all over. The result of the study reported in chapter four contained the complete analysis.



CHAPTER IV

FINDINGS AND DISCUSSION

The problem formulation that has been formulated in chapter one will be discussed and will be answered in chapter four. This chapter explains the general elements and the personal development of Bildungsroman portrayed in *Raya and the Last Dragon* movie specifically analyzing Raya as the protagonist of the movie.

A. The Bildungsroman General Elements in *Raya and the Last Dragon* Movie

In Bildungsroman analysis, there are ten general elements to be identify. The general elements focus on the main character from the beginning of the story to the ending. After all of the general elements are completed in the literary work, then it can be identified as the Bildungsroman genre. This analysis leads to the next analysis of the personal development of the main character, and in this case, this study focuses on the character of Raya, who portrays as the main character of the movie.

A.1 The Background of the Character

The first general element in Bildungsroman is the background of the character, it has two categories. The first one is the portrait of the main character as an orphan since his/her children. The next background is the location, the setting of place which is the main character portrayed lives in a place (village or provincial town). “A child (sometimes orphaned or fatherless) lives in a village or provincial town,” (Golban 239). The picture of the background of the

character is seen in the following quote taken from the *Raya and the Last Dragon* movie and the script.

YOUNG NAMAARI

Sorry, didn't mean to bring it down. So where were we? **We both have single parents who are terrible at telling jokes, we're both warrior-women who despise uncomfortable formal wear –**

YOUNG RAYA

- AND we're both Sisu super fans. 14/(00;13;45-00;13;53)

In the dialogue above, little Raya and Namaari (Raya's friend) talk about their problems as a princess who have daily activities to face their parent's education. Since children, Raya is only raised by his father. She has been an orphan since her mother passed away. Chief Benja (Raya's father) raises her properly as a princess of the Heart Kingdom and teaches her to be kind and caring to other people. Chief Benja teaches her to have a strong belief that humankind will be united again and create a better world someday. The second background of the character is the setting of the place. This will be discussed in the script below.

EXT.DYSTOPIC KUMANDRA – DAY

A lone rider on a large wheel tears through a harsh-looking landscape. She passes by stone statues and ruins, overgrown with vines and plants. Whatever this place is, it's not okay.

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.

The camera pulls high into the air, showing an aerial shot of **Kumandra**. 7/(00;08;07-00;08;23)

The setting place of *Raya and The Last Dragon* is on a land called *Kumandra*. This place is one united kingdom at first but after people try to get the last magical gem, each clan, they create a war until Kumandra separates into five kingdoms. There are a Heart, Fang, Tail, Talon, and Spine. And in this analysis, Raya as the protagonist of the story born and raised in the Heart Kingdom. But actually, the actual place of the story was the Kumandra.

A.2 The Conflict

The conflict in Bildungsroman focuses on the protagonist versus his/her parent. The protagonist who portrays a child is being tried by an adult in a negative situation since the stage is about the conflict. "He/she is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation)," (Golban 239). The conflict of the main character is seen in the following quote, the young little girl Raya arguing about the safety of her and her father.

YOUNG RAYA

No, we can make it together. You're okay...

BENJA (hands her the gem)

Raya, don't give up on them.

Benja hands Raya the gem. He pulls her in close, then kisses her on the forehead.

BENJA (CONT'D)

I love you, my dewdrop.

YOUNG RAYA

Ba?

Benja pushes Raya off the bridge into the water just as...

YOUNG RAYA (CONT'D)

NO!

... a druun passes through her father, turning him to stone..As the current carries her away, Raya watches her father's unmoving silhouette on the bridge.

YOUNG RAYA (CONT'D)

..Ba! 20/(00;19;17-00;20;01)

Raya and Chief Benja have different decisions in their most critical moment. Chief Benja who portrays as Raya's father must sacrifice himself to save Raya from the Druun, but Raya does not agree with his choice. Raya tries to convince her father that they must do it together. However, with Benja's condition who

has a bad injury on his leg, there is no other way except to sacrifice himself. He pushes Raya to the river to save her from the Druuns, since the Druuns are scared of water. Benja's choice builds Raya's decision and her character in the future.

A.3 Enter to Bigger Society

The main character who experiences any kind of experience of his/her home then decides to go out of his/her home and enter a larger place, a larger society by reason. “He/she leaves home to enter a larger society (usually city, especially London, definitely not a ultima Thule); the departure is determined by 2 or other external stimulus, or an inner stimulus (for instance the desire for experience that the incomplete, static atmosphere of home does not offer),” (Golban 239). The reason why Raya goes out of Heart Kingdom (Her home) is that she decides to look for Sisudatu, the dragon who blasted the Druuns hundreds of years ago.

EXT. DRIED UP OCEAN BASIN – DAY

Raya and Tuk-Tuk follow the river, which has now gone down to a small trickle. It flows into an old wrecked ship, surrounded by old whale bones, trash, etc.

RAYA (to Tuk-Tuk)

Six years of searching and we end up at a literal shipwreck.

That’s not a bad sign, is it?

Raya approaches the wreck and enters it. Tuk-Tuk tries to follow but can’t fit into the opening. 22/(00;22;15-00;22;55)

On previous elements, Raya portrays lose her father after the Druun's invasion. The young Raya must find the dragon who revived people five hundred years ago, by mean if she wants to revive her father again. The name of the dragon is Sisudatu, the last and the most powerful dragon. The legend says that even if Sisudatu passes away after pulling out her all magics, she still lives at the end of the rivers. Legend says that Sisudatu was sleeping. Thus, Raya tries to find her on downstream for six years at every river's end. She looks for Sisudatu out of Heart Palace, which means she looks for the answer to her problem in another place of her home, and entering the bigger society. The quotation above presents how Raya struggles to look for Sisudatu for about six years. The quotation below will discuss on Raya's finds, Raya finally find Sisudatu and she wish on Sisu to revive her father by Sisudatu's help.

RAYA

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

RAYA (CONT'D)

You can reassemble it and –

SISU

I can reassemble it and –

Sisu looks at the scroll, sees herself looking awesome.

RAYA (CONT'D)

(leading) Boom the druun away!

SISU (CONT'D)

(catches on) Boom the druun away!

RAYA (CONT'D)

And bring my ba back?

SISU

And bring ALL of Kumandra back. 27/(00;28;13-00;28;29)

Raya finally find Sisudatu and tells the reason why she is going there to summon her. The two stimuli or the reasons Raya summons Sisudatu because she wants to blast the Druun and bring her father back, to be a human again. Fortunately, Sisudatu also agrees with her and she even wanted everyone to be revived again. They become a friend since that time and they make an adventure together with Sisudatu as her guidance to build Raya's characterization to believe in people.

A.4 The Education of the Character

The main character who is still incomplete, must pass the education to learn something in his/her life. This education can be done in institutional education and/or also by self-education. This self-education can be done one-on-one or by a student and a teacher. "He/she passes through institutionalized education and/or self-education," (Golban 239). *Raya and the Last Dragon* movie portrayed Raya

who gets an education by Sisudatu, the dragon who accompany her on the journey.

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?

SISU

But if somehow you could, you wouldn't just bring your Ba back - you'd also bring back his dream. Kumandra.

Raya looks at the bridge through a crack in the wall. She plucks a flower. Off the flower, match-cut to... 74-75/(01;09;19-01;10;07)

Sisudatu always educates Raya on her journey. She convinces Raya to believe in people, including her old friend Namaari who once betrayed her. Sisudatu explain her past about her brother and her sister who believed her to bring the

magical gem to blast the Druun away. And so on by their work together, the Druun succeeded in being blasted. It's all about the power of the United.

A.5 Seeks for Social Relationship

In this part of general elements the main character who has been going through a journey now becomes a youngster or a teenager. “A young person now, he/she seeks for social relationships with other humans,” (Golban 239). The main character who is now entered his/her youth tries to make a bond, a relationship with others.

RAYA

Hello?! Is anybody here?

BOUN (10) suddenly pops up behind Raya and Sisu, shoves chairs under them, throws a pop-up table in front of them, and slides up with a napkin over his fore-arm.

BOUN

Welcome to the world famous Shrimp-orium. My name is Boun, I'll be your server today. Would you like to hear our daily specials?

SISU-HUMAN

Yes please!

BOUN

We got shrimp. We got congee. We got a shrimp congee that won't quit.

RAYA

The captain! Where is the captain?

BOUN

Lemme go get him! (he walks to the other side of the table)

What's up, my new customers, I'm Captain Boun, the owner, chef, and Chief Financial Officer of the Shrimp-orium. How can I help you?

Boun starts dancing.

SISU-HUMAN

Well, I'm Sisu and –

Raya looks over the side of the ship, sees Serlots nearing.

RAYA

And we need to get to Talon. NOW. 36-37/(00;35;59-00;36;33)

Here Raya has a bad situation, In the script after Raya takes the second gem piece, Fang's army chases her. Thus, now She tries to escape from Fang's army chase who ride a unique big cat. Raya escaped them by diving into the river because she knew those cats were scared of water. However, the army still looking for another way to catch Raya, by passing another road. This made Raya

be cornered. When Raya has a hard situation facing her enemy only by herself and Sisu, Raya tries to look for people so that she can solve her problem to escape from her enemy. That is a boy named Boun. They interact and negotiate, and after they deal, Boun finally helps her and they finally become a friend. Raya now is not only looking for the gem pieces by herself but also with her new friend, Boun.

A.6 The Search for a Vocation and Accomplishment

After having an adventure through his/her journey, the main character uses his/her experiences to look for a vocation and also a social accomplishment. “His/her experience of life is a search for a vocation and social accomplishment,” (Golban 239). The discussion of Raya's struggle to search for a position and accomplishment can be found in the quotation below.

A map wipes screen and slams down onto a table.

RAYA جامعته سلطان أبونج الإسلاميه

Alright, everyone. Here's the plan.

Spy music...

RAYA (CONT'D)

The last gem piece is in Fang - (Noi and the Ongi hiss) - the most heavily guarded of the five lands.

EXT./INT. FANG CITY & PALACE - NIGHT An aerial shot of the city of Fang. 68/(01;04;37-01;04;47)

During the whole journey since Raya still a child to her youth and struggling to collect the Gem pieces, she has only one friend, that is Tuk-tuk (The big bug Raya used to ride on). Thus, after some struggles, Raya finally collects people to stand with. She also accompanied by Sisudatu -who is a dragon, to save the world from the Druun. Thus, at present in Raya's youth, She is trying to lead them all (Boun, Tong, Noi, and the Ongis) by one command and that was by her commands. She makes a plan to take the last gem piece in the Fang, which is guarded by Fang's armies in the best defenses. Raya explains her plans carefully so that people would understand. She even uses a map to make sure of the location where they will take place on the plan. Since the broken dragon gem accident, Fang kingdom developed their own in such a good condition, Raya realizes it so she make the plan in detail planning.

A.7 The Ordeal by Society

The part of these general elements shows the main character started to have a difficult time by facing the ordeal in his/her environment, by people around. The hard part is that the main character have to deal with it. "He/she has to undergo the ordeal by society (professional career)," (Golban 239). The scripts below shows that Raya's old friend, Namaari, hunts for Raya. She even forced the Spine citizens to pull her out of their village.

NAMAARI (O.S.)

People of Spine –

EXT. SPINE VILLAGE – CONTINUOUS

Hundreds of Fang soldiers are on the outside gates of Spine.

NAMAARI

We are hunting for Raya, a fugitive from Heart. Send her out or we're coming in! 62/(00;57;57-00;58;07)

Namaari, is a princess from Fang hunts for Raya as a fugitive, even though Raya has never made a mistake or a crime in Fang's kingdom. Namaari and her soldiers want to take the gem pieces brought by Raya. Raya who is in her professional career to collect the gem pieces must face Namaari and her army, haunt her as a dangerous criminal.

A.8 Resist the Trial by Love

Another -hardest part of the Bildungsroman general element is the main character must repay the trial or the bad treatment he/she received with forgiveness and compassion. “He/she has to resist the trial by love (sentimental career),” (Golban 239). The script below shows how Raya forgives Namaari and lets her go. Raya who wants to kill Namaari at first then abandoned her and focused more on her friends.

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 hesitates.

NAMAARI (CONT'D)

Do whatever you want, but you're as much to blame for Sisu's death as I am.

Raya looks at the reflection of her eyes in her raised blade.

Namaari closes her eyes.

Raya looks back 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 looks outside and sees...

BOUN

Tong, there's still people back there! Hurry, we're running out of time.

TONG

Got it! Everyone out! Come with me!

Focus on Namaari. She looks over to where Raya once stood and discovers... Raya's gone. 87-88/(01;21;25-01;22;11)

At the top of the conflict, Raya tries to get revenge for Sisudatu's death. Sisudatu died after an arrow shot her right at her heart, which is done accidentally by Namaari. Namaari shoots Sisudatu unconsciously. Raya who cannot see Sisudatu dead immediately gets mad at Namaari. She is covered by anger and the only one she wants is just to get revenge and kill Namaari. However, soon after Raya sees Namaari fall, Raya stops herself. She remembers on Sisudatu explanation about forgiveness and trust each other. Raya then realizes something that she cannot be like this forever. She must be a good girl and forgives Namaari. Raya looks around her and realized that the condition is so chaotic. At the last moment, Raya finally decides to leave Namaari alone. Raya lets go of Namaari and abandons her revenge to kill Namaari.

A.9 Passed the Suffer

The main character who has been in a suffering condition, and/or felt any kind of pain, he/she passed it spiritually into his/her inner self. "He/she passes through moments of spiritual suffering and pain," (Golban 239). The script shows how Raya sacrifices herself to make a first step toward the unity around her friends. Fortunately, by her sacrifices all of her friends were doing the same thing as her.

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.

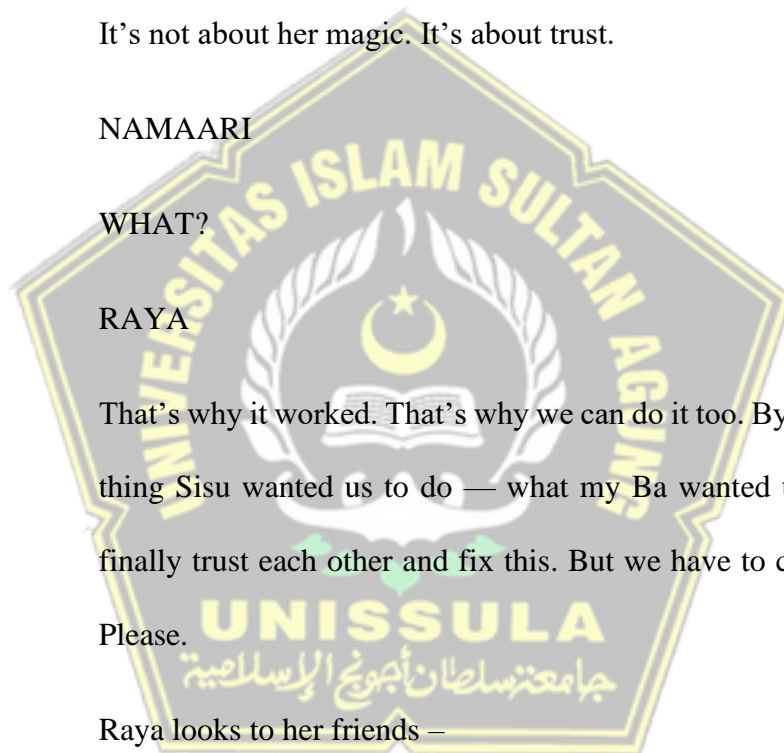
Raya looks to her friends —

TONG

After what she's done —

BOUN

We'll never trust her!



Noi hisses! Raya looks at her divided team and understands what she must do.

RAYA

Then let me take the first step.

Raya hands Namaari her gem piece.

BOUN

Raya, no!

Raya steps away and is immediately turned to stone.

90-91/(01;24;00-01;24;57)

The situation of the story is about to climax. The Druun are everywhere, while Raya, Boun, Tong, Baby Noi and the Ongis are all trapped in one place at the same time. Everyone try to cover themselves with the last gem pieces they bring. Raya remembers on Sisu's lesson. Sisu says that people need to be united and believe each other, that's the only way to blast the Druun, just like she and her brother and sister when they united their magic. This magic is can lead the true power inside the gem so it makes Druun disappeared from the world. It is all about the united and believing in others. Raya is now trying to convince her friends, but they all still cannot believe each other. Raya realizes taking an action is a way more powerful than words. Raya decides to make the first move to give the gem she brings to Namaari, the most hated person there. Raya sacrifices herself and turns into stone after Druun attacks her.

A.10 Experiencing Epiphanies

The last part of the Bildungsroman general element is the final formation of the main character, who is portrayed as a success or failure person. “Now in his/her early manhood, he/she experiences epiphanies which lead to (or should determine) his/her final initiation and formation (complete or relativistic, or not existing at all that is to say, the final stage of the formative process implies the dichotomy success/failure, or a third possibility of partial success/partial failure),” (Golban 240). In *Raya and the Last Dragon* movie, Raya in her final formation successfully achieves her dream to revive her father and bring everyone back. She even succeeded to make Chief Benja's dream become real, to reunite the Kumandra again.

RAYA

Ba. ...

her father standing there, cleaning up debris. He turns to catch her eyes.

BENJA

Dewdrop?

Raya breaks into a run and they hug tightly, tears running down her face. Benja gives his daughter a kiss on the cheek and then sees above him...

SISU standing on the bridge before him. Benja is gobsmacked. He bows in respect to the dragon. 94-95/(01;33;09-01;33;42)

After six years of waiting and struggling to bring her father back, she finally can meet her father again. Everyone who is turned into stone now becomes human again including Chief Benja. Raya feels so happy and immediately hugs her father freeing her cry of happiness.

BENJA (CONT'D)

Is that... really her?

Sisu smiles.

SISU

Chief Benja, your daughter did you proud. Hope you don't mind.

She brought some friends.

Sisu steps 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.

As the crowd moves in to cross the bridge, Benja looks at Raya - this is more than anything he could have dreamed of.

95/(01;33;43-01;34;41)

Raya is not only happy to meet her father but also proud to make her father's dream come true. That is the unity of the whole land, Kumandra. Which once separated into five kingdoms and hated each other, now to bring the peace Raya and their friends have created, everyone was united by their consciousness and realized that this is what they truly needed this whole time.

B. The Bildungsroman Personal Development in *Raya and the Last Dragon* Movie

The general elements that have been discussed in the analysis above are completed, which means *Raya and the Last Dragon* movie can be identified as the Bildungsroman genre. The next analysis is the personal development, and stays focus on Raya as the main character of the movie. The personal development in Bildungsroman is divided into three phases such as childhood, youth, and maturity.

B.1 Childhood

In the first phase of Bildungsroman personal development is childhood, and will be discuss into four parts such as the age of the protagonist, the weak age, playing age, and easy to be manipulated. "Childhood: the stage at home, where the experience of life, though static, is incomplete," (Golban 243).

B1.1 The Age of Childhood

Childhood means the main character starts his/her life within the story. The age of the protagonists has been identified as children “between 6 and 12 years old will begin valuing friendship and become more involved in activities like sports and/or painting,” (Growth & Development). The script shows little Raya and Namaari who meets for the first time in the Heart's meal invitation.

Raya looks around and sees all the angry voices shouting from the crowds.

Her eyes catch NAMAARI's (also 12, the only other kid in this army of angry adults).

They share a smile as all the adults argue away.

Raya makes a decision and steps forward, gives a respectful bow before speaking. 11/(00;11;53-00;12;14)

The age of a children is in between of six to twelve years old. Which means the main character in the Bildungsroman analysis must have this age criteria to identify his/her childhood phase. Raya's age shows by the explanation of the monologue. It says that she is twelve years old and trying to find a new friend from another land. That one new friend is a little girl named Namaari, who is also shares the same age as Raya. They share a smile even when they are surrounded by the crowds of adults who looked in anger. This means as children they still have their innocent character, signs of childish characteristics.

B.1.2 The Weak Age

The main character who is still a child defined as the character whose experience of life is incomplete. In *Raya and the Last Dragon* movie, Raya is portrayed as a weak girl in her childhood. It is shown in the scripts of her fight against Chief Benja, and the results she loses.

YOUNG RAYA (CONT'D)

(humored)

Chief Benja. Look, I know it's your job to try and stop me, but you won't.

BENJA

Don't mistake spirit for skill, young one. I promise you will not set foot on the Dragon Gem's inner circle. Not even a toe.

YOUNG RAYA

You might want to take out that blade. You're gonna need it.

BENJA

Not today.

The Masked Warrior detaches his sword from his belt, but doesn't remove it from its sheathe. Raya attacks. **THEY FIGHT** - it's fun, athletic. They're both highly skilled, but Benja is clearly the superior fighter. He disarms her Raya and puts her on point.

With the tip of his sheathed sword inches away from her face, he then...

BENJA (CONT'D)

BOOP. ...

“boops” her on the nose with it. He removes his mask, revealing BENJA, Raya’s father.

BENJA (CONT'D)

Like I said, not one foot on the inner circle. You lost, Raya.

6-5/(00;05;43-00;06;45)

Childhood is the age of the lack of experience. This little Raya shows us even if she trained like a ninja, wore some mask and mysterious clothes, and used some tools and weapons, children still cannot beat adults. In this script, we can say Raya tries to get the Dragon Gem by Benja's guard. But Raya who uses her best potential to beat down Benja who is not bringing his potential (uses the sword with the belt still put on which means it is not dangerous), Raya still cannot win that competition. Raya even cannot enter the Dragon Gem's area. Raya loses with no weapon at her side.

B.1.3 The Playing Age

The main character who portrays as a child in the incomplete phase also portrays as the playing age. The characteristics of children are often shown as the character who plays a lot, never being serious about something, this indicates

the main character is still in the opening phase of life. Raya is portrayed as a girl in her childhood who made a joke at the confrontation of the adults at an invitation meal. It is shown in the scripts below.

YOUNG RAYA

I have something to say... The crowds hushes...

YOUNG RAYA (CONT'D) Who's hungry?

No one in the crowd responds... except for one hand raises, a LANKY SPINE WARRIOR from the congregation of Spine. His fellow warriors eye-shame him into lowering it. 12/(00;12;14-00;12;27)

In the crowds of adults who are arguing and having their anger, Raya innocently breaks the situation by asking a joke by saying 'Who is hungry?'. She and her childish character of playing around took the biggest role play there. Now everyone is silent and stopped arguing, but unpredictably one guy from Spine responded by raising his hand which makes his friends feel so ashamed of him.

B.1.4 Easy to be Manipulated

The child phase of the main character is also portrayed as the person who is easy to be manipulated because children are often portrayed as innocent characters. This also explains that the main character was still incomplete in

experience. This characteristic is the last part of the childhood phase, and the main character will enter the next phase after this, the youth.

YOUNG RAYA

It's the last bit of dragon magic left in the whole world.

YOUNG NAMAARI

I see why Heart guards it so closely. Thank you, dep la. You've been very helpful.

Namaari suddenly strikes Raya, sending her to the ground. She looks on in shock at Namaari.

YOUNG NAMAARI (CONT'D)

In a different world, maybe we coulda been friends. But I have to do what's right for Fang. 16/(00;15;31-00;15;51)

Raya is raised by Ba (Raya's father) with a good and principles education. She is even training like a warrior. She is able fight well at her age even if she loses her fight with Ba at the Dragon Temple. Through this good education, Raya never learns to get betrayed by her people. She believes everyone including Namaari, a new friend from Fang she trusted in the first meet. Namaari betrays her and wants the Dragon Gem for the first time. Looks like Namaari has made a plan for it. She makes a relationship with Raya in addition to having Raya's trust, so then when Raya trusts her, Namaari can do her plan as she planned. Namaari manipulated Raya instead of being a friend, indeed a real friend.

B.2 Youth

The next phase that is passed by the protagonist is the youth, and it will be discussed in six parts such as the age of the protagonist, the adventure age, the development age, the learning age, having a serious side, and still being an unstable person mentally. Golban said that youth means the main character going outside of his/her home and entering a larger society, to develop his/herself. “Youth: the stage determined by the departure from home and consisting of a larger society to which the hero must accommodate himself, and where his evolution and development actually take place,” (Golban 243). The main character in his/her youth must do anything by himself/herself in taking action to evolve him/herself. However, even so, youth was the age of a person who indicates an unstable mental. The discussion will be discussed below.

B.2.1 The Age of Youth

The second phase of personal development in Bildungsroman is the youth. Youth means a person (In the case of this study a character) aged between fifteen to twenty-four years old. “When the General Assembly, by its resolution 50/81 in 1995, adopted the world programme of action for youth to the year 2000 and beyond, it reiterated that the United Nations defined youth as the age cohort of 15-24,” (*Definition of Youth*). The main character portrays as a youngster must have an age between fifteen years old to twenty-four years old. The script of *Raya and the Last Dragon* movie, is shown as Raya's youth at the age of eighteen.

Chyron: TAIL - SIX YEARS LATER

EXT. TAIL DESERT - DAY A LONE RIDER on a LARGE WHEEL tears across the desert. On her saddlebag is BENJA'S SWORD.

Suddenly she spots something on the smokey horizon, the silhouette of three different people.

She draws her sword. As they near, she discovers...

It's only a few people who've been turned to stone. She relaxes.

20/(00;20;19-00;20;57)

As Golban said in Bildungsroman there are three phases of the personal development of the character or the protagonist. After Raya completed her childhood, Raya as the main character is entering the youth now, and it begins after six years passed since her childhood (When she was twelve years old). Now Raya is eighteen years old. She took her father's sword after Benja turned it into a stone. Raya doing an adventure by riding her friend who is an animal half pillbug, a half puppy named Tuk-Tuk. She has grown up to be a young girl who watches the condition of the place she has been passed through. It is also pretended to be Raya's youth as she starts to develop herself because she starts to look at the places and be aware of the conditions around her

B.2.2 The Adventure Age

The second phase of personal development in Bildungsroman is the youth. Thus, in this second part, the main character who is just a child lived comfortably in his/her home. Now he/she goes out, and has the adventure to develop himself/herself to become a better version of him/herself.

EXT. DRIED UP OCEAN BASIN – DAY

Raya and Tuk-Tuk follow the river, which has now gone down to a small trickle. It flows into an old wrecked ship, surrounded by old whale bones, trash, etc.

RAYA (to Tuk-Tuk)

Six years of searching and we end up at a literal shipwreck.

That's not a bad sign, is it?

Raya approaches the wreck and enters it. Tuk-Tuk tries to follow but can't fit into the opening. 22/(00;22;15-00;22;55)

Raya in her childhood only lives in her Heart Kingdom and never travels to some other land. Thus, after the day she saw her father turn into a stone, finally makes a plan to bring her father back to become a human again. The only way to make her wish come true is to bring back the legend of the dragon named Sisudatu. The legend says that Sisudatu is now sleeping at the river's end. She fell into the water and floated downstream. Then Raya by her full trust decided to look for Sisudatu down the river's end one by one for about six years.

B.2.3 The Development Age

The development of the main character will be discussed in this part of youth and within the learning age and the having a serious side part. Because in *Raya and the Last Dragon* movie shows Raya developed herself in those characteristics in her youth. This part of the Development Age in Raya's youth is described as Raya's development in the fight when she faces Namaari. Raya has changed from a weak girl into a strong and brave girl. She also developed herself to be a smarter character in the strategy setting.

The giant gates of Spine open. All the Fang Soldiers lower their arrows as...

Raya, alone, armed with only her sword, walks out.

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 (CONT'D)

Yeah, I knew you couldn't handle rolling solo. You're nothing without your band.

They start to advance. Did Raya's bluff not work? Namaari's hand finally signals her men to stop.

NAMAARI

Stand down. This shouldn't take long.

Raya smiles. She got she wanted. The two women go at it. It's a martial arts fantasia, as our Luke Skywalker battles with our movie's Darth Vader. With everyone watching the fight, Raya is able to clock Tong, Sisu, and the kids start to escape. Raya goes back to the fight and disarms Namaari. 64/(00;59;23-01;00;13)

Raya in her childhood was weak and lost to Ba because she lacked strength and strategy, In her youth she is even brave enough to stand above all of Fang's soldiers all alone. However, she knows that this fight is no longer on her side. Thus, she tries to increase her opportunity to win the fight by confronting Namaari who is the princess and also the commander of the Fang's soldiers. Raya tries to mock Namaari that she cannot rest but only with all members of the warriors. Namaari who is offended by Raya's mocking then instructs her soldiers to let her fight one by one against Raya. Raya who was weaker when she was twelve years old, becomes stronger and even smarter in her youth. Her fight can freedom her friends. She dares to fight the whole army just by herself to save her friends.

B.2.4 The Learning Age

For the next part of the developmental character is the learning age of the main character, when he/she is learning through his/her past failure. In *Raya and the Last Dragon* movie, Raya learns a life lesson to believe in people is something disappointing. When she was twelve years old, she was betrayed by her trustiest friend, Namaari. Thus, in her youth, she learns to not believe in people easily.

RAYA

Yeah. He was. I really wanted to believe him. I really wanted to believe that we could be Kumandra again.

SISU-HUMAN

And we can.

RAYA

Literally thousands of people turned to stone would argue otherwise.

SISU-HUMAN

That doesn't mean you shouldn't try.

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 other dragons didn't come back?

Because people don't deserve them.

SISU-HUMAN

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. 57-58/(00;54;17-00;54;59)

Raya once got betrayed by her trustiest friend. Thus, she watches how people of all lands cannot be united to make the long-lived happy place called Kumandra. After all this, she realizes that humans can just never be trusted and bring a peaceful life because they are not created to believe in others. Raya sees mankind only in their bad side because she experienced the bad side of humans when she is twelve years old and brought it on until her age of eighteen years old. All her wishes are just to change her father back, to be human again. She doesn't care about her father's dream of bringing a peaceful place again, Kumandra. As a youngster, Raya tried to use her logic critically on what had happened to her life in the past and concluded rationally.

B.2.5 Getting Serious on the Situation (Serious Side)

The main character who portrays as children in the previous phase, now is a youngster and starts to develop himself/herself. For Raya, in addition, the

developmental character of herself was changing, to be serious about facing the situation. If she was a little girl who often played a lot before, now she becomes more mature than before.

Raya leans over the side of the boat, panicking that Sisu has disappeared below the water's surface.

RAYA

Sisu? Sisu?? Sisu resurfaces.

SISU

Ah...

RAYA

Please! Get out of there!

SISU (continues to swim)

I'm a water dragon. This is water. It's sorta my thing. You wanna come in?

RAYA (whispers)

Someone could see you.

SISU

Oh. Do you mean "Captain Pop and Lock" over there? What, are you scared he's gonna challenge me to a dance battle?

Boun bangs on the pots and pans to make a beat.

Raya awkwardly dances to cover her talking to Sisu off the side of the ship.

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. 39/(00;38;09-00;38;43)

Raya is now getting serious even too serious for Sisudatu's existence. She tries to hide Sisu even from a little boy named Boun. If we look at Raya's childhood who often likes to play around, now she changes into a grown-up young girl who thinks rationally and gets serious about a situation. To convince Sisu about how important and dangerous her existence is, Raya brings Sisu remembering her past when people each kingdom scramble the dragon gem and it falls. Thus, the gem was broken into pieces. Only the dragon gem could make that person so wild like an animal, how about people find out the real dragon? Raya uses her critical thought.

B.2.6 Unstable Mental

As a youngster, the main character has changed to be better than his/herself in the childhood phase. However, even so, the main character who was a youngster still has an unstable mental, since youth was the age of the first phase to enter maturity.

Boun, Tong, Noi, the Ongis, and Tuk-Tuk enter Fang. Each using their gem shards to repel the Druun.

It's complete chaos. The Druun have amassed and are swooping around the city like an unrelenting whirlwind. The glow of the team's shards barely breaks through the swirling dark clouds of demon spirits.

Boun spots Raya.

BOUN

Raya!

Raya doesn't hear him, as she is completely engulfed in her battle with Namaari.

TONG

She cannot see us. Raya's blinded by her own rage.

Boun sees people trying to escape the city, but it's chaos.

86/(01;19;35-01;19;55)

Raya develop herself to be better in her youth. However, as a youngster, Raya still has a lack of mastering her mental to stay stable. It was explained by Tong, that Raya was blinded by her rage, she only thinks of getting revenge on Namaari for Sisudatu's gone. People who can control their emotions can control the

condition of their lives and when they accept anything that happens to their lives, they become peaceful and reach their maturity.

B.3 Maturity

The Bildungsroman personal development is closed by the maturity of the main character. Golban said that maturity means the main character had done for him/herself since he/she passed through the story from childhood, youth into adulthood. Maturity means completeness, the final stage of the main character. He/she got the change and evolved, to be better from the previous phase. “(early) Maturity: the final stage of desired formation, completeness and change by the experience in the second age,” (Golban 244). There would be three parts to this mature phase, such as get the lesson, being mature, and completing the dream.

B.3.1 Get the Lesson

As Golban said about (early) maturity, the first part of maturity is when the main character gets the lesson from what he/she has done. He/she who had gone through the story got a lesson from his/her past. It was suitable with Golban's quotation that the main character had been changed from the previous stage..

Raya sees her team, they're completely engulfed by druun. Their gems are holding them off, but the druun continue to advance as the gem's powers fade.

BOUN (CONT'D)

The gem's magic is almost gone!

TONG

They aren't backing off!

BOUN

They're everywhere!

Raya's eyes catch something shiny on the ground, it's... the dragon pendent.

She picks it up, triggering a memory.

FLASHBACK. She's momentarily transported back to the Heart temple where the druun once swirled around Sisu and her siblings. She hears Sisu's faint voice from the past...

SISU (V.O.)

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... BACK TO REALITY.

THAT'S IT! 89-90/(01;23;15-01;24;01)

After going through childhood to adolescence Raya reaches her adulthood when she first realizes the lesson given by Sisudatu was the one thing she needs this whole time. She never accepts the truth to trust others just because she had an experience of betrayal. She needs to fix her mindset and once she realizes it, she

is finally reaching her maturity. She realizes that to bring her father back she needs to accept her trust issue, and let it go so it will bring a sense of peace inside her heart, so that she could make a clear decision to blast the Druun away, gone forever by united the feeling of believe each of them, to make the dragon magic gem works. Raya developed her mindset in childhood easily trusting people to youth who had no trust in people until reached her maturity to trust people and forgive what happened to bring peace in her life.

B.3.2 Being Mature

Being mature is never easy, and that is why the main character must face so many things in his/her life story. In his quotation, Golban said that the main character in his/her early maturity is facing the final stage of desired formation. Raya is mature by understanding her inner desire to help others and to bring her father back. To achieve that she needs to gather all people, yet everyone would not do that because they still have their hate on Namaari. Raya takes the first step, sacrificing herself, such as Chief Benja did.

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.

Raya looks to her friends —

TONG

After what she's done —

BOUN

We'll never trust her!

Noi hisses! Raya looks at her divided team and understands what she must do.

RAYA

Then let me take the first step.

Raya hands Namaari her gem piece.

BOUN

Raya, no!

Raya steps away and is immediately turned to stone.

90-91/(01;24;00-01;24;57)

Raya who knows how to use the dragon magic gem tries to explain and convince everyone that all they need is to trust each other, Even what has happened they need to be united and collect their heart, minds, and gems to become one united. But it is hard for her friends to trust each other after what Namaari did to them. After considering every possibility, Raya makes a big decision that truly changes everyone there. She gives the magic gem that she brought to protect her from the Druun to Namaari, the person who most hated there. After giving that gem, she turns into a stone immediately. Everyone is shocked by her decision, but Boun and the rest of them are also doing the same thing. They give their gem to Namaari, so they are also turned into a stone. Namaari brings all the gem pieces trying to collect them into a perfect round shape and trying to escape there on her own and not think about everyone there. But after some consideration, she finally does the same thing, to trust her friends, and so once she leaves the gem and turns it into stone. But not take too long time, after they united, the Gem worked perfectly like Sisu said, by trusting people. All the Druun disappear, and everyone is back to be human again.

B.3.3 Completed the Dream

The last part of the maturity phase was the completion of the dream. The main character has achieved his/her completeness in his/her inner self and also achieving his/her desire, in this case, Raya even completes her father's dream. And this was the best part because Raya desired her father's life and what she got was even bigger than what she thought before.

BENJA (CONT'D)

Is that... really her?

Sisu smiles.

SISU

Chief Benja, your daughter did you proud. Hope you don't mind.

She brought some friends.

Sisu steps 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.

As the crowd moves in to cross the bridge, Benja looks at Raya - this is more than anything he could have dreamed of.

95/(01;33;43-01;34;41)

After blasting the Druun away, Raya can now bring everyone back. Raya goes home immediately to the Heart Kingdom and meets her father. She is not alone, she comes by riding a Tuk-Tuk and after she meets Chief Benja, Sisudatu also comes and congrats to Chief Benja, who had a daughter who could unite the people and make Chief Benja's dream come true, the Kumandra.



CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter the writer provides the conclusion and suggestion which are divide into two sub-chapter as the ending for this study. The conclusion is the sub-chapter contains the brief summary of this study. The suggestion is the sub-chapter contains suggestion for the next study, a brief view of related study, and an open asking for any kinds of critics, messages, and/or suggestion to the author.

A. Conclusion

According to the analysis on the chapters above there comes the conclusions that the Bildungsroman genre is credible to be identified in *Raya and the Last Dragon* movie. Since the ten general elements within the Bildungsroman theory from Petru Golban was completed in the movie, specifically portrays by Raya as the main character. Raya developed herself from the childish girl, evolving to be a better person in her youth and become a complete mature woman. Here are ten general elements that can be found: The first is the background of the character, Raya grow up in Heart temple as an orphan since her mother passed away. The second is the conflict, when Raya argued her father about his decision. The third is enter to bigger society, where Raya and Tuk-Tuk try to look for Sisudatu in every river ends. The fourth is the education of the character, since Raya does not experience the institutionalized education, she experienced self-education with Sisudatu. The fifth is the seeks for social relationship with others, Raya has also experienced it, and finally she

has friends. The sixth is the getting the role, and Raya experienced it when she leads her friends. The seventh is the ordeal by society, Raya face it when she haunts by Namaari and her soldiers. The eighth is resists the trial by love, it can be found when Raya forgive Namaari and choose for not kill her. The Ninth is the main character passed the suffer, Raya going through some suffering in the story and the top of her suffering is that she must sacrifice herself to become a stone. The last general element is the experiences epiphanies, Raya can finally revive her father and everyone. She is even can make all of people who hated each other before, now finally re-united again.

Next is where Raya achieves her personal development. The first personal development starts by childhood phase. This phase is in a static and incompleteness. This shown when Raya cannot beat her father in her age of twelve years old. She is also still playing around even in the serious situation. Raya gets fooled by Namaari who wants to take an advantage on her. In Raya's youth, she becomes an adventurer in the age of eighteen. Raya was also developed her fight ability. She also starts to trust on people she can afford to. On her youth now she starts to get a serious on the situation, to make Sisu keep in safe. Unfortunately, Raya as a youngster cannot resist her unstable mental. It shown when she wants to take a revenge to Namaari, who accidentally kills Sisudatu. Raya finally achieves her maturity since she gets her self- realization on Sisudatu's lesson to trust people. She does what adult often does, to sacrificing themselves for their family. Raya sacrificing herself so that everyone can take an action as she does.

B. Suggestion

Based on this study, there are suggestions for the readers. First, the readers could analyze the other literary works using the Bildungsroman theory such as Disney *Tangled* movie, *The Hunger Games* movie, *The House on Mango Street* novel. Since the Bildungsroman was the novel of education, the novel analysis was more suggested. Second, the readers could analyze *Raya and the Last Dragon* movie using Feminism theory.

This study for sure using the Bildungsroman theory, this theory was the novel (Literary works) education and the focus study was on the main character's development. Hopefully for the readers would take another point of view to took this study into the real live. Because the developmental character of a person must be achieved by struggle. Hopefully for the readers would lovely build themselves to be a better person, and focusing on their self-development.

For the closing term, the writer realized that this work is beyond goodness and there are some lackness to be found. Moreover, the comments, advices, and feedbacks from the reader for this work is essentially useful. The writer is keen to open any message and suggestion from the readers.

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