

NARU'S HERO'S JOURNEY IN *PREY* (2022)

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Abstrak

Berdasarkan penemuan penelitian ini, teori Christopher Vogler diterapkan dengan menggunakan perjalanan pahlawan pada karakter Naru di *Prey* (2022) yang mencakup tiga babak dan dua belas tahapan. Tiga tindakan tersebut adalah pemisahan, inisiasi, dan kembali. Sedangkan 12 tahapan yang dilalui Naru dalam perjalanan pahlawannya adalah dunia biasa, panggilan berpetualang, penolakan panggilan, melewati ambang batas pertama, bertemu mentor, ujian, sekutu, dan musuh, mendekati gua terdalam, tahap terakhir, cobaan, hadiah, kebangkitan, dan kembali dengan Elixir. Selain itu, hasil analisis arketipe karakter dalam film *Prey* (2022) menunjukkan Naru sebagai pahlawan dan mentor, Tabee dan Aruka sebagai pemberita, Itsee sebagai penjaga ambang batas, Predator, dan The Foreigner sebagai bayangan, dan Sari sebagai sekutu yang menemani Naru dari awal perjalanannya hingga mampu membuktikan kemampuannya sebagai pemburu di sukunya.

Kata Kunci: hero's journey, archetype, surviving, invasion

Abstract

Based on the findings of this study, Christopher Vogler's theory was applied by using the hero's journey in Naru's character in *Prey* (2022), which includes three acts and twelve stages. The three acts are separation, initiation, and return. Meanwhile, the twelve stages that Naru goes through in her hero's journey are the ordinary world, the call to adventure, refusal of the call, crossing the first threshold, meeting the mentor, test, allies, and enemies, approaching the inmost cave, the ordeal, reward, the resurrection, and return with the Elixir. Moreover, the result of the analysis of the archetype of the characters in the *Prey* (2022) film shows Naru as the hero and mentor, Tabee and Aruka as the herald, Itsee as the threshold guardian, Predator, and The Foreigner as the shadow, and Sari as an ally who accompanied Naru from the start of her journey until she was able to prove her worth as a hunter in her tribe.

Keywords: hero's journey, archetype, surviving, invasion

1. INTRODUCTION

Nowadays, most people often prefer to watch a movie instead of reading book. This is because the special effects and visuals of a film contribute to increasing the impression of tragedy, and the viewers catch the feelings of each character from the movie stated by Tan (2018). Many authors draw inspiration from their own lives, their experiences in society, and the culture that shaped who

they are. Moreover, literary works do not come from one's imagination, but they can be related to actual events. After analyzing many literary works, primarily movies, how people easily understand the tendency of society that happened because of the issues spread away and make the people want to get more experienced and much more readily predictable through the storyline or character is reflected in the movies by Latif (2016).

One of movie that has fantastic story yet full of moral value is *Prey* (2022), a mystery and thriller movie that tells about Naru, who lived in the 18th century as an ordinary young girl who has significant potential as a hunter. Due to her role as a tribal woman who is associated with feminine work such as harvesting, cooking, or making medicine like her mother. This condition makes Naru often receive discrimination based on her ability to hunt from her family and other tribal members. *Prey* (2022) movie represents action and in-dialogue discourse about Naru as the main character, who is stuck in environmental stereotypes. This movie is packed with exciting scenes and meaningful dialogue about the evolution of Naru as the main character's excellent bravery and Naru's journey to becoming a hero. Heroes step forward when they sense they are being called to do so and are conscious of the perils that could harm themselves, their families, and society.

Based on Vogler (2007) about the concept of hero's journey. This theory is reflected from hero's journey theory by Campbell (1949). Furthermore, Vogler (2007) has explained that in hero's journey is depicted in 12 stages and divided into 3 acts which is *Ordinary world, Call to Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the First Threshold, Test, allies, enemies, Approach to the Inmost cave, The Ordeal, Reward, The Road Back, The Resurrection, and Return with the Elixir*. The further explanation about the stages and acts is as follows (Vogler, 2007: 81):

1. **Separation**, as the act when the hero undertakes a journey that will take her/him away from its home and surroundings and allow it to discover new locations he has never been. There are 5 stages in this act that is:
 - a. **Ordinary World**
A scene in the beginning of the story which usually tells about the background of life, habits, and culture, which will refer to introducing who the protagonist is and the protagonist's greatest desire
 - b. **Call to Adventure**
A stage when heroes are given issues and problems that push them into an event or chain of occurrences. This occurrence represents a hero abandoning the ordinary world and sending the hero away from his surroundings.
 - c. **Refuse of the Call**
Many reasons make the hero discontinue its wish and prefer to return to their world. In entering this new world, heroes must be smart in surviving in this situation because it is unfamiliar, and they do

not know what will happen and what kind of danger is aiming for them.

- d. **Crossing the first threshold**
The hero makes the decision to leave the Ordinary World and venture into a new place or circumstance that applies by values and guidelines that are different to them.
- e. **Meet the Mentor**
The hero meets an experienced intergalactic adventurer who provides them with training, equipment, or advice to aid them on their journey.
2. **Initiation**, as the acts where a hero would go through trials to see how well they can handle the obstacles:
 - a. **Test, allies, enemies**
At this stage, the hero has engaged in a real-life representation of the adversary. There is a comprehensive feature for enemies, including monsters, masked enemies, aliens, and many others.
 - b. **Approach to the inmost cave**
The Hero recognizes the enemy and knows what it looks like and what it's capable of.
 - c. **The Ordeal**
This stage has a "torturing" story at their heart, in which the hero doubts whether they are strong enough to face challenges like these. But this stage will wake up the hero so that he can finish his most complex challenge and win the challenge.
 - d. **Reward**
After defeating their enemy, the Hero receives a "prize" from the Reward. These prizes and wins are only temporary because returning to the "ordinary world" can be difficult.
3. **Return**, as the acts when the heroes will eventually find their way home during the return phase, where they can wisely use the skills, they have learned from their recent experiences.
 - a. **The road back**
Once the Hero has reached that stage, they will reflect on the journey and recall their earliest motivations for embarking on this adventure. They still have some obstacles to overcome on their way home, though. Here, the Hero must decide whether to prioritize their desires or those of the greater good.
 - b. **The resurrection**
At this stage, the world is finally safe from the villain's vicious onslaught, and the hero's victory has saved countless lives. To triumph, heroes must often go through their darkest moments and only

then receive the final piece of the puzzle, be it words of encouragement or the ultimate weapon.

c. Return with Elixir

This stage will resolve the hero's storyline's complexities. The community will laud heroic adventurers. If the hero loses, the resolution round emphasizes evaluating the hero to gain new powers to defeat the enemy.

Throughout each stage of the hero's journey, the character will acquire transformative experiences that lead to personal growth and development, ultimately improving his character. The hero journeys from the ordinary world, characterized by his flaws, to discover an adventure realm where they encounter various difficulties and foes. After the victory in their preceding battle, the hero returns to their homes with a transformed impression of themselves (Vogler, 2007:33).

Moreover, Vogler (2007) also explained about archetype in the character of literature work such as movie and books. Archetype is a a function or role a character plays in a story and often seen as a mask character wears in a specific scene (Vogler, 2007:23). The concept of archetype is an important tool to understanding the aim or function of a character and part of the universal language of storytelling. There are * types of archetypes in Christopher Vogler's theory as is followed (Vogler, 2007: 29-77):

1. Hero, a main character, or protagonist who has a main purpose to separate from the ordinary world and sacrifice himself/himself for the service of the journey at hand to answer the challenge, complete the quest and restore the balances of the ordinary world.
2. Mentor, a character that has a role to guide, provides motivation, insight, and training to help the hero overcome his doubt and fears and prepare for the journey. The mentor archetype is closely related to the image of a parent that has a function to teach the hero, gift-giving an important weapon, and help the hero to overcome fear.
3. Threshold Guardian, a character that has a role to protect 'the special world' and its secret from the hero and provide important tests to prove a hero's commitment and worth. Threshold Guardians are usually not the main villains or antagonists in stories and have a neutral stance who are simply part of the landscape of the special world.
4. Herald, a character that has a role to issue challenges and announce the coming of significant change. Heralds can make their appearance anytime during a journey, but often at the beginning of the journey to announce the call to adventure.
5. Shapeshifter, a character that has a role to mislead the hero by hiding their character's intention and loyalties.
6. Shadow, a character that has a role to depict the darkest desire, untapped resources, or even rejected qualities that symbolize the greatest fears and phobias.
7. Ally, someone who travels or accompanies the heroes on their journey with various functions such as companion, sparring partner, conscience, or comic relief.
8. Trickster, a character to disrupt the status quo, turning the ordinary world into chaos with their quick turns of phrase and physical antics.

Based on these explanations, it can be concluded that this is the character in literature of fictional work that has a role as a person who has a willingness to sacrifice himself for the greater good. Also, in the archetypes characters by Christopher Vogler explained that there are seven types of archetypes that have their own role. Naru as main character in *Prey* (2022) is an excellent example of recognizing narrative patterns from the hero's journey during the storyline. In the movie, Naru character is depicted as a someone who follows the archetype of the hero's journey. It is depicted when she leaves her family and tribe, which is reflected as her ordinary world, to find out the reasons and causes for the people around her to get hurt due to attacks from unknown places and urgently joins the herd of tribal guards so that her remarkable ability to track smells from her sharp sense of smell and hunting ability can help her to fight the Predator, then returns with the Predator's head as a sign of victory and became a more incredible version of herself.

In addition, regarding hero's journey and archetype literature, there are several studied have been published. Study from Syahputra et al (2020) the movie's main character, began as a comic book-reading boy. Later on, he desired to be a superhero. The result shows that on 17 stages in Campbell's theory, but only 9 in the film. Then, a study by Puruhito & Ayu (2021) used the Hero's journey. Still, they added another way to examine the cross-cultural experience that occurred in "Dre" as the main character. Meanwhile, the study by Ramadhanty (2020) to compare the heroine's journey in the films *Brave* (2012) and *Moana* (2016) with the result that the hero's journey in the films *Brave* and *Moana* is divided into nine parts.

Study from Noormansyah & Arifianto (2023) that aims to analyses the hero's journey and the types of archetypes in the movie character. The findings explained that the hero's journey of Ajo Kawir as a main character is ordinary world, call to adventure, refuse of the call, meeting the mentor, crossing the first threshold, test, allies,

and enemies, approach to the most cave, the ordeal, reward, the road back, the resurrection, and return with the elixir. Moreover, a study by Zebua & Dirgayesa (2023) aim to discover the hero's journey staged in Anthony Horowitz's novel *Alex Rider (Storm Breaker)* with Joseph Campbell's theory of hero's journey and discover the character archetype and their roles in helping or preventing the hero from completing the hero's journey with Christopher Vogler's archetype.

According to the explanation above about *Prey* (2022) movie and the theory of hero's journey and archetype by Vogler (2007) also from several previous research. The purpose of this research is to find out how hero's journey of Naru is depicted in *Prey* (2022) movie. This research also want to analysis the archetype of another character in *Prey* (2022) movie. This study intends to help readers comprehend hero's journey and archetype theory by Christopher Vogler to apply in *Prey* (2022) movies. This study is expected to understand and provide benefits for other researchers in the form of film facts, thereby enhancing critical and analytical research in the pursuit of additional knowledge. In this study, Christopher Vogler's framework of the hero's journey is used to investigate the process of someone passing through each of the twelve stages of the journey.

2. METHOD

This research used qualitative approach to help the researcher be able to analyze *Prey* (2022) movie based on the Naru's hero journey and the character of hero's archetype in *Prey* (2022) movie. The source of data that is used in this research is *Prey* (2022) movie and related source to support the analysis such as literature sources, journal, or book. The data collection that is used is observation. In this research the observation is done by watching the movie, reading the movie scrip, and taking notes of all related data from the movie script and scene after connecting those data. The documentation is done through obtaining related data about the selected theories used in this research in *Prey* (2022) movie. In addition, the researcher will collect several pictures from screen captures of important scenes in *Prey* (2022) movie to support the analysis of discussion and findings in this research.

The data analysis method that used in this research is classified as three stages which are data reduction, data display, and drawing conclusion. Data reduction is done by summarizing the data and selecting the main point of the data. The data reduction of this research will be done to collect the speech, visual, and gestural cues to identify

the hero's journey of Naru's character and another character in the movie. The data display will be done by describing the hero's journey and archetype into descriptive text. The drawing conclusion will be done by analyzing the finding and discussing the theory of hero's journey and character archetypes in *Prey* (2022) movie.

3. RESULT AND DISCUSSION

This chapter consists of two sub-chapters. The first sub-chapter uses Christopher Vogler's hero's journey theory to analyze Naru's heroic acts and how Naru can go through the twelve stages of the hero's journey. The second sub-chapter will explain the importance of the hero archetypes that contributed to Naru's journey. The analysis approach is based on the archetype concepts of Christopher Vogler.

3.1 The Hero's Journey of Naru

As explained that Christopher Vogler has 12 stages in The Hero's journey. This study analyzes the hero archetype in Naru as a leading main character and relates to the theories. While, there is a woman who lives in a tribe at the beginning of the story has good hunting and tracking skills using only her sense of smell and is constantly with her devoted dog. She couldn't become a hunter even though she wanted to because of her family rules, which limit her abilities. Besides being good at tracking, Naru can makes herbal medicines because she learned from her mother. Naru has a strong physically, does not give up quickly, and has a sharp feeling that knows when something dangerous will happen.

3.1.1 Naru's Separation

a. Ordinary World



Figure 1. Naru And Her Ordinary World In Tribe
(Minutes 08:14)

According to Vogler's Hero's journey concept, the ordinary world refers to being introduced with information about their life, habits, and culture at the story's beginning. In *Prey* (2022), the story of Naru's life is depicted on how people from the tribes everyday things like making hunting tools, the kids playing around, and talking with each other. Still, Naru cannot be called a hero because she's just ordinary tribe woman like the others. Naru is a common tribal woman, constantly planting and harvesting crops such as sweet potatoes and looking for herbs to be given to her mother and preparing

make herbal medicines. People think she is weak because she's a woman. Besides her normal activities, she loves to hunt and practice archery with her dog.

As shown in the movie, Naru can smell very well, like a dog. She uses her ability to find wild animals in the bush. Naru's family, especially her mother, did not want her to go shooting. Instead, she focused on what her mother wanted, like keeping up her skills in cooking and making herbal medicines. The researcher found Naru's motivation to leave the ordinary world because of Naru's desire to develop her ability to use axes and archery. Naru is determined to get what she wants and can learn new things quickly.

b. Call to the Adventure

For the next stage, call to adventure describe that a hero will receive a sign to help them achieve their greatest ambition without restrictions. Naru will be face concerns and problems that lead to a sequence of adventures in this stage. This symbolizes a hero leaving their world and their surroundings or develop their skills.

The Call to Adventure of Naru is depicted into two scenes. First scene is when Naru and her dog find a a strange object behind a cloud that crosses in the sky. After she heard a sound from the sky, she and her dog immediately went there, and they saw a cross roar wrapped in clouds. Naru had a bad feeling that something serious would come. Naru tried to tell her brother after she saw it, but her brother did not believe her, and Naru did not have proof to show it. Then, she was desperate until she secretly followed the war's forces, who were guard around the forest to make sure all of safe.



Figure 2. Naru's Mother Askin Why Naru Want to Hunt
(Minutes 09:56)

The second scene is when Naru and her mother were talking about her daughter's knowledge of herbal medicine. However, her mother saw her when Naru was sharpening her axes to make them even sharper. Naru claimed that she almost caught a deer, but her mother immediately denied it, saying that she would almost certainly not be able to get food with

that word. Naru's mother asks why she chooses to hunt. Then, Naru explained emphatically to her mother that her family considered her incapable. The illustrates that Naru's family perceived her as an ordinary woman who carried out the tasks assigned to her by her mother, such as helping to make medicine and looking for medicinal plants. Naru is not a typical girl who desires a romantic relationship with her mates. Naru is distinct since she wants to be a skilled hunter. She wants to be a hunter like her brother, Tabee, who is also running for Comanche War Chief and has a lot of experience. Her brother was quite concerned that she might be killed if Naru joined the hunt.

Furthermore, the skeptical reaction from other hunter members when Naru join to hunt also encouraged her to proof herself. . Naru's progression through various experiences has led her to embark upon a new phase of exploration and discovery, commonly called adventure. Naru is persistent about finding out what she wants to know, and her curiosity eventually leads her to leave the realm of her ordinary self and try to figure out the cause of her friend's injuries and unusual occurrences that occurred to the snake she met earlier.

c. Refusal of the Call

In this stage, hero will face a dilemma because entering a new realm with unknown obstacle. Naru encountered multiple incidents, requiring her to devise a strategy to gain people's trust and confidence. It was not anticipated by anyone that Naru could threaten them. Following her friend's injury, Tabee and Pakaa proceeded with their hunting activity. Both individuals believe that the perpetrator responsible for causing harm to the acquaintance in question was a lion. Naru exhibits a strong resolve to assist her sibling in pursuing the creature.



Figure 3. Naru Fight With A Lion
(Minutes 23:07)

Refuse to the Call is shown when Naru seeing a glitch of red light while she tried to hunt a lion. That glitch broke her concentration and causing the lion attack on her and make her fall on the ground.

Subsequently, Naru needs rest. However, she is disinclined to do so. Her older brother will require her assistance. Nonetheless, Naru's mother conveyed an expression that put Naru in a daze, revealing that the real meaning of *kuthamiaa* was centered on survival rather than proving the results of hunting. The evidence of Naru's return to her home shows a reliance on her brother's assistance for survival. Naru ignores her mother's advice, but her main concern gets distracted when Tabee comes over to the tribe, who carries a lion's head that is supposed to have caused harm to their friend, Puhii. The tradition of presenting an animal's head as evidence of a successful hunting achievement. Naru experiences feelings of jealousy and sadness upon observing her mother's evident pride in Tabee. This is because her mother exhibits a greater degree of favoritism towards her brother, and Naru perceives that her credibility is lacking.

This condition is even worse when Tabee does not trust Naru for her abilities, such as hunting. Tabee was hesitant to continue the hunt because Naru had fallen and collapsed. When Naru gets hurt, Tabee is forced to bring her home, and her mother opposes Naru's hunting. Naru is unhappy after hearing Tabee's comments that her brother does not believe in her hunting ability and honesty when she recognizes a light in a tree. Naru will keep looking until she finds an answer and keeps an eye on what she has seen before until it triggers a fight with her brothers. She does not need Tabee's permission. One of Naru's wishes, to create trust, does not come true. Naru had to produce solid evidence to prove that she had told him something would be done for everyone's protection.

d. Crossing the First Threshold

Crossing the first threshold refers to the main character deciding for a journey somewhere else where the rules and standards are different from what they're used to in the ordinary world. From hero's journey of Naru, it shows from various setting of nature as a depiction of Naru adventure to a new world. . A different forest landscape indicates that Naru has diligently traveled far. Naru's decision to leave her home is the best decision for herself. Tabee and her mother were unconscious that Naru still desired to escape this ordinary world.



Figure 4. Naru Adventure to A New World
(Minutes 30:08)

After debating with Tabee on the day of Tabee's coronation as Chief War, Naru believes that other extremely powerful creatures, rather than a lion, attacked her friend. Naru believes that she has personally witnessed some odd occurrences. Naru always carries an axe alongside her beloved dog as a defensive weapon. She and her dog walked endlessly through the woods from morning until night. Naru does not care what her mother and brother say. She wants to prove herself right if there is a great danger that could attack her at any time, and she also wants to prove that she is not weak by reaching *Kuthaamia*

e. Meeting The Mentor

In this stage, meeting the mentor refers to a hero assisted on their journey by an experienced, focused adventurer who provides them with learning, equipment, or counsel. Alternatively, the hero must lead from the inside, with strength and insight.

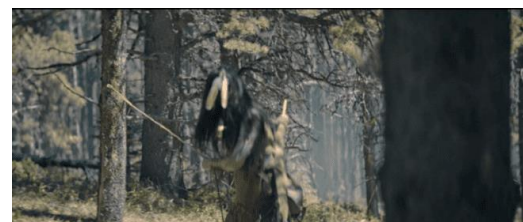


Figure 5. Naru Practicing With Her Axes
(Minutes 33:20)

This stage is depicted on how Naru tried to developing her abilities using an axes. Naru has a lot of experiences that she has never had before after a journey. She worked hard with an axe she used to be terrible with. She moved down and went into an inky marsh while tracking the trails left by The Predator. Naru is trapped, and she is almost drowned. On the other hand, Naru will not remain still and tries to escape with the axe she carries. Naru's hard work is to practice the axe. Originally, Naru had difficulty throwing the axe between the trees, hoping to get her axe caught and pull herself out of the swamp. Eventually, she got out because of her efforts and refused to give up trying. When Naru discovers the power that has driven her to adventure so far, it turns

out that the stage of meeting the mentor has a goal for Naru.

3.1.2 Initiation

The act 2 as initiation is where the hero goes through a lengthy process of establishing the heroic qualities of Naru as the main female character. Naru was initiated during this stage. A person starts when they are introduced to a new ability or thing. Thus, during the initiation stage, heroes go from the familiarity of the ordinary world to the unfamiliarity of the new world, where they learn about adventures in the different realms.

a. Test, Allies, and the Enemies

At this test, allies and enemies stage indicates the hero has assisted the real enemy. One feature has monsters, hidden enemies, aliens, and other threats. The hero gets the first indication of strength and competence. This is significant since the hero gets their first clues about the strange happenings or puzzles to solve. This stage is depicted into several scenes. First, when Naru discover an unusual green liquid stuck to the trunk of a tree. This green liquid may provide additional information about the creature that attacked her friend.



Figure 6. Naru Saw Many Bison Died
(Minutes 36:02)

Second, when Naru as arriving at a huge area of fields, but many bison have been killed and skinned. If Naru considers the incident where she witnessed the snake skin being forcibly removed, there is a connection. What happened to the poor bison, and was the offender the same as in the previous incident, caused Naru to express confusion. When Naru reached one of the bison's dead bodies, she noticed a cigarette that had fallen nearby. In this stage, the main character portraying Naru shows how Naru adapts to the new world and acquires new evidence that she uses to persuade the war's forces.

Third, when Naru finally discover the Predator when she tried to catches a bear by targeted her arrows at the bear, but it was so far away that the bear woke up and tried to chase Naru. Naru quickly ran away, but the bear caught up with

her quickly. Finally, her dog was able to help her get away from the bear by directing it away. Even though Naru hid in a pile of tree branches, the bear kept trying to grab her. At one point, the bear turned its head because it had found a new target. It then struck anything that was bothering it. The bear did lose, though. Naru hid behind a stack of bushes and peeked out at the fight. She could see the creature's true identity harming her friend, Puhii. The scary thing has a strange shape, so it might be called the Predator. Even though Naru tried to hide from him, the Predator found her. Naru run away and dive into the river to hide from The Predator, who immediately followed her.

b. Approach to the Inmost Cave

In the next stage, an approach to the inmost cave is shown when Naru loses the people she knew because of what a predator did. The Predator is an enemy of Naru who desires to be killed. But then someone else shows up who will stop Naru from carrying out her plan. Naru's new enemy is a group of hunters who use modern tools like guns. Meanwhile, Naru's surroundings still use hunting tools like arrows and swords, as seen in the picture below.

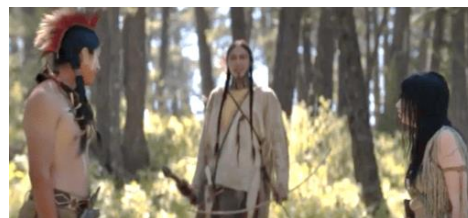


Figure 7. Naru Tried to Tell About The Predator
(Minutes 46:54)

When Naru escaped from the Predator and landed as expected. Naru encountered armed forces while returning through the forests. Tabee sent Naru to bring her home. However, Naru did not see Tabee. Naru claimed she saw a giant creature, but Wasape did not believe her and said it looked like a *mupit*. Wasape grew skeptical of Naru's statements because these creatures could not exist on Earth. Naru left Wasape because she was unhappy and frustrated. Wasape remembered he had to bring Naru back and pulled her back. Finally, Naru fought Wasape with all her strength. Their fight sounds thunderous and alerts the Predator to their location.

The Predator finds *Prey* by measuring body temperature. A warm body suggests life and threatens the Predator. This Predator kills more

giant animals. There is a red point in the Wasapee's chest which come from the Predator. A warm body suggests life and threatens the Predator. This Predator kills more giant animals. There is a red point in the Wasapee's chest which come from the Predator. Everyone questioned where the red light came from. Iron arrows from the Predator killed Wasape. While, Naru run away from the Predator, she got trapped by another hunter.

These hunters have the same purpose as Naru, to catch the Predator. When Naru looked over at her brother, Tabee. She noticed that the leader of the other hunters had stabbed her in the chest with a dagger. The hunter decided to take this action to persuade Naru to give details regarding the Predator. Now, Naru must defeating two enemies, which are the Hunter and the Predator. If another hunter takes her brother, Naru will have to decide between two distinct action options. The first choice is to give information about the Predator or her brother while being abused.

c. The Ordeal

The ordeal represents a hero experiencing the lowest moment of his life. Heroes can "*die*" to "*be born again*," or they can be "*abandoned*" to prove that they can be forgotten or lost if their effort fails. This stage includes "*torturing*" stories in which the hero doubts their ability to overcome the challenges. However, this stage will raise the hero, making her complete her most difficult battle and win.



Figure 8. Naru and Tabee Are Used As A Bait to Attract The Predator
(Minutes 01:01:50)

The ordeal is depicted on how Naru and Tabee tried to escape from the trap which led to Tabee expressed his honest feeling about Naru. He says Naru has abilities only she has, like Naru can see what Tabee cannot and always misses something. Tabee convinces Naru that she has confidence in her abilities. Tabee says something bloody can be killed for sure. After successfully loosening the ties holding her, Naru attempted to rescue her dog in the area where the trappers were. Naru needed to fight with the trappers, who were also her enemies. Naru

engages the trappers in battle and kills them all. Naru's skill in fighting is constantly improving. She can defeat several rivals at once and always attacks with an axe, as this weapon is important for Naru.

d. Reward

At this stage, as a reward, the hero will be given a prize for doing something. The advantages and triumphs have been brief as returning to the "ordinary world" can be tough.



Figure 9. One of The Foreigner Dive His Gun to Naru
(Minutes 01:11:43)

Naru got the reward from this stage. In exchange for her help, the trappers offered his gun to Naru and gave it to her. Because Naru's tribe remains dedicated to their ancient methods of producing weapons, she has never had the opportunity to learn how to utilize armaments like guns. After curing them, the trappers award her a gun and instruction in its use. The trappers gave the gun to her.

3.1.3 Return

In this last act, the hero will be return back from new world to ordinary world again. But there are still challenges and obstacles that hero will be faced. This part will be making the hero get lost someone until won the fight with the enemies. After, the hero's back to their ordinary world, the hero brings evidence that the danger is coming to threaten them all.

a. The Road Back

This stage are about the road back, where the hero will think about their journey and remember why they started it in the first place. Some things will get in their way on the way home. The hero has to decide which is more important: their wants or the greater good. Remember that they made a big decision that will lead them a long way.



Figure 10. The Predator Killed Tabee
(Minutes 01:16:49)

The challenge that Naru has passed is to be free from the trappers, but she must defeat the Predator. The Predator has a unique character, like he cannot speak but has terminal devices all over his body. Physically, the Predator has an odd body shape and covers its real face with a mask. When Naru met the Predator, she did not think the Predator was an enemy that had to be exterminated. The Predator finds Naru in the trapper's camp and starts fighting. Naru was unable to fight alone. Finally, Tabee helped her, but The Predator stabbed Tabee. When The Predator tried to attack Naru, it stopped because suddenly Tabee was still conscious and stabbed The Predator's leg. The Predator gets angry and kills Tabee instantly. Naru is faced with a situation where it is better to give up and bring news of her brother's death or continue the fight with The Predator to avenge her brother's death. In this case, Naru has reached the stages of the road back, and the hero has gone through many obstacles and challenges to lead her back home. However, Naru must decide between fulfilling her desire to kill The Predator or Naru's adventure is over. The Predator will endanger people and animals.

b. The Resurrection

In the resurrection stages depicted a hero usually win, and villains are considered dead. Since the hero is alive, they fight until one die. The hero must battle with all they have. The hero's victory has saved many lives and protected the world from the villain's inhumanity. Heroes must face their most challenging moments before trying to help or using their greatest weapon. Showing the hero's defeat shows the world's helplessness when the villain wins.



Figure 11. Naru Success to Killed The Predator
(Minutes 01:27:47)

The resurrection when Naru's last act in the struggle against The Predator, but it is not the final stage in the hero's journey. This is the climax, where the hero fights the last dangerous battle that could endanger her life. The final battle is far riskier, and the hero gets hurt. Naru has a clever method of tricking and catching The Predator. The Predator uses the show to capture the surrounding heat temperature sensor and then shoots iron arrows at them. Naru fought and led The Predator toward precisely where the iron arrow was fired to defeat The Predator. Naru is willing to put herself at risk to ensure the success of her strategy. In the suction swamp where Naru fell, the Predator was injured and drowned. The Predator was not dead, and he could still rise. When The Predator shoots an iron arrow at Naru, the arrow hits The Predator itself. Remember that The Predator's mask is connected to the weapon in his hand. Naru has an excellent method of using The Predator's strengths. Naru was able to figure out what her opponent was thinking. So, she won the fight against The Predator.

c. Return with The Elixir

The last stage of hero's journey is return with the elixir that resolves the hero's complex storyline. The community will remember the brave adventurers. The resolution round evaluates the hero's ability to obtain new powers to battle their enemy if they lose.



Figure 10. Naru Win and Comeback to Her Ordinary World
(Minutes 01:30:00)

In the final stages of the Hero's journey, she has to return to her usual world as a changed person. Naru has grown into a new personality, learned many things, faced many dangerous challenges, and was almost killed. However, it is time for her to start her new life by returning to bring new hope and leave the painful things in her previous life. When Naru returned to the tribe was crowned as the new leader of the War. Naru gave a gun gifted by one of the trappers she helped to the chief as a sign that other hunters would find their tribe if they did not immediately move from there

to a place that was easier to protect. The tribal chief agreed to Naru's words. Thus, the last reward she got was not in the form of goods but honor, success, and proof of a journey full of hard work and tears.

3.2 The Archetype That Form of Naru's Character

In this film shows that Naru has the archetypal characteristics of a hero created through the transformation of Naru's character, which slowly forms when he is in a world that can reach a new world. Campbell draws on conscious and unconscious themes found in myths and legends to create metaphors for humanity's heroic struggle for growth and transformation (Bray, 2018:530). Archetypes is a function or role a character plays in a story and often seen as a mask character wears in a specific scene. There are seven archetypes that is hero, mentor, threshold guardian, herald, shapeshifter, shadow, and trickster. The analysis of Archetype by Christopher Vogler in the character of *Prey* (2022) movie is as followed:

a. Naru as a hero

In *Prey* (2022) movie, Naru played as a main character which is the center of the main story in this movie. it can be known from the movie that Naru's principal goal to separate from the everyday world is being a hunter, which is quite different from the other women in the tribe who used to cook, make a medicine, or perform other feminine duties as ordinary tribal women. Naru's principle who desired to be a hunter can be seen from several strengths that support her to become a hunter such as a smart, strong sense of smell, and quick wit on track down a wild animal which make her want to become a hunter like her father. Moreover, to answer the challenge which many tribe's members underestimate on his goal to become a hunter. Naru tried to prove her ability by hunting wild animals which instead involved her as a dangerous creature. In the end of the movie, Naru accomplishes the quest as a worthy hunter in her tribe by killing The Predator who has killed her brother Tabee. In the type of archetypes by Christion Vogler, this character is defined as a hero. Hero is a character who has a role to serve and sacrifice, also the primary character or protagonist whose principal goal is to separate from the everyday world and sacrifice herself for the sake of adventure at hand to answer the challenge, accomplish the quest (Vogler, 2007:33).

b. Naru as a mentor

In this *Prey* (2022), Naru can be categorized as a mentor. Mentor is a figure who guides, offers encouragement, insight, and assists the hero to overcome the doubts and anxieties and also prepare for the adventure (Vogler, 2007:39). Throughout the film, Naru is struggling with herself to prove her worth as a hunter to the tribe. There is no one accompanying her to give guidance, learning, or assist her to overcome her doubt and anxiety besides Naru's ability and critical thinking that help her to get out of all the challenges and problems. Naru's critical thinking is that he analyzed that it's not just the foreigner hunter in the forest but there is also a dangerous creature who killed the animal in an evil way.

c. Tabee as a herald

Tabee is Naru's brother who is a member of hunter in the tribe, due to his excellent ability to hunt a wild animal Tabee then became a chief of war in the tribe after killing a lion and saving Naru in the process which led to the conflict between Naru and Tabee because he does not belief in Naru ability to become a hunter. In the type of archetypes by Christion Vogler, Tabee can be categorized as a herald. Herald is a character who is entrusted with issuing challenges and announcing the coming of significant change. Meanwhile, in the dramatic function, the herald has a role to provide motivation. The herald may be a hero's loved one or ally (Vogler, 2007:60).

d. Aruka as a herald

Aruka is a mother of Naru and Tabee who always do domestic duties as a woman such as cooking and making medicine. Aruka in *Prey* (2022) movie represented the role of traditional feminine in a tribe and saw Naru ambition to become a hunter as a rebellious action. She always prefers Naru to become like her, always doing domestic duties and making medicine like her because she feels that Naru is weaker than Tabee. In the type of archetypes by Christion Vogler, Tabee can be categorized as a herald. Herald is a character who is entrusted with issuing challenges and announcing the coming of significant change. The herald may be a hero's loved one or ally (Vogler, 2007:60).

e. Itsee as Threshold Guardian

Itsee is one of the hunter members in the tribe who is always looking down on Naru's ability to

hunt *Prey*. One of his strongest impressions is when he said that Naru's opinion and effort is worthless for someone who used to cook. This refers to Itsee seeing Naru as an ordinary woman in the tribe who is responsible for cooking food for other members. In archetypes by Christion Vogler, Itsee character can be categorized as a threshold guardian. Threshold guardian is a character that has a role to provide vital tests to show hero's devotion and worth. Threshold guardian can appear as someone who questions the changing in hero's character in the journey (Vogler, 2007:49).

f. Predator as a shadow

The Predator in *Prey* (2022) movies is a horrifying creature who has an ability to become invisible while it hunts a wild animal in a forest near the tribe. It has an ability to sense threat from its vision and tries to kill abundant animals with horrific ways such as skinning the snake and other animals, even cutting the wolf into several parts. In archetypes by Christion Vogler, The Predator can be categorized as a shadow. Shadow is a character who has a role to provide worthy struggle, create a conflict, and put the hero in a life-threatening situation. Furthermore, shadow may appear as a monster, demon, devil, evil, alien, vampires, or other fearsome enemies (Vogler, 2007:65).

g. The Foreigner as a shadow

The Foreigners are a group of western people who came to the forest near the tribe that also struggle to fight The Predator which has killed a bunch of their group members. In the *Prey* (2022) movie, The Foreigner has a big ambition to hunt wild animals that will be sold at a high price by utilizing various methods such as setting metal traps or hunting with guns. Most of the foreign members are not able to speak English, except someone who became a translator between Nauru and the leader of The Foreigner. In archetypes by Christion Vogler, The Predator can be categorized as a shadow. Shadow is a character who has a role to provide worthy struggle, create a conflict, and put the hero in a life-threatening situation (Vogler, 2007:65).

h. Sarii as an ally

Sarii is a dog who used to accompany Naru to harvest and practice her hunting ability. The beginning of the movie shows how close the relationship is between Sarii and Naru, when

Sarii helps Naru to catch deer. Sarii can be categorized as an ally who is always beside Naru since the beginning of the movie while Naru is harvesting, practicing, participating in a hunt, helping Naru to sense the track down of wild animals. Ally can be defined as someone who travels or accompanies the heroes on their journey with various functions such as companion, sparring partner, conscience, or comic relief. Ally has a role to send on errands, carry a message or introduce heroes to unfamiliar world (Vogler, 2007:71)

4. CONCLUSION

Based on the research for the movie *Prey* (2022) it was found that this work could be examined using the theory of the twelve stages of the hero's journey. The movie includes the twelve stages of the hero's journey that Christopher Vogler described, as well as three acts: separation, initiation, and return, according to the research's findings. The theory can be used to illustrate the twelve stages of the hero's journey by analyzing the character's actions towards Naru from a variety of perspectives. Furthermore, Furthermore, this research also analyzes the archetype characters in *Prey* (2022). Based on the analysis above, it can be known that the archetype in *Prey* (2022) is hero, mentor, herald, threshold guardian, shadow, and ally.

This study is expected to advance literary analysis by examining the hero's archetype and the main character's journey in literary works. Additionally, the idea of the study is to examine that issue through the lens of myth structure to determine how the archetypes play a role in the journey that the main character takes to realize her identity, as well as how the journey of the main character is depicted in a literary work and how it is portrayed in literature. The students in the English Department interested in the hero's journey and archetypes, as well as Christopher Vogler's theory, were motivated to take part in this study because it was hoped that it would help inform them and give them further references. By applying Christopher Vogler's hero's journey and archetypes to a wide range of literary works, future researchers can examine much literature. According to this study's findings, several facets can still be developed and found in Naru's journey in the movie of *Prey* (2022). The researcher sincerely hopes that more research will be done to learn about this subject and literary work.

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