

**Michael Dante DiMartino's Hero's Journey of Avatar Korra: *The Legend of Korra***

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**Abstrak**

Penelitian ini bertujuan untuk menganalisis Perjalanan Pahlawan yang dialami oleh Korra, dalam serial animasi *Avatar: The Legend of Korra*, serta menggali secara rinci perubahan karakter yang dialaminya melalui rangkaian peristiwa penting yang membentuk jalan hidupnya. Analisis ini menggunakan teori Hero's Journey yang dikemukakan oleh Joseph Campbell dan dikombinasikan dengan pendekatan psikoanalisis untuk memahami dinamika emosi internal Korra. Penelitian ini secara khusus memusatkan perhatian pada perkembangan emosi Korra pada tahap Inisiasi, yang merupakan fase penting dalam struktur perjalanan pahlawan. Dalam tahap ini, Korra menghadapi berbagai konflik batin yang kompleks, seperti perasaan takut gagal, kebingungan identitas, krisis kepercayaan diri, hingga pada akhirnya mencapai titik penerimaan diri serta pemahaman yang lebih matang tentang peran dan tanggung jawabnya sebagai pahlawan. Semua aspek tersebut dianalisis untuk menunjukkan bagaimana tahap Inisiasi merefleksikan proses transformasi psikologis yang mendalam. Data penelitian diperoleh melalui berbagai sumber terpercaya, antara lain buku-buku teori sastra dan psikologi, artikel jurnal ilmiah, transkrip dialog dan adegan dalam serial, serta materi dari situs web resmi. Hasil menunjukkan perkembangan emosi Korra pada tahap Inisiasi bersifat transformasional, menentukan arah perjalanan kepahlawanannya, sekaligus memperlihatkan dimensi kemanusiaan dan pertumbuhan pribadinya. Penelitian ini diharapkan dapat memberikan kontribusi berarti bagi tentang Korra melalui penerapan Hero's Journey, sekaligus pemahaman tambahan.

**Kata Kunci:** Perjalanan pahlawan; perubahan, transformasi, perkembangan emosional

**Abstract**

This research aims to analyze the Hero's Journey experienced by Korra, in the animated series *Avatar: The Legend of Korra*, and explore the character changes she undergoes through a series. This analysis uses the Hero's Journey theory proposed by Joseph Campbell and combined with a psychoanalytic approach to understand Korra's internal emotional change. This research focuses on Korra's emotional development at Initiation stage, which one important phase in hero's journey structure. In this stage, Korra faces various complex inner conflicts, such as fear of failure, identity confusion, confidence crisis, until finally reaching a point of self-acceptance and more understanding of her role and responsibilities as hero. These aspects are analyzed to show how the Initiation stage reflects psychological transformation process. The research data was obtained through various reliable sources, including books on literary theory and psychology, journal articles, transcripts of dialog and scenes in series, and materials from official websites. The results show that Korra's emotional development in Initiation stage is transformational, determining the direction of her heroic journey, as well as her human dimension and personal growth. This research is expected to make a meaningful contribution to Korra through the application of Hero's Journey, as well as additional insights.

**Keyword:** Hero journey; changes; transformation; emotional development

**INTRODUCTION**

The idea of a hero goes beyond identifying specific people at any time or location who immediately and valiantly assist their fellow humans. According to Campbell (2004), p. 18, a hero is not someone who has simply performed a heroic deed; rather, they are someone who has made the decision to set out on a profound and occasionally extremely challenging path of self-discovery in order to discover, engage, and even

push the possibilities to not only discover, but to utilize all of their innate potential in the service of doing something that could benefit others. The public is familiar with the idea of heroes due to comic books and novels. Literature also serves as a medium for storytelling and education in society. Some people are also unaware that there are no clear-cut genre boundaries in literacy, such as fantasy, drama, or adventure, that can be explored further. Having accomplished something noteworthy in our lives can sometimes make us feel like

heroes as well. Consequently, a novel idea known as Monomyth emerged. An idea that clarifies how everyone experiences unconscious adventure patterns in order to cope with issues that arise in daily life (Pandu, 2020).

Monomyth is derived from two Greek words. Mythos means story, and mono means one. Indirectly, a monomyth is a single structure that all stories share. Monomyth wasn't very well-liked at first until 1949. Every stage of the process has a connection to human psychology, according to Professor Joseph Campbell, who made this claim in his book *The Hero with a Thousand Faces*. Plenty of books have been written about this topic since then. Furthermore, the Monomyth template is also used in some films, video games, and stories (Wahyuni, 2018).

The three stages of monomyth theory—departure, initiation, and return—are centered on concepts. It will describe how the hero's journey process starts and progresses through these three stages. The journey is what demonstrates the hero's bravery and strength in the classical era, not always how they handle enigmatic adventures or conflicts. It is not limited to classic literary tales; it can also be used in contemporary works (Pandu, 2020).

It is crucial to understand that Monomyth is primarily a very broad theme that examines the fundamental human condition of personal transformation, growth, and the never-ending quest for meaning and purpose in life. In the meantime, Campbell's Hero's Journey has proven to be a versatile and adaptable formula that allows a more versatile and adaptable screenwriter to experiment with these incredibly vivid motifs. The structure offered by this framework enables viewers from a wide range of cultural and ethnic backgrounds to identify with the archetypal experiences and emotional arcs depicted, ultimately rendering these profound ideas relatable on a profoundly human level. (Campbell 2008, p. 13–14)

The animated series *Avatar: The Legend of Korra* was produced in 2012 by Michael Dante DiMartino. *Avatar the Legend of Korra* is an animated series that was co-created, executive produced, and created by American animation director Michael Dante DiMartino. He was born in Vermont's Shelburne. Michael and his friend Bryan Konietzko co-created the *Avatar* series while attending Rhode Island design school.

Mike previously spent twelve years directing romance movies, including *King of the Hill*, *Family Guy*, and *Mission Hill*. Then, in 2002, he and his colleague Bryan Konietzko started their career by

working on *Avatar: The Last Airbender*, their first animation for Nickelodeon. Later, from 2004 to 2008, DiMartino worked as editor and executive producer for three seasons on Nickelodeon. In 2012, he developed a brand-new series called *Avatar: The Legend of Korra*.

The series will follow seventeen-year-old Korra, who is stubborn, as she goes through the training required to become an avatar. At the time, she was an expert in three elements: fire, earth, and water. Korra initially travels to the US Republic to complete her air control training with Tenzin, *Avatar Aang's* son. Over time, *Avatar Korra's* opinions have diverged from Republicans on a number of issues. The Anti-Benders, also known as the "Equalists," are a group of individuals who oppose the art of control. They are led by Ammon and learn chi-blocking techniques in order to carry out their revolution against the elemental controllers. In the series, Korra has to battle the evil that runs through everything with the help of two brothers: Bolin, the Earth controller, and Mako the Firebender. Naga, his animal partner, polar dog bears, and the Republic City metal control police, under the leadership of Lin Beifong, Toph Beifong's daughter, helped him. Additionally, the *Avatar Korra* series has four seasons and fifty-two episodes that tell the show's story. The creators of the series, on the other hand, refer to the foursome of narrative compilations that make up this series as books. This was a purposeful and somewhat unconventional subversion of the school of thought for terminology and speech-play typically used to discuss programming; in television, a program's seasons are referred to as books in the vast majority of cases. Book 1 of *Avatar Korra*, *Air*, was published in 2012 and had 12 episodes. Book 2 of the series, *Spirits*, was published in 2013 and had 13 episodes in total. Book 3 of the series, *Change*, was broadcast in 2014 and had 13 episodes. The final book, *Balance*, was also broadcast in 2014 and had 13 episodes.

Scholars have identified a number of journals that also address Korra's avatar, including Water, earth, fire, air: *Banal Nationalism and Avatar: Last Airbender*, written by William Ker (2023). Using Michael Billig's concept of superficial nationalism, this study investigates how children's programming subtly transmits and reinforces core nationalist ideas, thereby affecting the early sense of national identity. They emphasize how important it is to directly recognize and examine the fabricated concept of nationhood, as demonstrated in the final season of "*Korra*" through Kuvira's creation of a new nation, which challenges the idea that nation-states are essentially natural

phenomena. The second was Kaneki Ken Character Arc: A Hero's Journey Analysis, which was carried out by Hafiz Priyansah (2018). This essay will analyze Tokyo Ghoul's portrayal of Kaneki Ken's journey. Researchers applied Vanessa Sicoe's character arc theory and Vogler's Hero's Journey. The researcher analyzes Kaneki Ken's journey using the Hero's Journey theory, and then uses the character arc to ascertain the changes the Tokyo Ghoul series' protagonist underwent. This paper applies the Hero's Journey theory to analyze Kaneki Ken's character arc through qualitative research methods. The outcome was terrible. It is tragic for Kaneki Ken to go through an essential fall arc, in contrast to the conventional Hero's journey.

Analysis of Hero's Journey in Jack London's "The Call of the Wild" is the third study by Roby Satria Julius (2022). To find specifics about the analysis process, the researchers in this paper used descriptive qualitative methods. Library research was used to gather the data, and descriptive analysis techniques were used to continue the data analysis. According to the results, Buck, the main character, goes through three stages of the hero's journey, which consists of eight steps: the departure stage is four steps out of five, the initiation stage is three steps out of six, and the return stage is one step out of six.

Fara Adiyanti (2018) carried out the fourth study, which was titled Hero's Journey Study: Analysis of Captain Phillips in Captain Phillips Film. In order to explain the element of heroism in movies, the researcher in this paper employs qualitative analysis. This analysis's goal is to evaluate and elucidate the actions taken by Captain Phillips in the Captain Phillips movie. It makes use of film theories by Amy Villarejo and Timothy Heiderich, as well as theories from Joseph Campbell's Hero's Journey. As a result of this analysis, the researcher discovered that Captain Phillips adhered to every step in the Hero's Journey theory's initiation stages. On the other hand, the stage of return has not been discovered, and researchers have only discovered two stages.

In contrast to earlier researchers, this study will examine the journey of Avatar Korra, the protagonist of the (2012) television series Avatar the Legend of Korra. The researcher wants to investigate Korra's emotional transformations during the initiation phase.

## METHOD

The theoretical framework for this study is Joseph Campbell's Hero's Journey, applied to the character of Korra in *Avatar: The Legend of Korra* (released from

2012 to 2014). Data collection encompassed all four books of the series—Book 1: Air (2012, 12 episodes), Book 2: Spirits (2013, 13 episodes), Book 3: Change (2014, 13 episodes), and Book 4: Balance (2014, 13 episodes)—as well as supplementary information from scholarly journals, academic books, and verified online sources. This investigation utilizes a psychoanalytic approach, focusing on an in-depth analysis of the entire four-season run of the Avatar Korra series. The following are the steps to analyze the collected data: first, carefully examine the series to comprehend the character's origins. The second step involves connecting the collected data to Joseph Campbell and expanding on it using pre-established theories. The final step involves analyzing the data using Campbell's theories.

## RESULTS AND DISCUSSION

Throughout the book, *The Hero with a Thousand Faces*. By comparing stories from various cultures, Joseph Campbell discovered a fundamental story structure that forms the historical basis of various literary and mythological expressions. Initiation, return, and departure are the stages of a transformational journey that is described by this "Monomyth" concept. The hero's journey has three primary phases: departure, initiation, and return. In his elaborate development of each stage, Campbell (2004) breaks them down into smaller phases that the hero can traverse. Not every hero must experience every stage; nonetheless, there are a number of fundamental options or paths that might guide the hero's journey.

### DEPARTURE STAGE

#### The Call to Adventure

According to renowned scholar Joseph Campbell's thorough explanation in his seminal work "The Hero with a Thousand Faces," the "Call to Adventure" phase is a critical one in the framework of the heroic journey. According to Campbell (2008), this call is the protagonist's significant summons or seductive invitation to set off on an exciting or life-altering journey that guarantees enlightenment and personal growth. At this pivotal point, the hero's ordinary life is suddenly turned upside down, thrusting them into a world full with opportunities for reflection and profound transformation.

The call to adventure can take numerous shapes, such as a mysterious appearance of a herald, the emergence of an important incident, or a revelation that

forces the hero to follow their fated path. The hero's quest begins, and a new chapter in their story is ushered in by this momentous change in their existential meaning and mental awareness. For instance, Gandalf meets Frodo Baggins. Or Harry Potter being invited to Hogwarts by the Owl.

### **The Refusal of Call**

The "Refusal of Call" is a crucial stage in the hero's journey, according to Joseph Campbell's explanation in "The Hero with a Thousand Faces." At this juncture, the hero either refuses the call to another world or flees from it, according to Vogler (1998), as quoted in Campbell (1973). The hero believes that the unknown territory that lies ahead poses a serious threat since they are still not fully committed to the way ahead and are still thinking about going back to their safe life. A change in circumstances or the support of a teacher or mentor are two more factors that aid the hero in navigating this stage.

The hero could decide to turn back from their chosen path and return to the security of their ordinary life if they reject the call. A feeling of dullness, lethargy, or emptiness in the hero's life is frequently the outcome of this rejection. The hero may attempt to deflect the call by engaging in pointless pursuits or diversions, but ultimately, they are powerless to escape their actual calling. Following his rescue by Obi-Wan, Luke Skywalker is asked to join the battle against the empires, just like in the Star Wars movie. However, Luke declines.

### **Supernatural Aid**

"Supernatural Aid" is a major stage in the heroic journey, as Joseph Campbell outlines in "The Hero with a Thousand Faces." After being rejected to leave the secure world and enter the unknown one, the hero encounters a mentor who guides him during this period. The hero may receive support in the form of weaponry, motivation, or counsel or direction from an instructor. A number of things are produced from these components, including enlightening discoveries, untapped potential, or magical abilities granted by the instructor (Satria, 2022).

This supernatural guidance can take various shapes, including a wise mentor, a magical item, or a heavenly being, and its goal is to empower the hero and strengthen their abilities for the upcoming challenges. This assistance, which usually comes at a crucial point in the hero's journey, helps them overcome barriers, overcome difficulties, and awaken dormant potential. These

teams—from Harry, Ron, and Hermione to Luke, Han, and Chewie—are recognizable and practically inseparable.

### **Crossing of the First Threshold**

One of the most important points in the hero's journey is the Crossing of the First Threshold, as Joseph Campbell explains in "The Hero with a Thousand Faces." In this instance, the hero discovers the guardian figure he must face in order to reach a new world. Here, the guardian figures can be anything from devils to the hero's own inner fears or society norms that deny the existence of a savior. The hero faces challenges and obstacles from these guardian spirits. They require the hero to show bravery, sagacity, or strength in order to overcome these obstacles (Wicaksono, 2020).

A threshold sentinel, a figure that symbolizes the line separating the known from the unknown, is frequently encountered by the hero as they pass the first threshold. This sentinel can test the hero's determination, challenge their convictions, or pose challenges that must be surmounted in order to enter the new realm. For example, Dorothy is sent to a new planet, the Land of the Munchkins, after being scooped up by a storm in Kansas.

### **The Belly of the Whale**

"The Belly of the Whale" is a metaphorical stage in the hero's journey, as explained by Joseph Campbell in "The Hero with a Thousand Faces." The moment when the hero really departs from their everyday reality is known as the "belly of the whale." The metaphor of being ingested by the whale represents both being isolated from the outer world and facing an almost unimaginable threat (Rahmi Wahyuni, 2018).

The main character experiences a figurative death and disappearance while confronting their deepest fears, uncertainties, and limitations during the time spent inside the whale's belly. As the main character faces their core concerns and embarks on a journey of breakdown and rejuvenation, this stage is often characterized by feelings of captivity, loneliness, and introspection. Luke is "swallowed" into the Death Star in "Star Wars: A New Hope" along with his companions.

## INITIATION STAGE

### The Road of Trial

"The Road of Trials" is an essential stage in the hero's journey, as Joseph Campbell outlines in "The Hero with a Thousand Faces." The hero has fully arrived in a new world full of challenges he must face after he has effectively conquered his inner conflicts and phobias. The difficulties can take a number of shapes, such as mental, psychological, or physical difficulties. He may also run into new people who could support him along the way, or he may even meet new adversaries that he must defeat (Ardiyanti 2018).

Every hardship presents an opportunity for the hero to grow, learn, and develop new abilities. For example, Frodo encounters numerous obstacles on his journey, including Gollum, the Nazgul, and Orc troops. Gollum's life being spared is a pivotal storyline and character development point in the book.

### Meeting with Goddess

In his book *The Hero with a Thousand Faces*, Joseph Campbell explains that "The Encounter with the Divine Feminine" is a crucial stage in the heroic quest. According to Campbell, the hero encounters a goddess who bestows upon him the kind of love he may have hoped for from his mother, but who, in contrast to her, will nourish him and allow him to develop fiery wings. The 'Goddess' in its archetypal form is a sign of the gentleness, compassion, and completeness within the hero that they have lost or never had, not merely the love they have lost or never had at all.

*"The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love (charity: amor fati), which is life itself enjoyed as the encasement of eternity. And when the adventurer, in this context, is not a youth but a maid, she is the one who, by her qualities, her beauty, or her yearning, is fit to become the consort of an immortal"* (Campbell, 2004, p. 109)

For instance, Achilles frequently receives direction and support from the Greek goddess Athena.

### Woman as Temptress

Joseph Campbell explores the function of the "Woman as the Temptress" stage in the hero's journey in his book "The Hero with a Thousand Faces." At this point, the hero encounters new difficulties in the form of temptations or detours meant to obstruct or undermine other primary objectives. The hero is frequently tempted by attractive women or by other circumstances.

This character's sole objective is to divert the hero's attention or demotivate him from conquering his obstacles (Satria 2022).

In addition to Lord of the Rings, the promise of power, pleasure, or safety may be used by the temptress to entice the hero away from their ultimate goal and test their moral and spiritual fortitude. The two Lord of the Rings characters are combined in Galadriel. Later in the narrative, she gives Frodo words of encouragement and a magical vial. But when he first meets her, Frodo is also inclined to propose to her.

### Atonement with Father

"Atonement with the father" is an important phase in the hero's journey, as Joseph Campbell explains in "The Hero with a Thousand Faces." According to Campbell (2008), there comes a point at which the hero must face the parent, who possesses the greatest authority and fundamental truth. A horrific encounter that shatters the hero's ego and eliminates any illusions or conceit can be one way to do this. The helping female figure, or what could be called a goddess, then offers hope and protection from love and acceptance during this hardship.

It helps the hero to both survive and overcome the father figure's greatest crisis. In essence one, the mother, who represents feminine qualities, and the father, who represents masculine qualities, reflect one another. The hero will achieve inner wholeness from this realization and realize that, like his father, he occupies a position of strength and knowledge. The game developers have to deal with Katniss when she threatens to die with Peeta in the movie *Mockingjay*. She becomes the *Mockingjay* after winning the battle.

### Apotheosis

This "Apotheosis" stage plays an important role to the hero's journey, according to Joseph Campbell's explanation in "The Hero with a Thousand Faces." A period of enlightenment, in which the hero not only gains knowledge but also comprehends profound realities that have the power to drastically alter his viewpoint, as described by Wahyuni (2018). At this point, the hero has reached the pinnacle of consciousness and is occasionally compared to a godlike being.

The hero has now experienced a total spiritual or psychological metamorphosis and has the wisdom to return gifts to humanity, even though he is not yet able to return to the original world. Similar to *Mockingjay*, Katniss is able to escape imminent death because she

acknowledges the Capitol as her enemy. However, she wins the game because she chooses not to kill Peeta.

### **The Ultimate Boon**

"The Ultimate Boon" is an important event in the hero's journey, a notion that Joseph Campbell thoroughly examined in "The Hero with a Thousand Faces." According to Campbell, the hero's quest culminates at The Ultimate Boon, and their journeys are undoubtedly diverse. It is the outcome of their unwavering commitment for certain heroes, but it is different for those who have been blessed from birth—or, as we may say, born kings or superior creatures. They have the necessary qualities or essence from the beginning; thus, it is easy for them to get to this point. Receiving the boon is not a difficult exam they must pass; rather, it verifies their destiny or divine state.

*"The ease with which the adventure is here accomplished signifies that the hero is a superior man, a born king. Such ease distinguishes numerous fairy tales and all legends of the deeds of incarnate gods. Where the usual hero would face a test, the elect encounters no delaying obstacle and makes no mistake" (Campbell, 2004, P. 159-160).*

Frodo's greatest advantage, as in *The Lord of the Rings*, is the permanent removal of Sauron's power from Middle Earth.

## **RETURN STAGE**

### **Refusal of Return**

In the context of the hero's journey, the "Refusal of the Return" stage is extremely important, as Joseph Campbell explains in "The Hero with a Thousand Faces." The stage of Refusal of Return, according to Wicaksono (2020), occurs after the hero has undergone significant changes and experienced significant events in the new realm they have entered. After gaining strength and wisdom, the hero feels that their previous safe world is insignificant or irrelevant. The hero feels more at ease or better adapted to the new environment they currently live after discovering numerous things, such as love, strength, and peace. But ultimately, there will be outside forces like friends visiting to pick them up or threats in their former environment. Or internal elements, such as obligations, that guarantee these encounters and the elixir will benefit both them and the previous world they left behind. For instance, Luke's decision to remain with the rebels rather than go back to Tatooine in *Star Wars*.

### **The Magic Flight**

The Magic Flight is an essential phase in the hero's journey, as Joseph Campbell explains in "The Hero with a Thousand Faces." "The hero's path during the phase of The Magical Flight determines one of two possible outcomes," Campbell said. The first scenario, also known as the tranquil route, is when a goddess or God grants the hero favors or support, enabling him to gain triumph. Subsequently, the hero is tasked with restoring the town by returning the elixir, which could be translated as wisdom and grace. Due to the presence of divine energies, the hero's journey home is comparatively secure and protected, with no significant impediments.

The hero's return trip is then unsafe in the second scenario. A spiritual being in this new realm holds the hero back and prevents him from returning with the gift after he violently snatches it in this level. This means that the hero has to get away from the thing that is holding him as soon as possible. The hero's trip to escape from this thing is not simple, though; in order to trick or halt the pursuers, the hero and his allies must use strength or magical objects.

*"If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion" (Campbell, 2004, P. 182).*

For instance, when the main character in the film *Lord of the Rings* begins a race to save civilization. This is demonstrated in the scene where Frodo protects civilization by destroying the ring by tossing it into the fire.

### **Rescue from Without**

"Rescue from Without" is a crucial stage in the hero's journey, according to Joseph Campbell's description in "The Hero with a Thousand Faces." Satria (2022) describes it as a time when the hero needs outside support since they are too preoccupied with their accomplishments or feel at ease in their new environment to wish to go back to their old one. In this situation, it manifests as a friend in the guise of a mentor, ally, or other important external force, such as threats

from the outside world or other pressing need. External intervention is required since the hero is either unmotivated to return or is at ease in their new environment. This serves as a reminder to the hero of their obligations or the need to share the gift they have been given on their home world. The noble quest is exemplified by Frodo's return. He needs time and Gandalf's counsel before things can get back to normal.

### **The Crossing of the Return Threshold**

Joseph Campbell's 'The Hero with a Thousand Faces' delves deeply into the idea of the hero's journey, and the Crossing of the Return Threshold is an important event in that journey. Wicaksono (2020) states that there is a stage where the hero has to return to his home planet after gaining power and receiving gifts in the new realm. In addition to all the lessons he learned from the new world he experienced, the hero returns to his own planet with strength, fresh perspectives, and enlightenment to impart to the people in his own world.

This stage, to put it briefly, explains how the hero manages and incorporates the knowledge he has acquired into daily life while also disseminating it for the benefit of others. For instance, Frodo finds that the Shire has been overrun by foreigners when he returns. When he decides to defend the Shire from the thugs, he overcomes the return barrier.

### **Master of Two Worlds**

A key phase in the hero's journey is the "Master of Two Worlds" stage, as Joseph Campbell explains in "The Hero with a Thousand Faces." Campbell (2008) asserts that this stage represents the hero's peak of transformation. The hero is able to navigate between the ordinary world—the world of everyday life and physical reality—and the special world—the world of adventure, mythology, and the hero's unconscious—because he has acquired the title of master of two worlds during this phase.

This happens as a result of his ability to move between the spiritual and cerebral realms with adaptability and comprehension. This is a gift that the hero has acquired and a manifestation of the highest level of maturity. In the Lord of the Rings, Frodo transforms into a real leader after saving the Shire.

### **Freedom to Live**

Joseph Campbell outlines "Freedom to Live" as a significant organization within the hero's journey in "The Legend with a Thousand Faces." Campbell (2004) states that the hero has reached the final goal or

conclusion of the Hero's Journey at the final stage, Freedom to Live. The hero gains the ability to switch between the two worlds and gains a profound understanding of the nature of life after completing the previous stage, Master of Two Worlds.

Because they have overcome all current obstacles, comprehended its fundamental sins, and come to the realization that all fleeting phenomena are a part of the bigger everlasting existence, they live in freedom and peace. This is a sign of enlightenment that frees people from the pain and delusions they have encountered. Because the Force, which divides the mystical from the everyday, kept the two worlds apart, establishing balance was crucial to the Star Wars quest.

### **Korra's Internal Emotional development in Initiation Stage**

The hero will go through three major stages in the Hero's Journey. These are departure, or separation as it can be called, followed by initiation and return. The Road of Trials, The Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis, and The Ultimate Boon are the six stages of the Initiation stage.

The Initiation Stage, according to Wicaksono (2020), is a stage in which the hero embarks on an uncharted journey in order to achieve their objectives. The hero will have to overcome a variety of obstacles during this process in order to improve as a person. It was discovered at the earlier point that Korra had gone through 15 Hero's Journey levels. Then, Korra merely went through five of the six phases that were initially there in one phase, the start phase. From those five phases, Korra experiences the following: the road of trial (book two: spirit eps 5), woman as temptress (book three: change eps 5), atonement with the father (book two: spirit eps 7), apotheosis (book two: spirit eps 14), and lastly, the ultimate boon (book two: spirit eps 14).

During the first phase of initiation stage, Korra returns to Republic City as part of her trial to approach President Raiko for assistance with the Southern Water Tribe's issues. However, the president refuses to assist, saying that meddling is not his responsibility. At this point, the avatar appears extremely angry and frustrated because she never thought the president would formally reject her. After that, the avatar tries to ask General Iroh for assistance but is unsuccessful once more, leaving her unclear of where to turn for assistance. According to the General's recommendation, she should seek help from the Fire Lord.



When Korra's request to send aid to the Southern Water Tribe is denied by President Raiko, she is put to the ultimate mental test. Nevertheless, Korra manages to overcome this by looking for any opportunity to assist, even though this ultimately fails because of the conflict she faces with Eska, Desna, and the spirit monster.



(Figure 3.1 Korra seems to be requesting assistance from General Iroh, but President Raiko is aware of this and prohibits her from doing so)

(16.59-18.05)



(Figure 3.2 Korra was vanquished by a monster that unexpectedly faced her after she had fought Eska and Desna)

(22.33 – 23.00)

The woman as a temptress is the next stage. Here, Korra's only goal is to rescue the airbender that the Earth Queen is holding captive in the Earth Kingdom. After that, she gets word that the final airbender she needs to save is in Zaofu. To the Avatar's surprise, however, the airbender she seeks is Suyin Beifong, the head of Zaofu, and her daughter, Opal. When the Avatar and her team first meet Opal, they are eager to get home, but Suyin told them that Zaofu is the safest city from outside dangers and asked the avatar to stay longer after learning that Korra had promised to stay longer and teach them the fundamentals of airbending.

Suyin Beifong is a symbol of the archetypal woman as a temptress during this stage. She persuades Korra to remain in Zaofu since it is a safe refuge from harm.

Korra decides to stay there after being lured by these statements. Korra's primary objective is to teach Opal the fundamentals of airbending, therefore the avatar overcame this temptation by continuing her training.



(Figure 3.3 Zaofu is the world's safest city, according to Suyin)

(09.41 – 09.45)

At her stage of atonement with her father, Korra is faced with increasingly complicated problems, particularly Unalaq, who has fused with Vaatu. Raava is then killed by Unalaq, destroying the avatar state and connection to past reincarnation. After making the decision to collaborate with Unalaq, Korra subsequently starts to feel very depressed and hopeless. She receives help from Tenzin, who assists Korra meditate at the Tree of Time before fighting Unalaq by merging with the cosmic force there.

But Tenzin, who fills the role of a father, in atonement with the father by helping Korra confront her fate as the avatar and assisting her in conquering the obstacles that lie ahead. In order to defeat Unalaq, Tenzin leads Korra in meditation at the tree of time and combines his energy with cosmic energy.



(Figure 3.4 When Korra is unable to stop Unalaq, she appears desperate, but Tenzin helps her once more)

(05.40 – 05.50)

Apotheosis is what comes next step. The avatar battles Unalaq, who has transformed into the dark avatar, after successfully fusing with cosmic



energy at the tree of time. Then, during their fight, Korra lets her guard down for a brief moment, nearly losing to Unalaq. Thankfully, Jinora brings the spirit's remnants from Raava, which will let Korra to beat Unalaq. During this stage, Korra continues to act rashly in her search for the Raava spirit's traces, almost winning the battle against Unalaq. However, Jinora saved Korra from harm by arriving just in time with Raava's remains. Korra developed emotionally and spiritually to become a more powerful avatar by stopping both the harmonic convergence event and Unalaq after the battle.



(Figure 3.5 Korra was once again taken by surprise and nearly defeated by Unalaq after receiving assistance from Tenzin.)  
(11.10 – 11.25)



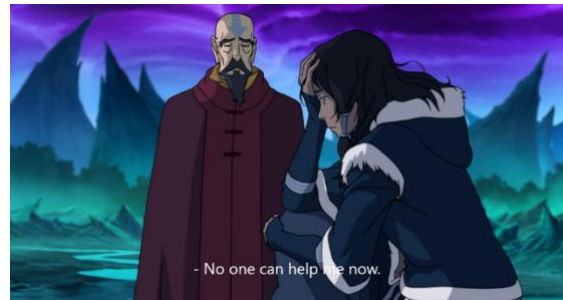
(Figure 3.6 At a crucial phase, Jinora brought the remaining spirit of Raava, which allowed Korra to take down Unalaq)  
(13.26 – 13.44)

Korra encounters a new issue at the last stage of her initiation, the ultimate boon: Unalaq has destroyed the spirit Raava inside of her, causing her to lose both her avatar state and the connection to her previous avatars. Here, Korra discovers a huge deal of hopelessness and acceptance of the situation. Tenzin, however, fuses with the cosmic energy within the tree of time to assist the avatar and guide her one final time to stop Unalaq. After that, Korra battles Unalaq, but during the midst of the battle, the avatar looks within Unalaq for the remains of

Raava's spirit, almost killing her as a result of her carelessness.

In this last stage, Korra shows signs of desperation as she nearly gives up on the situation she is in after realizing that Unalaq has taken away her abilities. Luckily, Tenzin continues to lead her. Then, Korra continues to act carelessly when facing Unalaq, nearly losing the battle when she tries to find Raava's remnant spirit. However, Jinora showed up at a pivotal moment with the spirit of Raava, which helped Korra fight Unalaq and preserve the world. The avatar then saved the world by halting the harmonic convergence event. In addition to regaining her damaged avatar state, she also developed greater insight and understanding of her responsibilities as the avatar than she had previously.

(Figure 3.7 Being unable to stop Unalaq due to the loss of her abilities makes Korra feel desperate)



(05.30 – 05.45)

(Figure 3.8 Korra was taken off guard during the fight and nearly lost to Unalaq)  
(11.10 – 11.25)

The development of Korra's inner feeling in Avatar: The Legend of Korra is a key reflection of the transformational aspects of the Hero's Journey's beginning stage. The avatar's emotional growth is essential to her hero's journey to become a stronger avatar both mentally and physically to face future challenges, from the road of trial, woman as temptress, atonement with father, apotheosis, and the ultimate boon.

Throughout her Hero's Journey, Korra has undergone significant change, especially in the way she tackles problems and forms perspectives. The first and second books still make clear that Korra is used to using her emotions to resolve conflicts and other problems without thinking through the repercussions of her choices. However, Korra seems to have developed emotional self-control, sound judgment, and careful problem-solving in books three and four. As stated in "The Hero with Thousand Faces" by Joseph Campbell

(2004) "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man".

Korra's internal emotional development throughout the series directly mirrors the transformative aspects of the Hero's Journey's **Initiation stage**. This phase presents significant challenges, compelling heroes to confront their inner fears and desires, leading to profound personal growth. These trials reflect an individual's emotional struggles during development, often resembling moral dilemmas akin to Jungian concepts of facing one's shadow. By navigating these obstacles, heroes gain new insights and strengths, symbolizing the emotional maturation achieved through overcoming personal barriers.

According to the previous explanation, it is evident that during the initial stages of initiation, the avatar's path of trial was initially met with disappointment and frustration when President Raiko rejected his request for help in sending to the Southern Water Tribe. General Iroh then advised Korra, who was stumped to seek the Fire Lord's assistance. However, that endeavor was in futile when Korra failed to think through the repercussions of her actions and was abruptly stopped by a monster spirit, Eska, and Desna. Korra's emotional growth still seems erratic and careless in this early stage, as she rushes to the Fire Lord for assistance without fully planning ahead and does not consider the repercussions of her actions.



(Figure 3.9 Korra was first rejected by President Raiko for asking General Iroh for assistance)  
(16.59 - 18.05)

The ultimate boon came at the final stage of the Initiation. Korra is particularly worried and depressed about her circumstances, especially after Unalaq destroy Raava spirit, which causes her to lose both her avatar state and the connection to previous avatars. However, Jinora also helps Korra in the battle against

Unalaq by bringing the remains of Raava's spirit, which allows the avatar to stop Unalaq. This became possible by her tutor Tenzin, who gives the avatar advice on how to face Unalaq. Korra prevents the harmonic convergence following the fight and protects the world.



(Figure 3.10 With Jinora's assistance, Korra was able to stop Unalaq at a crucial point)  
(14.34 – 14.50)

Her experiences and hardships, as well as the support and interactions of those around her, have shaped all of these things and enabled her to become a true avatar. Furthermore, his path to become a stronger, smarter, and more complete avatar is significantly influenced by the emotional growth she undergoes during the initiation stage.

## CONCLUSION

In summary, The Legend of Korra depicts Korra's transformation into a hero. The Legend of Korra also depicts the growth in Korra as she finds her place in the world, and it follows her from a rash inconsiderate hero to a more thoughtful person, but still, she turned out to be a featured wise avatar, that could guide her in overcoming trials that crop up along the way. In doing so, so too did she mold himself into a true hero.

Korra's emotional development throughout the series corresponds directly to the transformative elements of the Hero's Journey initiation stage. Heroes must confront their inner desires and anxieties during this trying time, resulting in significant personal growth. These trials, which frequently resemble moral dilemmas, reflect individuals' internal problems. This is comparable to the Jungian concept of confronting one's shadow (Hartman & Zimmeroff, 2009). Heroes gain new perspectives and abilities as they overcome these challenges, symbolizing the emotional growth that comes from overcoming one's own obstacles (Palagimlan et al., 2024).

## SUGGESTIONS

The avatar created by Michael Dante DiMartino, The Legend of Korra series, may be analyzed using a number of different frameworks. In addition to the Hero's Journey, this series could also be analyzed from a queer and feminist viewpoint. This research uses a psychoanalytic method to gain a better understanding of Korra's journey and the development of her character throughout the series. The path of the protagonist, including his experiences, impending challenges, and Korra's decision-making process in relation to these challenges, is its main focus. The researcher provided an analysis based on several theoretical frameworks. Two other theoretical approaches that might provide more light on how gender equality and Korra's romantic desire are depicted in the series are feminism and queer.

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