

Perjalanan Pahlawan: 12 Tahapan dalam Narasi Film Animasi Boboiboy 2

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Tahun 2019 menjadi tahun yang fenomenal bagi perkembangan industri film animasi Malaysia karena telah berhasil dalam dua film animasi superhero secara keseluruhan. Namun, industri film animasi di Malaysia masih kurang kompetitif di peringkat internasional. Hal ini terlihat dari 17 film animasi yang telah diproduksi dari tahun 1998 hingga 2019, hanya dua film animasi superhero yang berhasil mendapat perhatian penonton. Hal ini disebabkan kurangnya pengetahuan tentang konsep dan fungsi karakter superhero dalam film animasi. Oleh karena itu, tujuan utama makalah ini bertujuan untuk mendemonstrasikan bagaimana struktur naratif “Perjalanan Pahlawan” dapat diterapkan dalam *BoBoiBoy Movie 2* (2019). Metode penelitian ini melibatkan penggunaan alat analisis video yaitu Kinovea dan menggunakan “Lembaran Kerja Analisis Gambar Bergerak” untuk menjelaskan bagaimana “Perjalanan Pahlawan” film ini dalam menyampaikan cerita. Hasil penelitian ini menemukan bahwa setiap struktur naratif film superhero daripada setengah lingkaran memiliki makna penting dari satu setengah lingkaran ke setengah lingkaran lainnya. Hasilnya, menjelaskan konsep perdamaian dan kekacauan serta stasis dan perubahan struktur naratif film animasi superhero. Makalah ini akan memberikan informasi kepada peneliti tentang pentingnya dan penggunaan pendekatan “Perjalanan Pahlawan” untuk menganalisis film animasi superhero.

Kata kunci: superhero, film animasi, struktur naratif, perjalanan pahlawan

The Hero's Journey: 12 Stages in the Narrative of Animation Boboiboy Movie 2

2019 is a phenomenal year for the development of the Malaysian animated film industry as it has successfully produced two superheroes animated films in total. However, the animated film industry in Malaysia is still not competitive at the international level. This can be seen from the 17 animated films that have been produced from 1998 to 2019, only two superheroes animated films managed to get the attention of the audience. This is due to the lack of knowledge of the concept and function of the hero character in animated films. Therefore, the main objective of this paper aims to demonstrate how the Hero's Journey narrative structure can be applied in *BoBoiBoy Movie 2* (2019). This research method involves the use of video analysis tools namely Kinovea and Motion Picture Analysis Worksheet to explain on how the Hero's Journey of this film conveys the storytelling. The results of this study found that each semicircle Hero's narrative structure has an important meaning across from one half-circle to the other half-circle. As a result, it explains the concept of peace and chaos as well as stasis and changes in the narrative structure of superhero animated films. This paper will provide information to researchers on the importance and use of the Hero's Journey approach to analyze superhero animated films.

Keyword: superhero, animated film, narrative structure, the hero's journey

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INTRODUCTION

Since the emergence of 3D Computer Graphics (CG) animated film *Toy Story* (1995) by Pixar Animation Studio, it has influenced the animation industry to become the dominant medium for modern animated films (Carter, 2016). In Malaysia, the animated film industry is moving forward with the production of several animation franchises. Animated film began to develop around the 1990s with the emergence of the *Usop Sontorian* animated series, which is the first animated series in Malaysia in 1995 and the animated film *Silat Lagenda* being the first animated film in Malaysia in 1998 (Muhamad Syahman Mahdi et. al., 2019). Gradually they built their own animated brands and eventually began to penetrate the international market (Mahmood, 2012). Malaysia is the focus for debate because many 3D animations have come from Malaysia (Hassan Mutalib, 2006). It is estimated that about 200 companies are under the Malaysia creative multimedia content industry, mainly involved in animation (Fadli Abdullah & Md Sidin Ahmad Ishak, 2010). Although the local animated film industry is small, Malaysia has proven the expertise of local people in the field of animation with the production of high-quality animated films (Kartika Amri, 2018). This can be seen with the production of the first 3D animated film in DVD form, namely *Nien Resurrection* published in 2000 followed by screenings in cinemas: *Upin and Ipin: Geng Pengembaraan bermula* (2009), *Seefood* (2012), *War of The Worlds: Goliath* (2012), *Bola Kampung: The Movie* (2013) and more. Although there has been an increase in film production from year to year, but not all animated films have received good response from the audience. Despite the construction of the visual aspect of the local 3D animation brand, the ticket collection shows failures in terms of audience acceptance.

This failure occurs due to lack of focus in visual story development and scriptwriting rather than production design (Ismail, 2017). This situation causes them to not know the concept and function of the hero character in the animated film. According to Hassan Abd Muthalib (also known as the Father of the Malaysian Animation), attention must be given to this aspect so this will give impact to the animation. This is what's lacking in many animators and directors today. The film has its own language. Animators and directors need to learn and understand this, especially on the visual storytelling (*New Straits Times*, 2017).

As shown in Table 1, from the 17 animated Malaysian films that have been produced from 1998 to 2019, only four superheroes animated films managed to get the attention of the audience. Among the films is *BoBoiboy The Movie* (2016), *Upin Ipin: Keris Siamang Tunggal* (2019), *BoBoiboy Movie 2* (2019) and *Ejen Ali The Movie* (2019).

Table 1. Total cost of making and ticket collection of Malaysian Animated Film from 1998 to 2019 (source: National Film Development Corporation Malaysia. n.d. Malaysian Box Office)

No	Film Title	Year	Budget (MYR)	Ticket Collection (MYR)
1	<i>Silat Legenda</i>	1998	5,000,000	142,000
2	<i>Nien Resurrection</i>	2000	-	-
3	<i>Cheritera</i>	2001	1,000,000	2,000
4	<i>Putih</i>	2001	2,210,000	400,000
5	<i>Budak Lapok</i>	2006	2,590,000	161,000
6	<i>Upin Ipin: Geng Pengembaraan Bermula</i>	2009	4,000,000	6,200,000
7	<i>Seefood</i>	2012	12,000,000	2,360,000
8	<i>War of The Worlds</i>	2012	15,000,000	280,000
9	<i>Bola Kampung</i>	2013	5,700,000	610,000
10	<i>SuperSquad The Movie</i>	2014	6,000,000	31,000
11	<i>Ribbit</i>	2014	10,000,000	1,120,000
12	<i>Oh! La La</i>	2015	4,000,000	37,000
13	<i>BoBoiboy The Movie</i>	2016	5,000,000	15,770,000
14	<i>Wheely</i>	2018	10,000,000	6,700,000
15	<i>Upin Ipin: Keris Siamang Tunggal</i>	2019	20,000,000	25,270,000
16	<i>BoBoiboy Movie 2</i>	2019	7,000,000	29,570,000
17	<i>Ejen Ali The Movie</i>	2019	6,500,000	30,050,000

The advent of special effects technology such as computer-generated imagery or CGI in the film industry has changed the landscape of filmmaking around the world while providing a more dynamic definition of quality and potential of local films. However, not all film industry practitioners consider the use of technology, especially in the aspect of visual special effects will guarantee the production of truly quality film products as well as challenge creativity (Hasrul Hashim et. al., 2014). What is important is the storytelling in the film.

An animation has a story and storytelling. The animation is empty without a story. Stories and storytelling play an important role in any performance. This brings joy, anxious, restless, or whatever taste the film is trying to show (Imelda et. al., 2018). A performance will be related to the visuals, dialogues, screenplay, and the use of music as well as appropriate sound effects (Ameir Hamzah Hashim & Art Saad, 2019). If one of these elements is

not in the storytelling, then a film will be less attractive (Hisham, 2019).

The justification for choosing the *BoBoiBoy Movie 2* (2019) film as analytical material is based on the good reception from the audience even though it is the second film (Fandom. n.d.). Although *BoBoiBoy Movie 2* (2019) is a continuation of the *BoBoiBoy* Television series after it ended its third season, but the storyline can still be understood by a group of viewers. The ability of this film is able to stand on its own without the need for the audience to see the previous series. In terms of novelty, this research has not yet been done by local scholars to analyze the narrative structure analysis in *BoBoiBoy Movie 2* (2019). Thus, the researchers propose two questions. Firstly, what is the narrative structure of this film? Secondly, how many stages of the narrative structure of this animated film? Therefore, the researchers will be identifying the 12 Stages of the Hero's Journey to analyzing the narrative structure of the animated film in *BoBoiBoy Movie 2* (2019).

TWELVE STAGE HERO'S JOURNEYS

The Hero's Journey is a narrative structure originally introduced by the American scholar, Joseph Campbell (Vogler & McKenna, 2011). He studied myths from all around the world and published a book entitled *The Hero with a Thousand Faces* in 1949 (Campbell, 2008). Then it was developed again by Christopher Vogler in his book, entitled *The Writer's Journey: Mythic Structure for Writers*. Through his writing, he explores the power of the relationship between mythology and storytelling that can be adapted to a real-life action or animated film and literary studies. Narrative is the basic way in which human beings can understand the world (Brito et al., 2017). The narrative structure introduced by Vogler is a set of paradigms for "The Hero's Journey" and is a way of shaping plot and character. Vogler's narrative structure is widely used in animated films, especially in Disney studios (Keefer, 2016).

The twelve stages of the Hero's Journey are narrative analysis that describes the detail about the structure of the storytelling by focusing on the development of the hero or heroine character (Nur Elyana & Md Dawam, 2017). These stages are divided into three acts (Vogler, 2007). As shown in Figure 1, Act One (separation) has a stage of Ordinary World, Call to Adventure (Inciting Incident), Refusal of the Call and Meeting with the Mentor. While in Act Two (descent and initiation) consist stage of Crossing the Threshold, Test, Allies & Enemies, Approach, Central ordeal (midpoint, death, and rebirth) and Reward. The Act 3 (return) consists stage of The Road Back, Resurrection (climax) and Return with Elixir (denouement) (Vogler, 2007).

These stages are referred to a journey of the main character or hero/heroine from the usual days later hit by a very sad

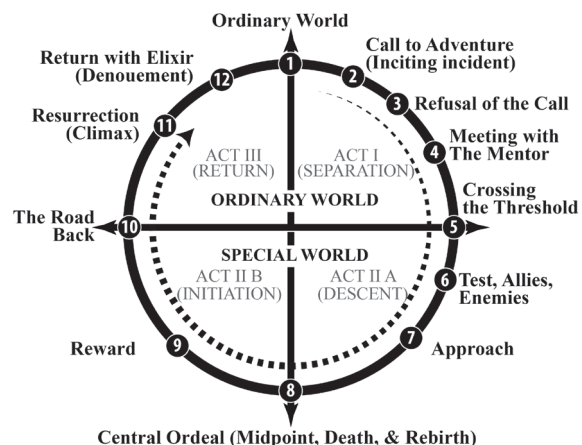


Figure 1. Twelve stage Hero's Journey. (Source: Vogler, 2007)

tragedy (Nur Elyana & Md Dawam, 2017). Next, this hero achieved impressive and incredible success. In his/her adventure, the hero/heroine encounters a group of incredible teams that lead to the most valuable victory. The hero/heroine will then return from a long and a priceless adventure by gaining the power to share with everyone. Here is a model framework in the 12 stages of Hero's Journey by Vogler (2007: 19). In act one, the heroes are introduced in the "Ordinary World" (stage one), where they receive the "Call to Adventure" (stage two). They are "Refusing the call" (stage three) at first, but the heroes are encouraged by a "Mentor" (stage four) to "Cross the First Threshold" (stage five) and enter the special world, where they encounter "Tests, Allies, and Enemies" (stage six). In act two, they "Approach the Inmost Cave" (stage seven), crossing a second threshold where they endure the "Ordeal" (stage eight). They take possession of their "Reward" (stage nine) and are pursued on the "Road Back" (stage ten) to the ordinary world. Act three, they cross the third threshold, experience a "Resurrection" (stage eleven), and are transformed by the experience. Finally, they "Return with the Elixir" (stage twelve), a boon or treasure to benefit the Ordinary World (Vogler, 2007).

Every story has a beginning, middle and ending. Firstly, we prepare our hero or heroine with his story (Fatimah & Nur Afifah, 2016). Then, we throw something at him, which is a great source of conflict and bring him to the whole patch of trouble. After facing many enemies and overcoming various obstacles, by the hero, we save his day and win a fight (Ameir Hamzah Hashim & Art Saad, 2019).

The journey of the hero is a framework that must be perfected with the details and the surprise element of the individual story (Vogler, 2007). This framework should not draw attention to itself, nor should it be followed precisely. The framework given here is just one of many possible variations. Every 12 Stages of the Hero's Journey can either be removed, added, and changed drastically without losing its strength (Vogler, 2007).

Narrative structure plays an important role in a story or film. It also provides understanding and message or values and culture to the audience. A good screenplay or script must have a certain structure and format. The structure of the story, consisting of several elements with the appropriate arrangement can give the overall meaning of the story. Further, to maintain the quality of the story, the scriptwriter and film director should know the plot structure of the story to be built. A plot is a series of stories that move based on cause and effect. Thus, the plot structure is the delivery of the story containing the beginning, middle and end of the story. Whether formed and arranged chronologically or not (Bordwell & Thompson, 1993).

Based on *BoBoiBoy Movie 2* (2019), this story is about BoBoiBoy and his teammates fighting against an ancient evil creature named Retak'ka, who wants to seize BoBoiBoy's elemental power. BoBoiBoy and his friends, namely Yaya, Ying, Gopal and Fang are a teenager that has different unique powers. While BoBoiBoy has seven elemental powers: lightning, wind, earth, water, leaves, fire, and light. They are recognized as members of TAPOPS (Tracker and Protector of Power Spheres) (Fandom. n.d.).

Power Spheres is a powerful robot and known as the protector of galaxies. They traveled all over the galaxy using their spacecraft to save Power Sphere that is controlled by the devil. Retak'ka is the original user of Elemental Power which is now owned by BoBoiBoy. To become the most powerful and dominant creature in the galaxy, Retak'ka intends to take over that power. BoBoiBoy and his friends now must fight with Retak'ka before the power falls into the wrong side. The film is the second release by Animonsta Studios after *BoBoiBoy The Movie* in 2016. *BoBoiBoy Movie 2* (2019) is a sequel of the first season of the BoBoiBoy Galaxy series. The film was written by Nizam himself and Anas Abdul Aziz, and it is the first film to use the characters and setting of BoBoiBoy Galaxy (Michelle Gun, 2016).

METHOD

As shown in Figure 2, the design of this study is qualitative which involves the process of deconstruction and reconstruction. The process of observation through detailed descriptions of situations, events, interactions, and communications as well as behaviors observed using a Kinovea. Kinovea is a video player for video analysis. It provides a set of tools to study, comparing, capture, slow down, measuring and annotate technical performances. This tool is used to measure the timecode to find the twelve-stage hero's journey. Next, the video was arranged using a Model Motion Picture Analysis Worksheet which is designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC. This worksheet serves as a visual and a dialog reference that allows researchers to identify the 12 stages Hero's

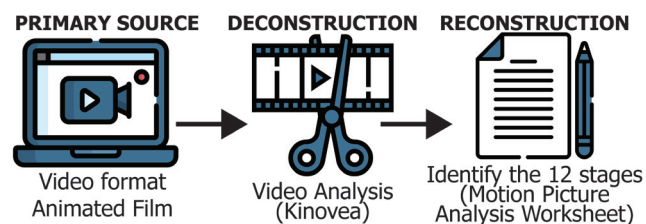


Figure 2. Deconstruction and reconstruction process.

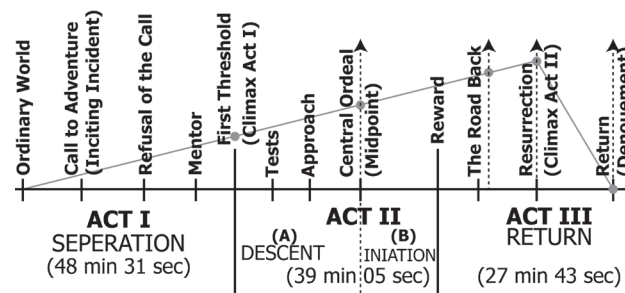


Figure 3. 12 stages of the Hero's Journey in the narrative of *BoBoiBoy Movie 2* (2019)

Journey available in *BoBoiBoy Movie 2* (2019). Dialogue text is important to attract the audience's initial interest to watch a film. Therefore, the dialogue text will be taken to identify the phases of the hero's journey. This shows the dramatic implication behind the dialogue text in the film (Auni Ismail et. al., 2017).

The first step involves the preview process, including the title, publisher source, three main concepts or ideas and characters. This first process involves the researcher's observation in evaluating the animated film *BoBoiBoy Movie 2* (2019). The second step involves the viewing process which includes the type of picture display, the physical quality of the film and how the quality of the film conveys the message. The last step, post-viewing, involves the process of incorporating pre-preview activities that are validated with the appearance of the film. As a result of this reconstruction process, researchers apply these findings in each phase of the hero's journey. This method is suitable to be used to analyze visual elements (Hansen, 2017).

THE FINDINGS

Figure 3 shows an analysis of each stage along with the timecode in the animated film *BoBoiBoy Movie 2* (2019) through 12 stages Hero's Journey. There are 12 main elements or plots in the narrative structure of *BoBoiBoy Movie 2* (2019) namely Ordinary World (00:00:23:28 - 00:30:05:25), Call to Adventure (00:30:05:25 - 00:30:28:04), Refusal of The Call (00:30:28:04 - 00:41:02:26), Meeting with The Mentor (00:41:02:26 - 00:44:18:06), Crossing The Threshold (00:44:18:06 - 00:49:21:23), Test, Allies & Enemies (00:49:21:23 - 01:01:45:06), Approach (01:01:45:06 - 01:11:48:23), Central Ordeal (01:11:48:23 - 01:20:49:18), Reward

(01;20;49;18 - 01;27;52;05), The Road Back (01;27;52;05-01;40;24;07), Resurrection (01;40;24;07 - 01;50;18;00) and Return with Elixir (01;50;18;00 - 01;56;15;20). This video has a duration of 1 hour 55 minutes 19 seconds (including starting and ending credits), frame width: 1918 x frame height: 854, data rate: 1799kbps, total bitrate: 1928kbps, and frame rate 25 frames/second.

STAGE ONE: THE ORDINARY WORLD

In this stage one, TAPOPS members carry out their daily activities as superheroes by tracking and protecting power spheres throughout the galaxy. Visuals that have specific images, character actions and dialogues spoken in act one will give the audience an initial idea of the idea or premise and theme of the story (Zairul Anuar et. al., 2017) According to Vogler (2007), the hero characters should be introduced to the audience. As in the human social introduction, the Ordinary World stage also needs to develop a bond between the audience and the character to show some of the same importance so that dialogue can begin (Hisham & Md Dawam, 2019). This means the introducing of the hero or heroine in the film is a reflection into the audience Nur Elyana & Md Dawam, 2017). In a real sense, a storytelling invites us to enter the position of the hero and see their world through the visuals of the audience (Hisham & Md Dawam, 2019). This is because animated films are the main medium to produce the emotional experience of the audience (Film Courage, 2020). In *BoBoiBoy Movie 2*, all the protagonist and antagonist characters as well as their superpowers are introduced in a short time. Among the protagonist characters are BoBoiBoy, Gopal, Incik Boss, Probe, Yaya, Papa Zola, Ochobot, Fang, Ying and Hang Kasa. The antagonistic characters are Retak'ka and his soldiers.

This animated film also shows the seven incidents that lead to other incidents. The causes and effects in this film make a story have continuity in order to help in moving one scene to another scene (Stanton, 1965). In this case, the author becomes like a 'director' who creates all the actions of his characters as well as all the cause and effect of all events (S. M. Zakir, 2014). This incident shows the TAPOPS members carrying out their daily activities as superheroes (00;00;23;28 - 00;08;21;06), flashback the origin of the elemental power possessed by Retak'ka (00;08;21;06 - 00;11;25;01), TAPOPS members are approved to return to earth (00;11;25;01 - 00;13;02;04), awakening Retak'ka (00;13;02;04 - 00;15;12;12), The anti-hero character, Incik Boss and Probe was introduced (00;15;12;12 - 00;16;05;22), members of TAPOPS return to earth (00;16;05;22 - 00;30;01;01) and Incik Boss and Probe broke into the TAPOPS member spaceship (00;23;46;00 - 00;30;01;01). All these scenes are elements of cause and effect leading to Stage two: The Call to Adventure. For example, a flashback to the origin of the elemental power possessed by Retak'ka (00;08;21;06 - 00;11;25;01) gives

an idea of his power lost after a fight with Hang Kasa. This event thus sets the overall theme of the storyline and the audience is more sensitive to the causes and effects which lead to conflict in the special world (Act 2).

STAGE TWO: CALL TO ADVENTURE

This stage is also known as the inciting incident which is TAPOPS members receive an emergency call from Commander Koko Ci. Commander Koko Ci told BoBoiBoy and TAPOPS members that their station had been attacked by Retak'ka. Commander Koko Ci instructed TAPOPS members to follow the information given to them. The information is the coordinates that must be followed by TAPOPS members. According to Vogler (2007: 107), heroes will be faced with problems, challenges or adventures that must be faced. This character no longer remains in a comfort zone in the ordinary world. This stage establishes an interest in the game or bet and explains the main purpose of the hero or heroine. For example, winning a treasure or a lover, taking revenge or correcting something wrong, achieving a dream, facing a challenge, or changing his life.

OCHOBOT

"There is an emergency message from the Commander!"

COMMANDER KOKO CI

"Once you receive this message, go to these coordinates!"

(Timecode: 00;30;05;25 - 00;30;28;04)

STAGE THREE: REFUSAL OF THE CALL

This stage gives a situation of fear experienced by the main character which is a point of rejection in the adventure. Heroes will experience difficulties in unknown or immersive adventures, on the verge of fear, doubt, danger and even life threatening. If there is no element of danger in the storytelling, it is not a real adventure. However, this stage is only temporary (Vogler, 2007). This stage gives the impression of the main character BoBoiBoy is on the verge of fear and disobeys instructions from Commander Koko Ci. The location of the coordinates is Planet Quabaq. Although Feng advised BoboiBoy to follow the instructions of Commander Koko Ci, BoBoiBoy had instructed TAPOPS members that he would not go to the location, instead going to rescue Commander Koko Ci at TAPOPS Station. This scene is the nature of BoBoiBoy's self-denial to the next adventure.

BOBOIBOY

"It doesn't matter about that planet! We will not go there!"

(Timecode: 00;30;28;04 - 00;41;02;26)

STAGE FOUR: MENTOR

At this stage, TAPOPS station has been destroyed. Even BoBoiboy and TAPOPS members have suffered a severe defeat by Retak'ka. Retak'ka has also managed to regain some of BoBoiboy's elemental powers. Therefore, Commander Koko Ci and members of TAPOPS were seriously injured and acted as mentors to BoBoiboy. They have asked BoBoiboy to continue their adventure on Planet Quabag and meet with Hang Kasa (also known as Tok Kasa). The relationship between heroes and mentors is one of the most common themes in mythology as well as rich in symbolic value. It means the bond between God and human, teachers and students, parents and children, doctors and patients. The function of the mentor is to prepare the hero to face unknown challenges or situations. They can provide advice, guidance, or magical tools (Vogler, 2007).

COMMANDER KOKO CI:

"Don't worry about us. Just go! This is a command! Don't forget to read the message I gave, BoBoiboy! Find that Hang Kasa!"

TAPOPS MEMBERS:

"Just go, BoBoiboy!"

(Timecode: 00;41;02;25- 00;44;18;06)

STAGE FIVE: FIRST THRESHOLD

As illustrated in Vogler's model, the heroes will often not land in good condition, in fact, they may crash in another world, literally or figuratively. Through this Vogler quote, it is the same incident as the spacecraft aboard the BoBoiboy has crashed into a special world. This is the first climax point where BoBoiboy, Papa Zola and Pipi Zola as well as Gopal have arrived at Planet Quabag. They are now the heroes standing in the world of adventure, the special world (Act 2). The call was answered without hesitation. The fear of BoBoiboy and his friends was gone and expressed, in fact, all preparations had been made. Crossing on the first threshold is a scene in which the hero commits wholeheartedly for adventure (Vogler, 2007). So, at this stage BoBoiboy and his friends try to keep track of Hang Kasa. In this first threshold, BoBoiboy and his friends meet a creature that is trying to block their path. This description is explained by Vogler that heroes will find creatures trying to block their path. They are called the gatekeepers, which is a very strong archetype. They may appear to block a path and test of the hero at any time in the story. Vogler also explains that the hero usually does not just receive gifts and advice from their Mentors and then continue their adventures. Otherwise, their final commitment is implemented through external forces that change the direction or intensity of this story. This is equivalent to the well-known "plot point" or "change

point" of the three-act narrative structure (Vogler, 2007).

OCHOBOT

"The commander asked us to find someone named Hang Kasa."

(Timecode: 00;44;18;06 - 00;49;21;23)

STAGE SIX: TESTS, ALLIES, ENEMIES

In these six stages, the warrior enters a mysterious and fascinating Special World, as mentioned by Joseph Campbell (2008), the Special World is considered a fantasy landscape in an obscure form, in which he must endure as many trials as he faces. This situation is a new experience and sometimes scariest moment for the hero (Vogler, 2007). The main emotional impact of the audience in this Special World must be very contrast compared to the Ordinary World. However, the most important thing is the period of adaptation and a test faced by the hero in the Special World. It is common for a new hero who is arriving in the Special World to spend time searching for the truth, either who can be trusted and who cannot be trusted.

This situation can be seen when BoBoiboy and his friends face their first test against a wild creature known as Kang Kong. But BoBoiboy has lost to this wild creature because his power has weakened and disappeared after fighting with Retak'ka. However, the character of Hang Kasa (ally) has arrived to help BoBoiboy and his friends. They also practice their skills with Hang Kasa. This situation caused BoBoiboy and his friends meet an ally, that is Incik Boss and Probe (previously an antagonistic character). They train together with Hang Kasa.

STAGE SEVEN: APPROACH

The heroes prepare for the biggest challenge in the Special World together with their friends. They are struggling to deal with the antagonist. This is a way of proving themselves worthy of greater challenges and battles. At this stage, the TAPOPS members and their allies are trying to track down Retak'ka. At this point, Retak'ka has managed to strengthen its elemental power and has defeated all the Guruh soldiers from the planet Gur'Latan. However, the TAPOPS members managed to track down the main motives of Retak'ka and were ready for the next battle. Meanwhile, BoBoiboy is preparing and strengthen his fighting skills with Hang Kasa and to face with Retak'ka.

YAYA

"I know! Retak'ka wants the elemental energy over there! He went to the planets just for strengthening the elemental power he had!"

(Timecode: 01;03;02;00 - 01;11;48;23)

STAGE EIGHT: THE ORDEAL

This stage is the middle part of the screenplay. This plot point aims to move the protagonist farther or closer to its destination. Now the hero will face their biggest challenge and test in the form of antagonist, with only the knowledge and skills they have acquired. The straightforward mystery of The Ordeal is this: Heroes must pass on so they can be reawakened. This means a hero will face death, failure, or fear in them. This stage also shows the death and rebirth in the hero character. On the planet Rimbara, the main members of TAPOPS, namely Yaya, Feng, and Ying are preparing to face the threat of Retak'ka. They evacuated Rimbara residents from the threat of danger, simultaneously they fought with Retak'ka. In this battle as well, the TAPOPS members have used an advanced technology weapon against Retak'ka. However, Retak'ka has managed to absorb the elemental power that exists on the planet Rimbara. Therefore, TAPOPS members face failure again in the battle with Retak'ka.

RETAK'KA

"New weapon? Let me destroy it! With the user too!"

(Timecode: 01;11;48;23 - 01;20;49;18)

STAGE NINE: REWARD

At first, BoBoiboy and Gopal have constantly failed in training and they feel tired and hopeless. Their training is a skill against Retak'ka. However, the hero gains some new strength after experiencing failure or death. This situation can be seen when BoBoiboy and Gopal are rewarded because of their intensive training with Hang Kasa. BoBoiboy and Gopal became stronger and more agile. They managed to defeat Hang Kasa. In addition, Hang Kasa also received his reward of owning BoBoiboy's elemental powers, namely earthquake power and Ochobot teleportation power. The power of earthquakes and teleportation taken from Hang Kasa is the power to resist Retak'ka. The hero is rewarded or in the form of treasures won after facing their biggest challenge (either literal or symbolic). This is the reward found throughout the adventure of the hero (not necessarily material).

GOPAL

"Why are you suddenly attacking us, Tok?"

HANG KASA

"Don't you feel anything?"

BOBOIBOY

"We are getting agile."

(Timecode: 01;20;49;18 - 01;27;52;05)

STAGE TEN: THE ROAD BACK

Once the lessons and rewards are gained because of the challenges they face, the warriors face a choice, either staying in the Special World or embarking on a journey back to the Ordinary World. While the Special World may have its attractions, some heroes choose to stay. Most take their way home, return to their starting point, or continue their journey to a completely new place or destination (Vogler, 2007). Psychologically, this stage represents a hero determined to return to the Ordinary World and implement the lessons learned from the Special World. This stage can be seen when Hang Kasa returns to earth, which is back to the normal world where the adventure of TAPOPS members begins. According to Kylie Day (2017), returning to the ordinary world is also a dangerous threat as happened at the starting point of this story. This situation often has a chase scene after receiving an emergency call. The situation is very clear in the film of *BoBoiboy Movie 2* (2019) when Tok Kasa received a call from Retak'ka, then he used Ochobot as a teleportation device back to Earth. On earth, Hang Kasa and Retak'ka began to fight.

HANG KASA'S ROBOT

"Tok Kasa, there is a message from Retak'ka!"

RETAK'KA

"If you want to stop me, you have to go to this planet."

BOBOIBOY

"Earth? Is he heading to Earth?"

(Timecode: 01;24;18;11- 01;40;24;07)

STAGE ELEVEN: RESURRECTION

This stage is the highest level of tension which requires the audience's observation through the hero's moments of death and rebirth. This Resurrection is same as at the highest level of The Ordeal's stage, but there is a slight of difference. This stage is the climactic point in the storytelling, the last phase and the most dangerous encounter that can lead to loss of life. The hero must deal with this last phase before he moves into the Ordinary World's stage. Once again, the hero needs to change in themselves. The story writer needs to make a change in characters such as their behavior or appearance. They must find a way to show that the usual character of the hero has gone through a phase of the resurrection. BoBoiboy experienced this phase when Hang Kasa was at the point of death after losing to Retak'ka. The rebirth of the character occurs when BoBoiboy has made changes in himself and his appearance. BoBoiboy has united his elemental powers into one. At the same moment, the TAPOPS members are undergoing changes in power and appearance. As a result,

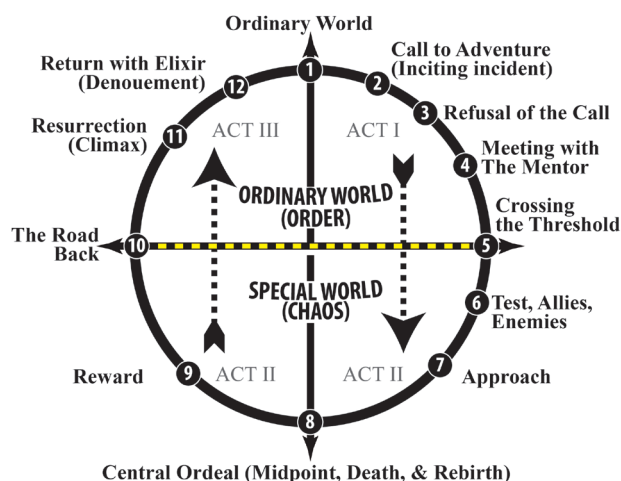


Figure 4. The moment when the hero enters a new situation and is forced to adapt

BoBoiboy and the members of TAPOPS have managed to defeat Retak'ka. This stage proves that every interesting story needs to include moments of death before entering the hero awakening phase (Vogler, 2007).

BOBOIBOY

"I only need one elemental power."

(Timecode: 01;43;04;02 - 01;50;18;00)

STAGE TWELVE: RETURN

After going through all the challenges, suffering and resurrection at the point of death, the heroes return to their starting point. BoBoiboy manages to save his world from the threat of Retak'ka. Elemental power was successfully possessed by BoBoiboy. Now BoBoiboy elemental power is being used for the good of the world. A group of Cendewa from planet Rimbara have a place to live while they are repairing on Earth. BoBoiboy and TAPOPS members have returned to their respective families. As a result, BoBoiboy's life has changed from before. BoBoiboy has learned something important throughout his adventure. He has learned to use his power without merging with other elements. BoBoiboy also learned about Hang kasa's sacrifice, cooperation with the TAPOPS members and courage to face challenges from all threats. The audience gets the moral value as a consequence of this whole story (Kylie, 2017).

HANG KASA

"It seems that everything ended well. All Seven Elemental Powers are now in safe hands. It is time for me to resign. Use Elemental Power for good, BoBoiboy. Be a responsible hero. Be the hero who is not greedy."

(Timecode: 01;53;43;21 - 01;56;15;20)



Figure 5. The moment when the hero faces and tries to overcome the inner problems

SUMMARY

The narrative structure of *BoBoiboy Movie 2* (2019) basically consists of two different worlds. Either vertically or horizontally. These two worlds consist of 12 different stages based on the model of Christopher Vogler (2007). Each of these stages provides an overview of the plot and story of the film, the development of the character, the storytelling plot techniques, and the themes to be delivered. Now each of the semicircles has an important meaning crossing from one half to the other. These are major sources of drama in the story. From top to bottom, the *BoBoiboy Movie 2* (2019) delineates the moment when the hero enters a new situation and is forced to adapt, often struggling to do so. This usually means that the protagonist fights some external force (see Figure 4).

As shown in figure 5, the second line is defining the inner struggle of the hero. Once the hero crosses this dividing line, he or she finally faces and tries to overcome his or her inner flaws or problems. If we took for example *BoBoiboy Movie 2* (2019), the film consists of two different worlds, namely the situation of the enemy on earth and the enemy on the alien planet. While from left to right, the BoBoiboy character faces the issue of using his own elemental power, which is to separate and merge the power. Once he descends and return to stage twelve, BoBoiboy no longer separate the elemental power possessed by him. Now he has the combined elemental power to fight with a powerful enemy on earth. In simplest term, from top to bottom is order and chaos, from left to right is stasis and change.

CONCLUSION

The narrative structure of 12 Stages Hero's Journey by Cristopher Vogler (2017) is a traditional or contemporary storytelling principle for a film and it describes more than one reality and is universal. Each stage of The Hero's

Journey described about changing situation and problems. Something that irreversible or irreversible change. It can be described as a life change of the main character (BoBoiboy) that is irreversible to the beginning point of life. Thus, this character is driven to the journey of the story going forward, encountering conflict and finally to the end of the story. The narrative structure used in this film shows that character development and conflict are done in an orderly manner through clear causes and consequences. The 12 stage Hero's Journey found in the animated film *BoBoiboy Movie 2* (2019) is also capable of creating tension. In addition, it helps to make the story grow and provide a variety of actions that are always able to create excitement for the audience. An orderly and appropriate plot arrangement can produce a dynamic narrative material. Therefore, it can attract interest and influence the acceptance of the audience.

A structure is how the parts of something relate to each other (Mohd. Nor Shahizan Ali et. al., 2011). In publishing an artwork, especially in the form of audio visual, the maker or creator needs to know the structure that must be done first before performing to the next stage. While Narrative refers to some important elements that must be present in a story such as premises and themes, characters, plots and conflicts, subplots, backgrounds, perspectives, and symbols (Md Dawam, 2010). Therefore, the narrative structure is the form and layout of elements in a story that can give meaning to the whole story. It should be known by all scriptwriters as well as the director of a film. An orderly and precise arrangement of elements can provide the audience with an understanding of the storyline to be conveyed.

The implications of this paper can contribute to the importance of the Hero's Journey narrative structure in superhero animated films. This writing can also give an advantage or guide to a filmmaker and scriptwriter in order to build appropriate scenes according to the plot points in the structure of the Hero's Journey. This is to ensure that the story presented has a good plot element and is able to attract the audience to watch an animated movie.

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