The Analysis of The Id, Ego, and Superego in The Main Character of *Raya and The Last Dragon* Movie

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Abstract. The title of this research is "The Analysis of Id, Ego, and Superego in the Main Character of *Raya and the Last Dragon* Movie" directed by Don Hall and Carlos Lopez Estrada (2021) with a duration of 107 minutes and a screenplay written by Qui Nguyen and Adele Lim. The aim of this research is to discuss the intrinsic and extrinsic aspects of this movie. The focus of this research is on the Id, Ego, and Superego of the three main characters, Raya, Sisu, and Namaari. The writer uses a psychoanalytic approach by employing Sigmund Freud's theory of the Id, Ego, and Superego. From this research, it can be concluded that by using the concepts of Id, Ego, and Superego, a deeper understanding is obtained regarding the character development and internal conflicts experienced by the main characters in the movie. The movie successfully conveys the message of the importance of unity, restoration, and trust, as well as the growth and development of these characters in facing emotional impulses, realities, and moral values presented in the story.

Keywords: Psychoanalysis, Sigmund Freud, Id, Ego, Superego Approach.

Introduction

Literature provides many benefits for society. Literature also informs about the moral, social, and historical conditions of society in which literary works are published to the public through the writer's ideas. Literature is the creative experience of describing human concepts or desires for which it was almost impossible to make a precise of them definition. Literature is a form of written work in the form of poetry, novels, movie, etc. Especially literature is an imaginative work characterized by excellence in terms of style and expression and by themes of general or enduring interest.

Studying literary studies requires theories related to literature. This theory is known as literary theory. A simple explanation of the meaning of literature is expressed by Bressler (1994) who states literature is a form of writing that possesses imaginative or creative characteristics. He regards literature as a unique art form in which authors depict human experiences through the use of beautiful and impactful language. Bressler explains that literature is not only focused on conveying information or facts but also explores human life in a deep, complex, and artistic manner. Bressler emphasizes that literature involves elements such as plot, characters, themes, language, and writing style. He acknowledges that literature often serves as a means to convey messages, evoke emotions, and present contemplation about life and humanity. Literature also can construct fictional worlds with their truths and rules, thereby opening up space for readers' imagination. In Bressler's view, the study of literature is not only concerned with formal textual analysis but also takes into account the social, historical, and cultural contexts in which literary works are produced. He recognizes the importance of understanding the background of the author, social and political conditions, and cultural values that influence the creation of literary works. In essence, Bressler presents a perspective that appreciates the uniqueness of literature as an art form that harnesses the power of imagination and creativity to convey ideas, evoke feelings, and inspire thoughts.

Another opinion also explains that literature is an essay that tells stories, dramatizes situations, expresses emotions or feelings, analyzes and an issue's opinion. Many people are more interested in studying and analyzing literary work which also contains a variety of things that could have been even more special, one of them is movies. According to Wellek and Warren (1956) in *"Theory of Literature"* present literature is a creative work that uses language as a medium to create aesthetic experiences. They emphasize the importance of understanding literature as an autonomous and independent entity, with values that are not dependent on external factors such as the author or reader. In their view, literature has characteristics that distinguish it from other types of writing. They highlight the formal and structural elements in literary works, such as plot, characters, themes, and writing style. A deep understanding of these elements helps in understanding how literary works are constructed and provide aesthetic experiences to readers. Additionally, Wellek and Warren acknowledge that literature not only has intrinsic value but is also related to the social, historical,

and cultural contexts in which literary works emerge. They emphasize the importance of considering the social, political, and cultural influences in the interpretation and analysis of literary works. Overall, *"Theory of Literature"* by Wellek and Warren offers a comprehensive view of literature as a creative work that has autonomous existence, is related to formal and structural aspects, and is inseparable from the social, historical, and cultural contexts in which literary works emerge.

According to Long (1964), literature is the creative use of language that expresses ideas and emotions through various literary techniques such as imagery, symbolism, and narrative structure. Literature is an art form that explores the human experience, captures the essence of life, and conveys profound insights about the world we live in. In other words, literature serves not only as entertainment or mere storytelling but also as a medium that can convey deep meaning and complex human experiences. Through the freedom of creative language usage, literature is capable of depicting life, evoking emotions, unleashing imagination, and providing a deeper understanding of humanity and the world around us. This conclusion emphasizes the importance of literature as a means to explore and convey a deeper understanding of human existence, as well as to appreciate the artistic value of comprehending and experiencing life.

From the description of the literature above, the writer only focuses on the movie. The movie can bring the expression of feelings including ideas, motivation, experience, and confidence in the concrete description by using language. Movies use elements of technology in the manufacturing process. According to Nugroho (1998), there has been a change in the function of the movie. The movie has not only played a central role in culture but has also become a part of pop culture, such as music, books, and others. A movie is one of the attractive literary works which is very effective to give a message from the author to people. The movie has a special performance for people. Some movies are made based on a true story that makes the audience interested. Several comedy movies can make us feel comfortable. However, for some people, action or adventure movies is the most interesting kind of movie.

Most of the authors make a movie based on reality the movie can represent ideas about all sides of life which happen in human life. The movie *Raya and the Last Dragon* is a 2021 animated movie produced by Disney. The movie was directed by Don Hall and Carlos Lopez Estrada, and produced by Osnat Shurer and Peter Del Vecho. The story of the movie is inspired by legends and myths from various Southeast Asian cultures, including Indonesia, the Philippines, Thailand, and Vietnam.

The movie follows the adventure of a princess named Raya as she tries to save the fictional world of Kumandra from the threat of darkness triggered by an evil force called the Druun. Raya must find the last legendary dragon, Sisu, to help her defeat the Druun and unite Kumandra. The movie stars Kelly Marie Tran as the voice of Raya and Awkwafina as the voice of Sisu. In addition, the movie also features other Southeast Asian actors as voice actors, such as Gemma Chan, Daniel Dae Kim, Sandra Oh, Benedict Wong, and many more. *Raya and the Last Dragon* is Disney's first animated movie to showcase the culture of Southeast Asia. The movie has received a lot of praise from critics and audiences alike for its original story and positive portrayal of the culture.

In this paper, the writer will focus on the theme, conflict, and Raya's character in the movie. In the extrinsic elements, the writer uses psychoanalytic theory about *Id, Ego*, and *Superego* by Sigmund Freud and focused on the main character in the *Raya and the Last Dragon* movie.

Method

The writer used a descriptive qualitative research method to analyze Raya and the Last Dragon movie by Don Hall and Carlos Lopez Estrada. Primary and secondary data sources are used in this study. The primary data source is the movie *Raya and the Last Dragon* directed by Don Hall and Carlos Lopez Estrada with a duration of 107 minutes and a movie script written by Qui Nguyen and Adele Lim. Secondary data was obtained from documents, journals, and articles found related to the research. Mack (2005) states that qualitative research is an approach to social science research that focuses on understanding the experiences, perspectives, and meanings of individuals and groups in their natural settings. Qualitative research is often used to generate theories, hypotheses, or concepts, and can complement quantitative research methods by providing a deeper understanding of the social world.

There are several steps that the writer takes in conducting this research. The first step is to watch the *Raya and the Last Dragon* movie several times and also read the script. In the next step, the writer needs to find the main topic of the movie by taking notes on the behavior and actions of each character. After that, the writer finds a theory related to this research, "The Analysis of Id, Ego,

And Superego in the Main Character of *Raya and the Last Dragon* Movie". The next step is for the writer to analyze each character's personality using Sigmund Freud's approach of Id, Ego, and Superego displayed in the *Raya and the Last Dragon* movie. Finally, the writer made conclusions and suggestions based on the researcher's findings. The data analysis procedure that the author uses to analyze is divided into several subsections such as observing, analyzing, describing, and explaining, and then conclusion.

Result And Discussion
**The Major Theme of Raya and the Last Dragon Movie**
Unity

The story of the movie *Raya and the Last Dragon* revolves around Raya, the main character, embarking on a journey through the fantasy world of Kumandra to find the last dragon believed to be able to restore their land. Along the way, she encounters various characters from different tribes and learns to work together with them.

Tabel 4 1 (Figure 1)

Raya and the Last Dragon Movie (01:02:19-01:03:28)
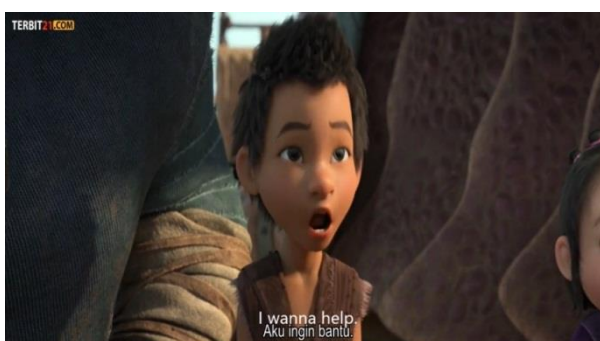
Tong   : *Why are you here, divine water dragon?*
Sisu   : *Isn't that obvious, big guy? My girl Raya and I are gonna fix the world-bring everyone back.*
Boun   : *You're gonna bring everyone back? I want to help.*
Raya   : *I'm sorry, I can't let you do that. It's too dangerous.*
Boun   : *You're not the only one who lost family to the Druun.*
Tong   : *I too wish to join this fellowship of druun butt-kickery.*

Raya, who initially hesitates to accept the offer of cooperation, eventually agrees to work together. This scene reflects the theme of unity, where various tribes and characters who were initially at odds come together to face a common threat and restore harmony in Kumandra. Through struggles and compromises, they realize that only through unity can they overcome the impending danger.

Restoration and Trust

In the movie *Raya and the Last Dragon*, a key moment that reflects the restoration of the missing dragon gem pieces, hope, trust, and the relationship between the divided tribes is when Raya and Sisu reach the end of their journey and face the moment at the Broken Heart Palace. After Raya and Sisu collect all the missing dragon gem pieces from each tribe in Kumandra, they arrive at the Broken Heart Palace, where Raya believes that if they restore the dragon gem to its core, it will bring back the lost harmony and life to their world.

Tabel 4 2 (Figure 2)
Raya and the Last Dragon Movie (01:19:08-01:29:32)

Raya   : Everyone, give me your gems! We can still put it together. It can still work!
Boun   : Sisu's gone, Raya. We don't have her magic.
Raya   : It's not about her magic. It's about trust.
Namaari: WHAT?
Raya   : That's why it worked. That's why we can do it too. By doing the one thing Sisu
wanted us to do-what my Ba wanted us to do-to finally trust each other and fix this. But
we have to come together. Please. Raya looks at her friends
Tong   : After what she's done
Boun   : We'll never trust her
Raya   : Then let me take the first step

Namaari wants to take the dragon gem for the sake of her tribe, while Raya seeks to use it to save all of Kumandra. At this point, Raya must confront two difficult choices: following the old way and protecting the dragon gem for the sake of the Kumandra tribe or choosing to trust Namaari and share the wonders and power of the dragon gem with all the tribes. Raya makes a momentous decision by choosing to restore trust and forgive Namaari. She destroys the dragon gem, releasing its energy, and shares the magic of the dragon gem with everyone, including Namaari and the other tribes.

This action restores the fractured relationships and creates unity among the tribes of Kumandra. This moment reflects the journey of restoration for both Raya and Namaari. Raya learns to trust others and extends that trust to all the tribes, while Namaari learns from her mistakes and chooses to change and unite with the others. This scene emphasizes the importance of restoring hope, trust, and relationships in overcoming the Druun and fear that threaten their world. The restoration of the dragon gem becomes a symbol of inner restoration and unity, ultimately bringing back the lost harmony and life to Kumandra.

Conflict in the Raya and the Last Dragon
Conflict between Humans and Druun
In the world of Kumandra, humans, and demons once coexisted in harmony. However, when Druun threaten their lives, humans use the power of the dragon gem to defeat the Druun. Conflict arises when the power of the dragon gem is lost and the Druun returns to threaten Kumandra.

Tabel 4 3 (Figure 3)
Raya and the Last Dragon Movie (01:19:08-01:29:32)

Benja   : Druun...

Raya	: No! Ba! Come on! We have to go!
Benja	: They're repelled by water. (To everyone) Hurry! Get to the river!

All the tribes captured the dragon gem to make the dragon gem fall into 5 pieces, the figure of Druun appeared so that it again threatened Kumandra. Knowing there was still magic on the dragon gem to drive out Druun, all the tribesmen took the piece to drive out Druun. Many of the people affected by Druun's attack turned to stone including Raya's father.

The Conflict between the Tribes

Kumandra is divided into five different tribes, namely Heart, Fang, Talon, Spine, and Tail. Each tribe has different interests and perspectives. Conflict arises when tribes compete with each other and are unable to cooperate in the face of Druun threats.

Tabel 4 4 (Figure 4)

***Raya and the Last Dragon* Movie (00:17:14-00:19:31)**

Benja: Listen to me! We have a choice. We can tear each other apart, or we can come together and build a better world. It's not too late. I still believe we can be Kumandra again...
Raya: Ba! (Raya runs to Benja's side as

When Namaari gave a signal of the existence of the dragon gem, the five tribes ran towards the place of the dragon gem. At that time Benja (Raya's Father) representatives from the heart tribes said not to attack each other, but the other four tribes continued to compete for the dragon gem to save their respective tribes as in the following dialogue.

Internal Conflict within Raya

Raya is the main character, has the burden of responsibility to unite the Kumandra tribes and restore the dragon gem so that the devil can be defeated. However, she also had to face internal conflicts due to having experienced betrayal. Raya must seek trust and understand the importance of cooperation to resolve the conflict.

Raya's internal conflict in the movie *Raya and the Last Dragon* is his mixed feelings of anger and hatred towards Namaari because in the past Namaari has betrayed his beliefs and broken the dragon gem that resulted in the arrival of Druun and destroyed the world of Kumandra.

On the way to the Spine tribe, Raya told Sisu about the betrayal of Namaari that had been done to her. She was traumatized by trust in others.

Tabel 4 5 (Figure 5)

***Raya and the Last Dragon* Movie (00:17:14-00:19:31)**

Raya: Literally thousands of people turned to stone would argue otherwise.
Sisu: That doesn't mean you shouldn't try.
Raya: And I did. And you know what happened? I got kicked in the back by someone who gave me a "gift" - Look around. We're a world of orphans because people couldn't stop fighting over a gem. Wanna know why other dragons didn't come back? Because people don't deserve them.
Sisu: But you can change that.
Raya: I am done trying. Kumandra is a fairy tale. The only thing important to me now is bringing my ba back. The ship comes to a stop.

This internal conflict leaves Raya caught between revenge and the hope of saving the world, as well as considering whether she can forgive Namaari and be willing to cooperate with him. It is a complex inner struggle for Raya, and her character's journey in the movie focuses on how she searches for a way to overcome this conflict and finds a way to achieve peace and harmony again in Kumandra.
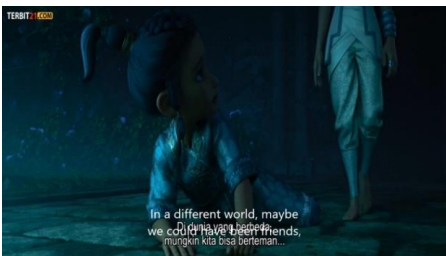
Conflict with Namaari

Namaari was one of the other main characters who came from the Fang tribe. She had a complicated history with the Kingdom and became its rival. Conflict arises between Raya and Namaari due to their differing approaches to confronting Druun threats and restoring Kumandra's harmony.

The conflict between Raya and Namaari in the movie *Raya and the Last Dragon* started from a tense past event. When they were young, Namaari and Raya were once close friends. However, when Kingdom entrusted Namaari with the dragon gem, Namaari instead betrayed him and broke it for the benefit of his kingdom, Fang. This action causes Druun to appear and threatens the entire world of Kumandra.

Namaari attacked the Kingdom so that it fell, with surprise Raya jumped in front of Namaari to prevent Namaari from taking the dragon gem and they started fighting. As they reunite in adulthood, the Kingdom's inner conflict continues to grow due to her feelings of anger, hatred, and disbelief towards Namaari who has betrayed her. Raya felt that Namaari's actions led to disaster and the death of many people, including her father, King Benja. However, despite the conflict and grudges between them, Namaari also stated that she did what she thought was right to protect her kingdom, Fang, and her tribes. In Namaari, there is a sense of responsibility and loyalty toward her people, which causes him to perform acts that hurt the Kingdom.

Tabel 4 6 (Figure 6)

Raya and the Last Dragon Movie (00:15:44-00:16:05)	*Raya and the Last Dragon* Movie (00:17:14-00:19:31)
Namaari: In a different world, maybe we coulda been friends. But I have to do what's right for Fang.	*Raya: Hey there, princess undercut, fancy meeting you here.* *Namaari: You and those dragon gem pieces are coming with me.* *Raya: My sword here says we're not. All the Fang soldiers raise their weapons. Yeah, I knew you couldn't handle rolling solo. You're nothing without your band.* *Namaari: Stand down. This shouldn't take long.*

During their journey in search of the missing pieces of dragon jewels, Kingdom continues to struggle with these mixed feelings. However, she also realizes that trust and cooperation with Namaari may be the only way to reunite the pieces and defeat Druun. The conflict between Raya and Namaari is at the heart of the movie's story, and their journey together reveals layers of complex emotions and moral dilemmas and teaches the importance of forgiveness and cooperation in the face of great challenges.

At the time Raya was looking for dragon gem in the Spine tribe, Namaari also followed all the way to the Spine tribe to seize the dragon gem that had been collected by Raya. Raya fought to defend the dragon gem that had been collected so as not to be taken by Namaari.

In the end, Raya helped Sisu to end the fight and left Namaari. Namaari was surprised to see firsthand the whereabouts of the last Dragon so stopped fighting with Raya.

Conflict in the Raya and the Last Dragon
Raya

Raya is the main character and protagonist of this movie. Raya is the representative of the Heart tribe. From the beginning of the movie, Raya is shown as a dedicated warrior in search of the missing pieces of dragon gem to reunite Kumandra. She holds a central role in this mission and risks everything to achieve it.

For 6 years Raya traveled to find the last dragon and collect pieces of dragon gem. With her persistence, Raya was sure to find a way to improve the situation that had happened.

In addition, Raya is also shown as a courageous figure and has a leadership spirit. She not only fought for himself but also for the good of the entire Kumandra tribe. She holds a central role in inspiring others to join in her mission and unite to achieve common goals.

While in the Greater Talon tribe trying to help Sisu from being hit by the Druun attack deliberately carried out by Dang Hu, the slickest queen in the Talon tribe. With her quickness, Raya came to help Sisu.

Tabel 4 7 (Figure 7)

Raya and the Last Dragon **Movie (00:59:13-01:01:57)**	*Raya and the Last Dragon* **Movie (00:50:15-00:50:42)**
Raya: Six years of searching and we end up at a literal shipwreck. That's not a bad sign, is it? (Raya approaches the wreck and enters it. Tuk-Tuk tries to follow but can't fit into the opening.) *Tuk-Tuk: Hrmph*	*Raya: Sisu, I told you to stay on the boat!* *Sisu: Sorry!* *(As they sweep past Dang Hu, Raya swipes the gem from Dang Hu, hands and gives it to Sisu.)* *Raya: Hold onto this for me, will ya?* *(Raya barrels towards them. A giant blast of FOG covers the area, scaring away the druun.)*

This scene shows that Raya is a strong, dedicated, and passionate figure in achieving her mission. She is a courageous representative and fights hard to unite Kumandra and face various challenges with strong determination. His loyalty and perseverance in searching for the pieces of the dragon gem is a reflection of the character of a true hero who is ready to face all obstacles to achieve a noble goal.

Sisu

Sisu is the last legendary dragon that became a myth in the world of Kumandra. She possesses powerful magical powers and helps the Kingdom in its mission. Sisu is cheerful, full of enthusiasm, and a source of hope for the characters in the story.

Tabel 4 8 (Figure 8)

Raya and the Last Dragon **Movie (00:20:16-00:25:15)**
Raya: Okay, what's yours? *Sisu: I'm a really strong swimmer!* *Raya: Wait…wait, you touched this gem piece and it gave you powers. You know what this means, right?* *Sisu: I no longer need a nightlight?* *Raya: What? No, you're still connected to the gem's magic. And that means you can still use it to save the world. If we get all the other gem pieces*

When Raya traced several rivers for 6 years and finally Raya reached the last river where Raya found the figure of the last dragon that can help save Kumandra and his father.

Namaari

Namaari is the main antagonist in the movie. She was from the Fang tribe and had a complicated history with the Kingdom. Namaari often appears in battles and conflicts with Raya, and has an important role in the development of the storyline.

Tabel 4 9 (Figure 9)

***Raya and the Last Dragon* Movie (00:33:23-00:35:02)**

Namaari: Take them.
Raya: Run!
(Sisu tries to run, but with four legs.)
Raya: Not like that. Two legs!
Sisu: Right!

When Raya visited the Tail Dragon temple to look for the dragon gem pieces, suddenly Namaari came with his troops trying to thwart Raya's plan by trying to seize the dragon gem pieces.

Psychoanalytic Approaches to the Main Characters
Raya

The movie *Raya and the Last Dragon* exemplifies Sigmund Freud's theory of the human personality, particularly the concepts of Id, Ego, and Superego. The main character, Raya, embodies these psychological elements in her actions and decisions.

Id (Pleasure Principle): Raya's pursuit of the missing dragon gem pieces demonstrates the Id's drive for immediate gratification and instinctual desires. She believes that reassembling the gem can defeat the Druun and restore Kumandra. Her intense focus and determination, as well as her cooperation with Sisu, highlight her willingness to sacrifice personal safety for the sake of fulfilling primal desires.

> *Raya: Wait wait, you touched this gem piece and it gave you powers. You know what this means, right?*
> *Sisu: I no longer need a nightlight?*
> *Raya: What? No, you're still connected to the gem's magic. And that means you can still use it to save the world. If we get all the other gem pieces,*
> *Sisu: I can reassemble it*
> *Raya: You can reassemble it and boom the druun away! And bring my ba back?*
> *Sisu: And bring ALL of Kumandra back.*
> *Raya and the Last Dragon (00:33:23-00:35:02)*

Ego (Reality Principle): Raya's rational actions and decision-making showcase the Ego's role in finding a balance between instinctual satisfaction and moral considerations. She is aware of her responsibility to unite Kumandra and strives to harmonize individual desires with practical reality. Raya's leadership, like when she rejects her friends' help to protect them, demonstrates her ability to navigate challenges and maintain a balance between personal goals and cooperation with others.

> *Boun: You're gonna bring everyone back? I want to help.*
> *Raya: I'm sorry, I can't let you do that. It's too dangerous.*
> *Boun: You're not the only one who lost family to the Druun. Please let me help you.*
> *(Noi and the Ongis kneel as well. Tong kneels and presents the Spine Dragon gem.)*

Tong: I too wish to join this fellowship of druun butt-kickers.
(Raya takes the gem and looks at Sisu. Sisu reaches out and touches the gem, her
eyes brightening. Above them, water begins to fall.)
Raya and the Last Dragon (01:02:20-01:04:35)

Superego (Moral and Ethical Values): Raya's efforts to repair tribal relationships and restore unity in Kumandra reflect the influence of the Superego. She internalizes ethical values, aiming to overcome distrust and hatred to achieve a broader goal of peace and common good. Her plea for trust and unity, even in the face of skepticism and past wrongs, illustrates her adherence to moral values and her desire to transcend personal conflicts.

Raya: Everyone, give me your gems! We can still put it together, it can still work!
Boun: Sisu's gone, Raya. We don't have her magic.
Raya: It's not about her magic. It's about trust.
Namaari: WHAT?
Raya: That's why it worked. That's why we can do it too. By doing the one thing
Sisu wanted us to do-what my Ba wanted us to do-to finally trust each other
and fix this. But we have to come together. Please.
Tong: After what she's done.
Boun: We'll never trust her.
Raya: Then let me take the first step.
Raya and the Last Dragon (01:23:15-01:28:25)

In summary, in *Raya and the Last Dragon* movie the writer uses its characters and plot to illustrate Freud's theory of personality by portraying Raya as embodying the Id's pursuit of desires, the Ego's balance between desires and reality, and the Superego's adherence to moral values and the common good.

Sisu

In *Raya and the Last Dragon* movie, the character Sisu, a legendary dragon, displays traits aligned with Sigmund Freud's concepts of the Id and Ego in her actions and behavior.

Id: Sisu's behavior is characterized by spontaneity and sincerity, reminiscent of the Id's pursuit of fulfilling natural impulses without regard for moral or reality considerations. An instance illustrating this is when she helps Raya by destroying a dangerous trap using her legendary dragon ability. Sisu's impulsive and instinctive response showcases her willingness to aid others based on her inherent loving and courageous nature.

Sisu: This doesn't make sense. None of this would stop a druun.
Raya: It's not to stop druun. It's to stop people.
Sisu: Hm...
Raya and the Last Dragon (00:30:17-00:31:34)

When Raya attempts to steal the final gem piece from a temple protected by dangerous traps, Sisu spontaneously intervenes to assist. She swiftly destroys the trap, exemplifying her instinctive and sincere inclination to help others, much like the Id's drive in humans to fulfill needs and desires without hesitation.

Ego Characteristics: Sisu also exhibits traits akin to the Ego, particularly her self-confidence and awareness of her abilities. This is evident when she confidently expresses her water skills and swimming prowess to Raya, even in the face of skepticism. Her unwavering self-assurance showcases the Ego's role in balancing personal desires with external demands and maintaining confidence when navigating the world.

Sisu: What? Why are you looking at me like that?
Raya: Uh... nothing. Just not used to seeing dragons.
Sisu: Impressed, huh? Wait till you see my backstroke. I'm wicked when I hit that
liquid. I got water-skills that kill. I slaughter when I hit the water. I'm like...
really good at swimming. Through rhyme. I was trying to make... that I was
a really good swimmer... I'm a good swimmer... Is basically what I'm
saying...
Raya and the Last Dragon (00:30:02-00:35:29)

Sisu's proud proclamation of her water skills highlights her Ego characteristics. Her confidence in her own abilities aligns with the Ego's function of striking a balance between desires and moral demands while maintaining self-assuredness in facing external challenges.

Although Sisu's character does not explicitly embody the Superego aspect, reflecting internalized moral values and norms, her actions and personality primarily emphasize the interplay between the Id and Ego. Sisu's spontaneous helpfulness and self-assuredness align with aspects of the Id and Ego more prominently, rather than showcasing explicit moral considerations associated with the Superego. Therefore, Sisu's character portrayal in the movie accentuates the interplay between the Id and Ego over the Superego aspect of her personality.

Namaari

The character Namaari in *Raya and the Last Dragon* exemplifies Freud's Id, Ego, and Superego concepts, showcasing different aspects of her personality and motivations.

Id: Namaari's Id is evident when she tries to steal the last piece of the dragon gem from Raya in the movie's beginning. Her action is driven by a desire to benefit the Fang tribe and ensure their supremacy over other tribes. This reflects the Id's pursuit of personal satisfaction and selfish interests without considering the consequences for others.

> Raya: It's the last bit of dragon magic left in the whole world.
> Namaari: I see why Heart guards it so closely. Thank you, dep la. You've been very helpful.
> Namaari: In a different world, maybe we coulda been friends. But I have to do what's right for Fang.
> Raya and the Last Dragon (00:15:49-00:16:20)

In an encounter with Raya, Namaari acknowledges the significance of the last piece of the dragon gem. She expresses gratitude for Raya's help while asserting the need to act in favor of the Fang tribe. Her self-interested approach illustrates the Id's tendency to prioritize immediate personal gains over collective well-being.

Ego Characteristics: Namaari's Ego is portrayed when she attempts to convince Raya to unite the dragon gem pieces for the betterment of all Kumandra tribes. In a meeting at the Heart Tribe's palace, Namaari proposes collaboration between the Fang and Heart tribes. Her willingness to negotiate and advocate for a common goal demonstrates the Ego's role in seeking balance between individual interests and collective benefits.

> Sisu: The final piece.
> Raya: Time to bring everyone back.
> Namaari: Sisu and the gem pieces are coming with me.
> Raya and the Last Dragon (01:15:47-01:17:41)

During a crucial moment, Namaari interrupts the process of reuniting the gem pieces, expressing her intent to take Sisu and the pieces. Her focus on preserving her tribe's position showcases her Ego's alignment with collective goals while also protecting her own tribe's interests.

Superego: Namaari's Superego is evident in a scene where she acknowledges her past mistakes and aims to mend the divisions she caused in Kumandra. In a confrontation with Raya, Namaari reflects on her actions that led to Kumandra's disunity and Druun threat. Her remorse and realization highlight her Superego's drive to achieve morality and harmony in her actions.

> Namaari: I never meant for any of this to happen.
> Raya: Liar!
> NAMAARI: I don't care if you believe me. Sisu did. But you didn't trust her. That's why we're here…Do whatever you want, but you're as much to blame for Sisu's death as I am.
> Raya and the Last Dragon (01:21:20--01:22:01)

In a tense exchange, Namaari confronts Raya, admitting her role in Sisu's death and the current situation. She emphasizes the importance of trust and the consequences of mistrust. This scene underscores Namaari's recognition of her moral responsibilities and aligns with the Superego's aspiration to achieve harmony and rectify wrongs.

In summary, Namaari's character in the film encompasses aspects of Freud's Id, Ego, and Superego. Her actions and decisions reflect the interplay between these psychological elements, showcasing her personal desires, negotiation abilities, and moral introspection throughout the story

Conclusion

Based on the discussion above, the writer finds that the theme, conflict, characters, and psychoanalysis are central elements in the movie *Raya and the Last Dragon.* The theme of unity, restoration, and trust is effectively conveyed through the conflicts faced by the characters, driving their growth and development. Raya is portrayed as a dedicated and brave protagonist, while Sisu represents hope and plays a significant role in helping Raya achieve her goals. Namaari, as the main antagonist, has a complex history and significantly influences the course of the story.

The concepts of Id, Ego, and Superego in Sigmund Freud's psychoanalysis can be used to understand the character development and internal conflicts experienced by these characters. The interplay of the Id, Ego, and Superego in the characters of Raya, Sisu, and Namaari adds depth to their personalities and motivations, enhancing the audience's understanding of their actions. Raya exhibits Id traits when she is driven to find the missing pieces of the dragon gem to unite Kumandra and defeat the Druun. However, she also displays Ego traits as she strives to maintain a balance between individual desires and reality, acting rationally and considering group interests. Meanwhile, Raya's Superego is reflected in her efforts to mend the relationships between the divided tribes and overcome the fear and hatred that have destroyed Kumandra's unity. Sisu, as the legendary dragon, displays Id traits with her spontaneity and selflessness in helping others without considering the consequences. She also demonstrates Ego traits with her belief in her own abilities and self-confidence in facing the outside world. However, there is no explicit evidence that Sisu exhibits Superego aspects in her personality. Namaari, as the main antagonist, exhibits Id traits with her desire to gain advantages for the Fang tribe without considering the consequences for others. She also displays Ego traits with her efforts to achieve common goals without disregarding her personal interests. However, Namaari also shows Superego aspects in the scene where she realizes her past mistakes and strives to mend the relationships between tribes and overcome the threat of the Druun.

Through the concepts of Id, Ego, and Superego in psychoanalysis, this study reveals how the three main characters in the movie experience internal conflicts, character growth, and struggles in navigating the emotional drives, realities, and moral values they face throughout the story.Overall, it can be inferred that the movie *Raya and the Last Dragon* successfully conveys the message about the importance of unity, restoration, and trust. The conflicts faced by the main characters drive their growth and development. The psychoanalytic approach provides a deeper understanding of the motivations and actions of these characters.

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