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## Exploring ‘Moana’s Achieved Identity’: A movie analysis of the main character

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### ABSTRACT

Research on identity status in literary works has not been in-depth exploration. Those researches discussed the identity status in general and were still very limited in literary study. Therefore, this study explores one of the identity statuses in detail using Kroger's (2005) achieved identity characteristics consisting of three domains; the personality variable, cognitive process and interpersonal relationship. Each domain has achieved identity features. This research is a documentary. The procedures were reading the script repeatedly; identifying the main character's actions, thoughts, reflections, thoughts, feelings, and desires; coding, classifying, analyzing and interpreting the data. The results indicated that Moana's personality, cognitive process, and interpersonal relationships proved that Moana's achieved identity in the three domains is well built. She has most of the features of achieved identity. This study also proved that identity status can be explored in fictional characters. Therefore, future research can explore this identity or other identity statuses in depth. Parents or schools can use movies with characters with this identity to help children develop their identity status to the highest, achieved identity.

**Keywords:** Achieved identity, identity status, movie

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### INTRODUCTION

A fictional character functions as a storyteller who goes through the events in the story and faces the created conflicts. In characterization, story characters are given identities with the aim that these characters live (Milawasri, 2017). Identity character can be seen in behavior, thinking, actions, and emotions. Identity, which is interchangeable with self-concept (Kettle, 2019) as a person's characteristic (Laran, 2019; Mufangati & Handayani, 2021) makes a person the same or different from others (Kettle, 2019) or sets of qualities, attributes, and goals that people have (Laran, 2019). Reed II et al. (cited in Jones, Durante & Griskevicius, 2019) defined *identity* as a person labeling himself by choice or grace. The label raises a clear mental picture of a person, who he is, and what he thinks, feels, and does. However, the identity of each person (which is also given to fictional characters) is different. Hence, Marcia (1966) calls it an identity status, namely the identity formation from the lowest to the highest.

Identity status consists of four categories: diffused as the lowest status, foreclosure, moratorium and achieved *identity* as the highest identity status (Marcia, 2001; Kroger & Marcia, 2011; Waterman, 2007). Kroger (2015) explained that the individual with achieved identity has gone through a period of exploration based on a comprehensive review of his or her interests, talents, capacities, and values to establish personality-defining commitments defining one's directions in early adulthood. Like the achieved identity, the foreclosed individual has similarly strong identity commitments but has been reached without identity inquiry. They simply embrace the ideals of those around them and adopt a form of given identity. Both moratorium and diffuse individuals lack clear identity commitments; however, the moratorium actively seeks personally relevant identity-defining directions, while diffusion does not. There may have previously been little or no identity exploration for identity dissemination. For various reasons, the identity-diffuse individual may be unable to acquire meaningful identity commitments, ranging from serious instability to a liberated uninvolved manner of living life, simply 'going where the wind blows.'

Of the four identity statuses aforementioned, achieved identity occupies the highest place, which is marked by active exploration and high commitment compared to the other four statuses, which are low on commitment or exploration (moratorium and foreclosure) and even low on both (diffused)

(Marcia, 1993; Kroger, 2015; Verschuere et al., 2017). Therefore, the identity achievement or achieved identity is a positive predictor (Cakir, 2014; Waterman, 2007) of the other three statuses. Achieved-Identity is formed from negative experiences (Watanabe, 2019) so that one's identity becomes strong and positive. In addition, identity status is formed because of a crisis (Erikson, cited in Kroger, 2005). A crisis is an active process of exploring and investigating various alternatives (Marcia cited in Pelco & Ball, 2018). Kroger & Marcia (2011) explained, in terms of personality characteristics and cognitive process, that individuals with this identity have shown resistance to experimental attempts to boost or diminish their self-esteem, and they think effectively under stressful settings. They also exhibit high degrees of ego development and moral reasoning, are not authoritarian in their ideals, and make decisions with an internal locus of control. While in their interpersonal domain, they have not demonstrated a high requirement for nourishment. Reaching the highest level of identity helps individuals overcome problems and decide on the right solution. Therefore, identity status strongly influences decision-making (Agustina & Satiadarma, 2017; Verasari, 2017).

In the animated film *Moana*, the main character, Moana, looks positive about dealing with serious problems. She can make important decisions in solving the problems she is dealing with. Her brilliant ideas as a future leader of Motonui make her reach her goal at the end of the film. Her actions, feelings, and thinking indicate that she has a strong achieved identity. Therefore, this study aims to explore the details of this identity by using the characteristics of the achieved identity from Kroger (2005). She mentioned three domains, each of identity status: personality variable, cognitive process, and interpersonal domain. Each feature in the three domains showed a strong or high level of positive items (e.g., achievement motivation, self-esteem, internal locus of control, well-functioning under stress, ego development, establishing a good relationship and others) and low negative items (level of shyness, defense mechanism, neuroticism, and others).

Literary works have much wealth that can be explored, including identity status. Research on identity status in literary works still needs to be completed. Exploring identity status in literary work is rarely found. Similar research to this current study is still unfound yet. Suseno (2021) explored Saikaku's work in a short story, "Too Old Cherry Trees Still," and found four identity statuses in his story. Also, research focusing on character is still centered on the main elements in literary works, intrinsic (Akbar, 2020; Hermawan, 2019; Siahaan, 2017) and extrinsic (Lestari & Rohmadi, 2016). Rada (2017) analyzed *Moana* using Marcia's Identity states to reveal Moana's character. The writer then revealed that Moana's identity is identity achievement. However, this study still does not explore identity achievement in more detail. Besides, the discussion of identity achievement is limited to high commitment and high exploration, the two keywords on identity statuses. In comparison, the current research explored achieved identity in detail using the characteristics of identity statuses, particularly achieved identity, from Kroger (2015). Therefore, the discussion of this status gives more detailed information to the reader to understand identity achievement in three domains; personality, cognitive, and interpersonal relationship.

## **METHOD**

The study is a documentary study in which the writer read *Moana's* script to identify the achieved Identity of the main character, Moana. This animated movie entitled *Moana* was released by Walt Disney Pictures in 2016. Kroger's (2005) characteristics of achieved Identity were used to explore the achieved Identity. The Identity consists of three domains namely 1) personality variable or Identity individual; high levels of achievement motivation, high level of self esteem, low neuroticism and high conscientiousness and extrovertedness, lowest use of defence mechanism, low levels of shyness, highest levels of internal locus of control; 2) cognitive process; demonstrate the ability to function well under conditions of stress, use more planned, rational, and logical decision-making strategies than other identity statuses, demonstrate the highest level of moral reasoning regarding issues of both justice and care, demonstrate the highest levels of ego development; 3) interpersonal relationship; highest levels of intimacy relative to other identity positions, able to develop mutual interpersonal relationships with both close friends and a partner, and they are genuinely interested in others, show the greatest willingness to reveal themselves to others, show the most secure patterns of attachment to their families, adolescents with achievement identity encourage free and independent behavior. They are not under the family's control yet can emphasize individuality and relationship connection.

To identify the achieved Identity, the writer read the whole script repeatedly. The script consists of 109 pages with 11 scenes. While reading, the writer took notes on what the main character says (written utterance), acts, thinks, reflects, feels, desires and interacts with other characters indicating achieved-identity features. The writer then coded the data with the page number of the script and the scene. For example, Moana says, "*There's a whole world out there, I know it*" (p.23/s.II), or some of the excerpts are the conclusion of a part of the story i.e., *Moana does not show negative emotion in the whole story. She can control the negative emotion* (whole story), then classified the data coded into the features of achieved Identity of the three domains, put them in the table, and analyzed and interpreted the data. In data interpretation, the writer narrated the story taken from the excerpts in the table.

## RESULTS AND DISCUSSION

### Results

Identity achieved strongly adheres to Moana as the main character in the movie. Her speech (written utterance), thoughts, minds, reflections, feelings, and desires show her identity achievement in three domains; personality variables with six features; cognitive process with four features; and interpersonal relationship with six features.

In the personality variable (see Table 1 in the Appendices), there was 14 story excerpt showing a high level of achievement motivation, four excerpts showing a high level of self-esteem, three excerpts showing low neuroticism and high conscientiousness and extrovertedness, three excerpts showing low use of defense mechanism, two events indicating a low level of shyness and three excerpts indicating the highest level of internal locus of control.

In the cognitive process (see Table 2 in the Appendices), three excerpts show Moana's ability to function well under stressful conditions, and six excerpts indicate using more planned, rational, and logical decision-making strategies. Seven excerpts indicate the highest level of moral reasoning regarding issues of both justice and care and two excerpts indicate the highest levels of ego development.

In the interpersonal (see Table 3 in the Appendices), there was one excerpt showing the highest levels of intimacy relative to other identity positions, two-story fragments indicating Moana's relationship to her family and friends, one story fragment showing self-disclosure, two-story fragments showing the most secure patterns of attachment to their families, three fragments indicating maternal socialization behaviors that control or regulate but rather encourage free and independent behavior, two-story fragments indicating that the family emphasizes both individuality and connectedness in family relationships.

### Discussion

#### *Personality variable/individual identity*

Six characteristics indicate achieved identity in the domain of personality or individual identity. Moana has shown that personality-wise, she has this identity. Kroger (2005) proposed six characteristics: high achievement motivation. Achievement motivation is one's ability to have a strong desire to achieve success in general and certain disciplines (Barcena, 2022; Singh, 2016). It is a desire to achieve things (Tanjung & Musa, 2021). For the individual is the attitude to achieve stronger than the achievement itself (Cetri, 2014). In this sense, whatever the achievement, achieving is the main pleasure or finds the process as the satisfaction of challenges (Sharma, 2018). In addition, Achievement motivation is a desire to accomplish something difficult, overcome obstacles and achieve a high standard, and excel. Individuals with high levels of achievement motivation demonstrate the ability to get difficult things done, overcome obstacles, and achieve high standards to surpass themselves. There were 14 excerpts indicating Moana's high level of achievement motivation. In the story, Te Ka curses her village, plants suddenly die and fish are gone. Moana proposes some ways out but gets refused by her over protective father who always thinks "*going beyond the reef is dangerous.*" However, Moana goes beyond the reef" facing the dangerous wave. No one knows why that happens until Moana is told it is Te Ka's curse. She wants to stop it. However, it is dangerous. During her journey to find Te Ka to save her village, Moana encounters many obstacles, but she always handles them in ways that are logical and acceptable so that, in the end, the goal is achieved. Her village is saved.

High self-esteem. Theoretically, *self-esteem* is defined as self-worth-evaluation (Hepper, 2016) 2016) which is either positive or negative of self (van der Kaap-Deeder et al., 2016). High self-esteem helps one adapt to and thrive in various domains of life (Orth & Robin, 2022). Moana has high self-

esteem helping her see positive things in her perilous journey to the darkness. The positive words she says to herself and her friend when first she tries to go beyond the reef, the forbidden place, to all the villagers is, “*I can do this. There is more fish beyond the reef*” (p.26/s.IV). Second, when Maui does not believe Moana can dive into the deep ocean, she says, “*We’re getting out of here alive; I am gonna help us to survive*” (p.57/s.VII). Third, Moana and Maui in Lalotai meet monsters, and she expresses her warrior face. The monsters run away. She says, “*Time to demonstrate I’ve been a warrior all along*”(p.59/s.VII). Forth, when she and Maui finally meet Te Ka. Maui told her that she had to turn the canoe back, believing they would not make it because it was too dangerous to sail to Te Ka. Moana keeps going. She replies, “*I can do this*” (p.81/s.X). Looking at herself positively makes Moana can deal with the obstacles and achieve her goal. Respecting herself by saying her strength indicates high self-esteem.

Low neuroticism, high conscientiousness, and extrovertedness. Neuroticism reflects a personality type that tends to experience negative emotions, such as fear, sadness, uncertainty, anger, guilt, and anticipation (Taufik, Prihartanti, & Hamid, 2019; Baun, Junias & Benu, 2020; Widiger & Oltmanns, 2017; Chochinov, 2006). Individuals with a high level of neuroticism view everything negatively, and their surroundings threaten them (Baun, Junias & Benu, 2020). On the other hand, individuals with low neuroticism can feel negative emotions yet can control them. Moana does not feel mad at her father, who is overprotective of her. Maui is a character that is one annoying travel partner because he always does not believe in Moana and himself. The situations can trigger Moana's anger or disappointment in Maui or herself. However, Moana is portrayed as able to control negative emotions, so she has low neuroticism. Moana also shows her high conscientiousness. Conscientiousness is an individual with full of caution in doing an action or full of consideration in making a decision; they also have self-discipline (Goldberg cited in Taufik, Prihartanti & Hamid, 2019; Neubert, Tagar & Cady, 2006; Evans et al., 2022). Before she leaves Motunui Island, she is full of consideration. She asks for more stories about her ancestor, and then she finds that they are voyagers, so sailing is the destiny of the villagers. Destiny makes Moana unafraid of the ocean. She knows that she will be the leader in the future; therefore, she is responsible for saving the village. Going to the darkness is one way to solve the curse (p.34/s.IV). Extrovertedness refers to able to socialize (Lukas cited in Evans et al., 2022). Besides being sociable, extroverted individuals are energetic, talk actively, friendly, cheerful, and able to build good relationships with others (Abdo-Cuza et al., 2013). Moana is very sociable, cheerful, and able to make friends and keep the relationship. This feature accompanies her during her interpersonal and individual life.

Moana also shows her lowest use of defense mechanisms. A *defense mechanism* is a psychological strategy unconsciously used to intercede in a person's response to emotional conflict and internal or external stressors (American Psychiatric Association, 2013; Di Giuseppe & Perry, 2021; Perry, 2014). Moana's father has great hopes for his daughter. He hopes Moana will replace him to become a leader so he will protect Moana and his people and always wants to keep them safe (p.17/s.II). In contrast, his daughter Moana is interested in something other than becoming a leader. However, her father always greeted this so that gradually Moana had time to consider it. Also, she loves to learn new things. She always wants to learn new things, even if it goes against his father. Her father would always reject Moana's requests or ideas considered life-threatening, so there is no agreement between the two (p.22/s.III). This situation causes Moana to grumble but will follow her father's advice. However, in the end, a strong will could not hold Moana. However, when arguing with her father, Moana did not defend herself. Similarly, when Moana was sailing alone in the middle of the sea, the waves hit, and the boat capsized. This situation makes Moana want to return to the island and stop all her craziness. Her granma's spirit appears and speaks to her. Moana convinced herself once again to stick to her goal. The three-story fragments show that Moana does not argue.

Shyness is also included as one feature of achieved identity with a low level. Shyness is a social disease (Asif, 2019; Cheek, 2007) that is dominantly attached to one's emotions and feelings. Shyness can hinder a person's social behavior and prevent interpersonal communication (Jonathan, 2017; Cheek, 2007; Marhamah, 2016). People with high levels of shyness are not easy to socialize with, feel awkward and anxious (Cheek, 2007), and have apprehensive discomfort (Kiran, 2016). Shyness can affect individual development (Asi, 2016). This feeling can be described in fictional story characters with low or high levels. *Moana* is a story character described as having a low level of shyness. Moana can communicate well with her people. She speaks in front of the people without hesitation (p.10/s.I). Next,

when she meets Maui for the first time, Moana is not awkward communicating with Maui and looks very familiar even though they are arguing with each other ((p.40/s.V). There are few obstacles for Moana to socialize and communicate. Her behavior causes her goals to be conveyed well and achieved.

Moana shows her highest level of internal locus of control in the story. Individuals with an internal locus of control believe that all events depend on their actions (Nieben et al., 2022; Sarirah & Apsari, 2019; Sujadi, 2020). Nieben et al. (2022) described several characteristics of someone with an internal locus of control. Namely, they want to take risks, tend to act without thinking (impulsive behavior), and have high optimism for achieving expectations. Munawir (2018) added that individuals with an internal locus of control are highly oriented to success. The individuals perceived that their actions resulted in something positive. The actions taken by Moana came from herself. Efforts to save the village from the Te Ka curse are dangerous decisions and full of challenges. However, Moana likes to take risks; her decision against her father not to go beyond the reef has been violated; she goes beyond the reef because that is the only way to Te Ka. Moana was not afraid when she saw big waves; instead, she said, "Adventure here we come" (p.26/s.IV). Then when Maui does not want to accompany her due to being too dangerous, Moana can invite and motivate them so they keep going (p.15/s.VI). Maui also says that to take the hook, they have to dive to the bottom of the sea and will meet a giant crab; Moana replies, "Where do we find Tomatoa" (p.53/s.VI). Moana also shows impulsive behavior or a tendency to act without thinking when all the fish are gone, her people tell her, and she says, "We should fish beyond the reef" (p.22/s.II). When jumping to the bottom of the sea, Maui doubts Moana very much, but she never rethinks about jumping, and she jumps (p.56/s.VI). Moana's only goal on this perilous journey is to save her village; she believes in success if she does. She is so optimistic that his actions indicate an internal locus of control.

### ***Cognitive process***

The cognitive process is a sequence of changes involving mental activity, whether in the form of conscious or not fully conscious actions to solve a problem or to obtain something new. Memory, reasoning, planning, language, usage, and problem-solving are included in the cognitive process (Neven, 2015). There were four characteristics of the cognitive process (Kroger, 2005). Moana's identity indicates the four. Individuals with achieved identity can function well under conditions of stress. Sailing beyond the reef is Moana's desire, but a strict father always opposes Moana's desire. When Te Ka's curse finally reaches the island they live on, the livelihoods of farming and fishing go awry. When Moana gave the idea to fish beyond the reef, her father strictly forbids anyone not to go. This situation certainly made Moana disappointed and angry. However, after Sina, her mother, explains why her father strictly forbids her, Moana accepts it and continues to carry out her duties in the village well (p.22/s.III). Although in the end, Moana still sails beyond the reef. When Moana meets Maui, who is lost confidence and depends on his hook to be a well-person, it takes time to convince Maui. She already goes far away from the village and alone. Now, when Maui refuses to accompany her, she feels down. However, Moana remains consistent with her goal; she motivates Maui and builds his self-confidence. Her persuasion successfully persuades Maui (p.72-76/s.IX). In addition, when Moana is under pressure when she meets Te Ka (p.81-88), she still directs the canoe towards Te Ka, while Maui gives up and asks Moana to turn the boat around. Moana, instead of turning around but is determined. The situations Moana faced brought her under stress, but Moana still made the best decision.

Achieved-Identity in the cognitive process also uses more planned, rational, and logical decision-making strategies (Kroger, 2005). We can identify this characteristic through Moana's actions, behaviors, ways of thinking, and decision-making. Te Ka has released his curse so that the surrounding islands become dry and marked with 'darkness.' When the villagers found their crops all dry and black, they reported them to Moana. Moana told the villagers, "*Well..we should clear the designed trees. And we will start a new grove...over there*" (p.11/s.II). The following case was when the fishermen found no more fish on the beach, Moana pointed out several places where fish might be found, but the fishermen said that they had tried, but all the fish just disappeared. Moana observed and then said, "*We should fish beyond the reef* (p.21-22/s.III). Next, Moana and Maui have predicted that encountering Tomatoa, the giant crab on the ocean floor, must go through many dangers. It is very rational to Moana, so she must ask how to get past the monsters. So she asks, "How will we ever get past all the monsters to get to Tomatoa?" (p.53/s.VI). This behavior indicates that she needs to plan something to avoid danger. Interestingly when Tomatoa finds Moana and Maui who are hiding, Moana uses her wits to flatter

Tomatoa *"I just to see you myself...because we are mortals have heard the tale of the crab who became a legend ..and I need to know how you became such a crab...ulous"* (p.62/s.VIII). Tomato is hooked. Further, the two are arrested, but Moana tricks the crab with the decoy of the heart of Te Fiti is made of the tabernacle and covers it with bioluminescent algae as a diversion *"Hey I got something shine for ya; come and get it,"* (p.70/s.VIII). Lastly, when Moana meets Te Ka scene; Te Ka is very scary and described as lava but in the form of a demon. Moana knows that Te Ka is Te Fiti, the mother island and creator of all life. Because of this, when Te Ka and Moana face each other, and Maui is worried, Moana lets Te Ka come to her, *"Let her come to me"* (p.85/s.X). This action shows that Moana combined the evidence and then decided to believe her mind was a planner, rational, and logical decision-maker.

Moana has the highest level of moral Reasoning. Moral Reasoning is a process of determining the right or wrong a person experiences in making an ethical decision (Anggreini, Wi & Herijawati, 2019; Mumford et al., 2009). Hume (cited in Bucciarelli, Khemlani & Johnson-Laird, 2008; Ellemers, Van der Toorn & Leeuwen, 2019) wrote that *"Morals excite passions, and produce or prevent actions."* In short, individuals with a high level of moral reasoning can be aware of ethical or moral values in an ethical decision. At the beginning of the story, after, Granma Tala tells the story of Te Fiti, Little Moana goes to the seashore for her love of the ocean. In the seashore, she looks at the new-born turtle walking scared to the water; the bird comes to bite it. Moana helps and brings it safely to the water (p.4/s.I). This attitude showed that little Moana had shown virtuous behavior towards weak animals. It means saving turtles is the right attitude (p.1-5/s.I). Going to find Te Ka to stop the curse is solely to save her people. She knows what actions are appropriate for saving (p.17/s.II). Expression of *"I need to be who they need to be"* (p.7/s.II) indicates that she wants to become someone the people want. It is difficult to be someone who grants other people's wishes. Moana is able. Moana also shows her care to Grandma Tala when she gets weaker; at the same time, Moana has to leave the island. She says, *"I can leave you"* (p.35/s.IV). It shows a concern for the family. When she finally leaves Motunui, she turns back and says, *"Motunui, I'll be back"* (p.37/s.IV). When fighting with Te Ka, Maui asks her to turn the canoe back; she does not think of her safety. She replies to Maui, *"No, my people need me"* (p.81/s.X). It will be the end of her journey, so giving up is not her attitude. Even though Te Ka is evil and has spread a curse on his island. Moana chooses not to reply but soon learns that Te Ka is Te Fity. When Te Ka has transformed the problem is solved. The curse is over. Moana and Maui are ready to go home. Moana shows her caring attitude towards Maui. She says, *"You can stay with me in Motunui. My people will need a master of Wayfinder"* (p.94/s.X). From story fragments and sentence quotes, Moana's decision is based on high moral reasoning.

Lovinger (cited in Gilmore & Durkin, 2021) mentions several stages of ego development, starting from the mature level pre-social (infancy), impulsive, self-protective, conformist, self-aware, conscientious, individualistic, autonomous, and integrated. Individuals with achieved identity demonstrate the highest level of ego development. Thus, the highest stage of ego development is integrated, similar to Maslow's concept of "self-actualization". It is someone's desire to achieve the need with all of her/his abilities. Bauer, Schwab, & McAdams (2011) stated that acknowledgment of inner conflict is one of the clearer signs of the highest ego level. Moana has high leadership abilities that must have the ability to solve problems and be able to make decisions. All conflicts in the story can be resolved by making the right decisions by Moana. Moana also can complete her goal, which is to return to the heart of Te Fiti. It is the only motive why Moana faces all challenges with various risks. The desire to learn new things is a challenge for Moana. She does not know how to sail. She forces Maui to teach her to sail *"You said I can't sail. Teach me."* (p.76/s.IX). These abilities show the highest level of ego development.

### ***Interpersonal relationship***

An interpersonal relationship is a strong, deep, and close relationship with others (Lakshmi, 2017; Choi et al., 2018) that may last for a short or long period (Francis & Fernandez, 2022; Portner & Riggs, 2016). It enables one to interact with others to fulfill their needs (Kocak & Onen, 2014; Intiful et al., 2022). The interpersonal relationship also has a connection to problem-solving abilities (Kleptsova & Balabanov, 2016; Bedel, 2015; Minarsi, Nirwana & Yarmis, 2018) so that which drives success in achieving the goal (Love et al., 2021). This domain has several characteristics, namely the highest level of intimacy relative to other identities. This trait was shown by Moana when she built a close communication relationship with Mau as a traveling companion. She believes in Maui's power. She can

also develop mutual interpersonal relationships with friends and partners, and they are genuinely interested in others. This trait is very strongly attached to Moana. He has two close friends, Pua, and Hei Hei. She encourages Maui when he feels guilty that he cannot beat the crab, and the hook is functioning well and starts to feel pessimistic about facing Te Ka. When Maui says, "*The mission is a curse*" (p.72/s.IX), Moana replies, "*It is not a curse; can you at least try? all right break time is over, get up; you're still Maui. Even if your hook's not working*" (p.74/s.IX). She suggests to Maui, "*maybe you're starting to beg. Forget the giant hawk. Try something small*" (p.74/s.IX). The next feature is that Moana is most willing to reveal herself to others. Moana tells Gramma Tala what she feels, desires, and thoughts (p.28-36/s.III). She also shows the most secure pattern of attachment to her family. Moana's relationship with her parents makes Moana able to handle difficult tasks, does not give up easily, is independent, and develops positive relationships based on trust in the family. Moana's attachment to her mother, father, and grandmother made Moana. Her mother is always there when Moana needs her, and her super-protective father molds Moana into a protective character. Identity-achieved has been least likely to report maternal socialization behaviors that control or regulate but rather encourage free and independent behavior. Sina, Moana's mother, is a kind and loving mother who takes great pride in her daughter (p. viii/character page). Sina's response to Moana's self-confidence. Moana will be the chief in the village of Motunui. In Scene 3, Moana is told that she is trying to convince herself, and Sina Comforts her. "*You will be an amazing chef. I know it*" (p.21/III). When Moana argues with her father about going beyond the reef to seek more fish, Sina approaches Moana to calm her down. "*He's hard on you because.....he was you-drawn to the ocean. He and his best friend sailed past the reef, where a wave-like mountains crashed down, overturning their canoe. Your dad couldn't save him. He's hoping he can save you*" (p. 22-23/s.II). The last feature is that families of identity-achieved adolescents have emphasized individuality and connectedness in family relationships. Sina and Chief Tui (Moana's parents) encouraged Moana to be independent by showing her to be a great chief in the future. They train her, let her connect to the people, and allow her to give speeches in front of them. "*Think, Moana, how should we handle this?*" (p.6-16/s.II). The parent lets her go to save the village Te Ka's curse (p.37/s.IV). Thus, Moana has shown that she is a character created with an achieved identity for interpersonal relationships.

## CONCLUSION

Identity status can be explored in literary works. The created character has an identity status. Moana is fictional character from animation entitled Moana. She has achieved identity which is strong adhere to her, Achieved identity status has some features described as the highest of the three other identity statuses. The result of the exploration of achieved identity with characteristics by Kroger (2005) has shown that this highest status dominates Moana's character, making it easy for her to resolve conflicts. Moreover, numerous research on literary works still focus on the literary elements. It is fine, however, exploring more challenging things would be a great improvement of literary analysis. Through this research, the writer tries to give a new color to literary research. In present days, children like watching animation, reading story books or other genre of literary works. It is good for children's identity development. Parents or teachers can help develop children's identity with movie. Therefore, the selection of a movie must see the benefit of identity development. This research is still limited to one identity status explored. Future research can explore other identity statuses on literary works and can be the research of investigating the impact of fictional characters with their identity status on children's identity development.

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## Appendices

**Table 1. Personality variable (individual Identity)**

No	Features	Transcription	P	S
1	High levels of achievement motivation	1. Action: As the only island chief candidate, she wants her people to live well. When the village has to get terrible darkness spread from Te Ka, she is encouraged to help the village.	p.15	II
		2. <i>“there’s a whole world out there. I know it”</i>	p.23	IV
		3. The song in scene II. How far I’ll go		II
		4. Even though her father tells her that going beyond the reef is dangerous for her and the people, she eventually goes far beyond the reef.	p.22-28	IV
		5. Desire to find Te Ka or sail beyond the reef but she must find Maui first	p.40	V
		6. Maui said the journey is dangerous, and it is an impossible mission	p.43	V
		7. Never give up and find ways out when she get trouble on her sea journey.	p.51	V
		8. Maui does’t want to find Te Fiti heart with so many reasons. But, Moana never stops convincing him to go with her.	-p.50- p.52	V
		9. When Maui gives up to take her hook from Tomatoa, Moana fight for it.	p.61	VIII
		10. When Maui turns back, he gives up to fight Te Ka, Moana decides to keep sailing even though Maui asks her to turn back.	p.26	IV
		11. Moana decides to sail beyond the reef. Hei-hei and Pua stop her, but she said <i>“don’t stop me”</i>	p.26	III
		12. Pass the dangerous journey to the deep sea, and arrive In Tomatoa’s lair, Moana said <i>“We made it”</i>	p.60	VIII
		13. Although Maui tells her she’s gonna die if she takes the hook, Moana takes risk to grab the hook	p.61	VIII
		14. Maui said to turn back the sail when Te Ka sees them, Moana refuses <i>“It’s ok, we can sail through it; we have to keep going”</i>	p.81	X
2	High level of self esteem	1. <i>“I can do this. There’s more fish beyond the reef. There’s beyond the reef.”</i>	p.26	IV
		2. <i>We’re getting out of here alive; I am gonna help us to survive</i>	p.57	VII
		3. <i>“Time to demonstrate I’ve been a warrior all a long, I have been a warrior”</i>	p.59	VII
		4. <i>“I can do this”</i>	p.81	X
3	Low neuroticism and high conscientiousness and extroverted-ness	1. Moana does not show negative emotion in the whole story. She can control the negative emotion.	Whole story	
		2. Moana shows extrovertedness in the whole story with her people in Motunui, her parent, Hei-Hei and Pua. Also with Maui		
		3. Moana show conscientiousness		
4	Lowest use of defense mechanism	1. Her response to her father when they forbid her to sail but to be a future leader in the village, she tries to accept what her parent and the villagers wish.	p.22-23	III
		2. Despite of being disappointed at her father rejection to her idea sailing beyond the reef, she prefers to listen to her mother reason why they can not go beyond the reef.	p.23	III
		3. When she gets trouble in the ocean, she wants to turn back. Her Grandma, Tala speaks to her and Moana convinces her self to stick to her goal.	p.38	III
5	Low levels of shyness	1. Standing and making a speech in front of her people without hesitation	p.5	I
		2. First time meet Maui	p. 40	V

6	Highest levels of internal locus of control	1.	When waves large wave push them forward, Moana said <i>“Adventure, here we come”</i>	p.26	IV
		2.	Maui does not want to do the mission to return the heart of Te Fiti but Moana motivates him. Maui then accompanies Moana to the mission.	p.15	VI
		3.	Maui tells Moana that a crab giant monster took the hook and it is danger to go there. Moana is unstoppable. She ask Maui <i>“where do we find Tamatoa?”</i>	p.53	VI

**Table 2. Cognitive process**

No	Features	Transcription	P	S	
1	Demonstrate The ability to function well under conditions of stress	1.	Her father refusal to her idea makes Moana a little bit dissapointed by saying <i>“because he doesn’t get me”</i> . After her mother gives her father reason why not cross beyond the reef, Moana still heads to the shore.	p. 22	III
		2.	Meet Maui who a bit lost confidence, and depends on something (hook) to be a well-person.	p. 72-76	IX
		3.	In scene x, Moana shows that she’s very determined even if Maui asks her to turn back (Stress situation)	p. 81-88	X
2	Use more planned, rational, and logical decision-making strategies than other identity statuses	1.	<i>“Well...we should clear the deseased trees. And we will start a new grove...over there”</i>	p. 11	II
		2.	The story in scene III where the fish are gone. All ways to fish already done. Moana watches and idea brewing <i>“We should fish beyond the reef</i> . Even though her idea get refused by her father.	p.21-22	III
		3.	<i>“How will we even get past all the monster to get to Tomatoa”</i>	p.53	VI
		4.	When Tomatoa finds them. Moana’s strategy is to make pleasure the crab saying <i>“I just had to see you myself... because we mortals have heard the tale of the crab who became a legend...and I need to know how you become so crab.....ulous?”</i> and the crab is hooked	p. 62	VIII
		5.	Tomatoa start attacking Moana and Maui, Moana tricts Tomatoa saying <i>“Hey I got something shine for ya”</i> ; <i>Come and get it</i> . It is the decoy heart of Te Fiti made of barnacle and covers it with bioluminescent algae as diversion	p.60 & p.68	VIII
3	Demonstrate the highest level of moral reasoning regarding issues of both justice and care	6.	Let Te Ka come to her <i>“Let her come to me”</i>	p.85	X
		1.	Action: in the beginning of the story, after her grandmother tells the story of Tefiti, Moana goes to the shore for she loves the ocean. In the shore, she sees a new born turtle walking unsure to the shore. Moana helps the tiny turtle and drive away a bird trying to attact the turtle.	p. 1-5	I
		2.	Going to find Te Ka for She cares to her people	p.17	II
		3.	<i>“I need to be who they need to be”</i>	p.18	II
		4.	When Gramma Tala get weaker, Moana said <i>“I can’t leave you”</i>	p.35	IV
		5.	<i>Motunui I’ll be back</i>	p.37	IV
		6.	Maui : <i>Turn the canoe around now;</i> Moana: <i>No, my people need me</i>	p.81	X
7.	<i>“You can with me to Motunui. My people will need a master of wayfinder”</i>	p.94	X		
4	Demonstrate the highest levels of ego development	1.	She does not know how to sail she asks Maui to teach her to sail <i>“You said I can’t sail. Teach me”</i>	p. 76	IX
		2.	<i>Moana only has one purpose that is to return back the heart of Te Fiti</i>	The whole story	

**Table 3. Interpersonality**

No	Features	Transcription	Page	Scene
1	Highest levels of intimacy relative to other identity positions	Moana believes in Maui's power. She said "saving the world"	p.53	VI
2	Able to develop mutual interpersonal relationships with both close friends and a partner, and they are genuinely interested in others	1. Maui does not want to do the mission to return the heart of Te Fiti but Moana motivates him. Maui then accompanies Moana to the mission.	p.15	VI
		2. Encourage Maui when he feel quilty that he can't beat the Crab and also the hook is unfuction well and start to feel pessimistic to face Te Ka and said " <i>the mission is curse</i> ". Moana reply " <i>it is not curse; can you at least try?</i> "; <i>alright break time is over, get up.</i> " ; you're still Maui. <i>Even if your hook's not working</i> "	p. 72	IX
		3. Encourage to retry changing self (Maui); <i>maybe you're starting too big. Forget the giant hawk. Try something smal</i> ". And then it works	p.74	IX
3	Show the greatest willingness to reveal themselves to others (Self-disclosure)	Moana and Gramma Tala (Moana's grandmother) Moana tells Gramma Tala what she feels, her desires, her thoughts	p.28-35	III
4	Show the most secure patterns of attachment to their families	Moana's relationship with her parent makes Moana can handle difficult tasks, does not give up easily, is independent, and will develop positive relationships based on trust in the family.	p. viii (character page)	Introduction
5	Identity-achieved has been least likely to report maternal socialization behaviors that control or regulate but rather encourage free and independent behavior	Moana's attachment to her mother, father, and grandmother made Mona. Her mother is always there when Moana needs her, and her super-protective father molds Moana into a protective character.	Viii (character page)	Introduction
		Sina, Moana's mother, is kind and loving mother who takes great pride in her daughter.	p. 21	III
		Sina's response to Moana's self-confidence. Moana will be the chief in the village of Motunui. In Scene 3 Moana is told that she is trying to convince herself and Sina Comforts her. " <i>You will be an amazing chief. I know it</i> " When Moana argues with her father about going beyond the reef to seek more fish, Sina approaches Moana to calm her down. " <i>He's hard on you because....he was you-drawn to the ocean. He and his best friend sailed past the reef, where wave like mountains crashed down, overturning their canoe. Your dad could't save him. He's hoping he can save you</i> "	p.22-23	III
6	Families of identity-achieved adolescents have emphasized both individuality and connectedness in family relationships	Sina and Chief Tui (Moana's parent) encourage Moana to be independent by showing her be a great chief in the future. They train her and let her to connect to the people and allow her to do speech in front of the poeple. " <i>Think, Moana, how should we handle this?</i> "	p.6-14	II
		The parent lets her go to save the village Te Ka's curse	p. 37	IV