

Chapter II

Theoretical Foundation

In this chapter the writer will use the theory that will be used in the research carried out, namely the plot theory of Nurhadi (2018:95), the character development theory from Rene Wellek and Austin Warren (1976:219), and supported by several parts that support this research is Previous Research, Types of Character, Character in Spirited away, Movie definition, Types of the movie, and Synopsis.

2.1 Previous Research

The writer reviews several studies related to this research, including:

“Analysis of Hiccup's character development in the film “How to Train Your Dragon” by Cressida Cowell. by Rustana (2015). This study analyzes the development of the main character who depicts courage through character. In analyzing the data the writer uses the method of analysis. The method used is qualitative because the writer explains that he wants to focus on describing Hiccup's character development in the film How to Train Your Dragon. To analyze the characterization of Hiccup as the main character in the film How to Train Your Dragon, the writers use qualitative characters and descriptive methods that are in accordance with the objectives of this study.

Another journal “Struktur Naratif Film Karera Ga Honki De Amu Toki Wa Karya Naoko Ogigami” by Widyan (2021). The theory used in this research is the structural theory of literature according to Himawan Prastista about theory of

literary structure and uses several other sources as support.

The research method used is descriptive qualitative.

Several international journals, “Ghouls, Hell, and Transcendence: The Zombie in Popular Culture from “Night of the Living dead” to “Shaun of the Dead” by Stokes (2010), Brigham Young University. The writer’s main goal is the same as the research that I will review here not to ask why zombies are popular or why people are fascinated by any horror film. On the other hand, the writer wants to investigate the object and the origin of the object from the film and culture. Focusing on the object of research, namely zombies as an invention of Western Europe and America, see its heritage of folklore and literature. researchers completed a study with a chapter devoted to reading the film Shaun of the Dead to show how the zombie genre has shifted in tone and purpose in recent times millennium. this research is to facilitate new perspectives on zombies, their origins, uses, and roles in contemporary culture and society.

“Analysis of the Main Character in the Novel Diary of A Wimpy Kid by Jeff Kinney” Salawaney (2012). This study focuses on the main characters to be analyzed. This study explains how the character can change due to various factors. This study uses the theory of Edgar V. Roberts in his book Writing Themes About Literature. In analyzing the data the writer uses analytical methods with an intrinsic approach. According to his findings about the important role that characters have in literary works, it can make readers know the intent and purpose of the writer and understand how the actions and attitudes of the characters change or develop.

"Analysis of Main Character Characters in Novela The Strange of Dr.Jekyll and Mr.Hyde by Robert Louis Stevenson" Pandiangan (2014). In his research using the theory of Edgar V. Roberts (1964:41), by provided a definition of character and a special way to obtain information about the character. In analyzing data, Pandiangan uses analytical methods with extrinsic and intrinsic approaches. The extrinsic approach is used to analyze and reveal the character of the main character.

Journal "Analisis Karakterisasi Tokoh Utama dalam Film Barbie of Swan Lake (2003)" This study focuses on the main character to be analyzed. This study aimed to analyze the character development of the main character in the film Barbie of Swan Lake (2003), directed by Owen Hurley, which was written by Elana Lesser and Cliff Ruby, and produced by Kim Dent Wilder and Rob Hudnut. This movie is about a kind girl who wants to make a revolution. She has developed in character. The identified data are analyzed according to the intrinsic approach Edgar V. Roberts (1983) in Writing Themes About Literature to identify and analyze the main character. In describing the character development used the approach by Rene Wellek and Austin Warren (1976) in Theory of Literature. This research shows that the characterization of the main character and the character development of the main character in the film is influenced by the situation, human ideas, and words. This research shows the meaningful characterization and development of the main character in the film Barbie of Swan Lake (2003).

2.2 Movie Definition

According to Ayoana (2010), a movie is a living picture, also often called a Movie. Films, collectively, are often called cinema. Cinema is sourced from kinematics or motion. Films are also actually liquid layers of Cellulose, commonly known in the world of filmmakers as celluloid. The literal definition of the movie (cinema) is Cinematography which comes from Cinema and tho is the same as photos (light) plus graphics which is the same as group (writing or drawing or image), so the meaning is to paint motion with light.

A movie, also called a moving picture, is a series of still or moving pictures. It is produced by recording photographic images with a camera, or by using animation techniques or visual effects. The development of the movie era, or what we often know as the movie, is a series of moving images produced by recorded photographic images wrapped in visual effects and animation techniques that have had a major impact on people's mindsets and are also a means of conveying important messages to the public. in an entertaining way.

Many films have been circulating to date, with various types, contents, meanings and so on. According to Rayya (2009), it is explained that film is a means of mass communication, in addition to radio, television and telecommunications networks.

It can be concluded that from the quote above, films carry communication messages to be shown to the audience, according to what the director wants to convey, whether in drama, horror, comedy, and action.

2.2.1 Type of movie

In its development progress of the movie industry increasingly sophisticated as well as the demands of the mass audience, filmmakers are increasingly varied. In its development, according to Satoto (2012: 39), filmmakers have important elements that build their structure. These elements start from: theme and message, namely as a medium for conveying messages to the audience or the public in the performance, characterization, namely the process of character appearance in a performance, plot, namely the storyline in a performance which includes the flow of events, setting is the depiction of time and space in a performance, and conflict is the depiction of language and events between one or more characters and themselves or other characters which includes dialogue and monologue. then the types of films can be classified as follows:

1. Theatrical movie

Theatrical movies or films, also known as story movies, are story expressions that are played by humans with dramatic elements and have strong elements to the emotions of the audience. Basically, the movie with dramatic elements departs from the exploration of conflict in a story. For example, Humans conflict with themselves, humans with other humans, and humans with their social environment, which basically shows conflict, through the plot the events are conveyed visually. Stories with dramatic elements are described by various themes.

It is through this theme that theatrical movies are classified into several types, namely: First, Action movies, this movie characterized by their prominence in

physical problems in conflict. It can be seen in movies that exploit war or physical combat, such as war movies, martial arts, cowboys, police, gangsters, and the like. Second, Spikodrama movie, this movie is based on the tension that is built from the chaos between psychological conflicts, which exploit human characters, which can be seen, among other things, in drama films that exploit mental deviations and the world of superstitions, a kind of horror film. Third, comedy films, are films that exploit situations that can be humorous to viewers. These humorous situations are created by physical events to become comedic. In addition, there is also humor that must be interpreted with intellectual references. Fourth, music films, this type of film grew along with the recognition of sound techniques in film, by itself this type of film exploits music. However, a distinction must be made between films that contain music and singing. Not every film with music can be classified as a music film. What is meant here is a film that is musical in nature, which is characterized by music that is an internal part of the story, not just a distraction.

2. Non-theatrical movie

This type of film is a film that is produced by utilizing the original reality, and not fictitious. In addition, it is also not used as an entertainment tool. Films of this type are more likely to be a means of communication to convey information (information) and education. Non-theatrical films are divided into documentary films, which is a term widely used to name non-theatrical films. When viewed from the subject matter of the documentary films related to factual aspects of the life of humans, animals and other living things that are not interfered with by fiction. In its concept, this film is a drama of ideas that are considered to cause

social change. Because it is not for aesthetic pleasure, entertainment, or education. The goal is to awaken the audience to various aspects of real life. In a word other, arousing people feeling about an issue, providing inspiration in action, or fostering cultured standards of behavior. The theme relates to what happens to human beings, in the form of statements that evoke emotion and reality in the form of human life.

Then there are educational films, educational films made not for the masses, but for a group of physically identifiable audiences. This film is for students who have certain subject matter to follow. So that educational films become lessons or learning instructions recorded in visual form. The content delivered is according to the audience group and is shown in front of the class. Each of these films still requires a teacher or instructor to guide students. The last one is animated film cartoon animation is made by depicting each frame one by one to then be photographed. Each frame image is an image with a different position which, if serialized, will produce the impression of motion. The pioneer in this field was Emile Cohl (1905), who first filmed puppets and then created cartoons in France. Being in the United States Winsor McCay pioneered the animated film (1909). Walt Disney perfected the technique by producing animated art mice and then made long serial films such as "Snow White and Seven Dwarfs" (1937).

2.3 Narrative Structure of Movie

Structure is the design framework that holds together the various elements of a film and represents the filmmaker thoughts. Structure exists in all art forms. In the

film he ties actions and ideas into a unified whole Shintiani (2011:24). Films are formed by many audio and visual elements. In theory, audio and visual elements are categorized into narrative elements and cinematic elements. These two elements are interrelated in a film.

Narrative elements can be developed into three important parts is the Introduction (characters, location settings, and story), the Middle (conflict and climax), and closing which will be the conclusion of the film. but focus more on the first part which discusses the characters in a film because this research will discuss the character development of the main character in the film "Spirited Away" by Hayao Miyazaki.

The narrative structure is an element consisting of a series of events that have a relationship with one another and relate to aspects of the story or theme of the film. Every story film cannot be separated from narrative elements and every story must have elements such as characters, problems, conflicts, locations, times, and others. All of these elements form the narrative element as a whole.

The narrative element is a basic element in the film to understand everything in life, Pratista (2008:33). In the narrative elements there are structures that form the narrative which are divided into six elements, namely story and plot, narrative relationship with space and time, main narrative elements, story information boundaries, and narrative structure patterns Pratista (2008: 45). Of the several elements of the narrative structure, the writer only discusses the narrative elements related to what is the subject of the writer discussion in the research.

So it can be concluded that every film cannot be separated from the narrative

elements in the film because narrative elements are important in building a film or movie, narrative is a series of structured stories, and has important elements in written form which will later be translated into real images.

As part of fiction, literature also has a structure. Brown and Tomlinson (1992: 26) describe the fiction element (narrative) on the literary of work are:

1. Plot

According to Ansen Dibell (1988) Plot is a sequence or sequence of events, and each of these events influences the next through the principle of causation. the causal events of a plot can be thought of as a series of events connected by the conjunction "and so on". Plots can vary from the simple structure of a traditional ballad to a complex structure, sometimes called a subplot or imbrogio. In a narrative sense, the term sensation is key points that have consequences in the story.

Plot can also function as a verb that refers to a character planning the next action in a story. The plot is similar in meaning to the term storyline. The plot, which means the storyline has an important role in a story plot, also refers to a character who plans the next action in a story script.

There are some plot developments mentioned by Norton (1983:79). The first is the development of order events. This development introduces character, action, etc. It is introduced in the beginning and develops to the conflict more and more until the conflict is completed. The second is the development of the conflict. The story becomes exciting when the main character is facing a conflict.

Nurhadi (2018:95) said that there are eight steps of the plot. The first is exposition, inciting moment, rising action, conflict, climax, complication, falling action and last stage is denouement.

The first **exposition**. In this step, the writer introduces the condition of the story, such as the character, setting, etc. Exposition is the initial description of a text. Contains character introduction, problems that will be rolled out. The audience is given information about the problems experienced or conflicts that occur within the characters in the play script.

The second is **inciting moment**. Inciting moment is the appearance of an event that causes rising action. Supporting characters begin to appear and cause a new event to be created in the story.

The third is **rising action**. This step shows how the character progresses toward the events that the character experiences or the part of a story structure that describes how the conflict in a story escalates until it reaches its peak.

The fourth is **conflict**. This step shows the conflict faced by the characters. The main problem that drives the plot of a story. This part is an event that will be overcome by the main protagonist. The existence of conflict in a story can attract the audience.

Fifth is the **complication**. This is the step where the conflict becomes more of a problem or gets complicated. Complexities or complications begin to occur which become a chain of events. Here we begin to explain the character's behavior in overcoming conflict and it is not easy to overcome it, resulting in frustration, anger, fear and anger. This conflict becomes more complicated and makes the

characters who have the conflict become increasingly stressed and try to get out of the conflict.

The sixth is the **climax**. The culmination of a thing, event, or condition that develops gradually, is the peak of the character and the culmination point reaches the point. At this point, all problems will be resolved and will be explained through the character's behavior and through the dialogue delivered by the role.

The seventh is the **falling action**. This step shows the conclusion of a story or conflict that previously reached a climax in a story or scene gradually recovers. This lowering of the story not only applies to the emotions of the play but also to lowering the emotions of the audience. From the start, the audience's emotions have been raised and played with. This falling action also serves to give the audience preparation time to reflect on what they have watched. This stage is usually characterized by a slower emotional playing, and the volume of the actor's voice is more calming.

The last is the **denouement**. This is the ending of the story containing the resolution of the problem of a plot complication in a story or usually a scene in the last chapter.

2. Setting

The setting or scene of the story is often also called the background of the story, which is a description of the time, place and atmosphere in which a story occurs Wiyanto (2002). In literary works, setting is a very important story-forming element, because this element will be able to determine the general situation of a work Abrams (1981:1975) in Fananie (2002). Nurgiyantoro

(2002:216) in Santosa (2011) states that setting is the basis, leading to the understanding of place, time relationships and the social environment in which the events that are told occur. Complementing each other, Hayati (1990) argues that the setting (fulcrum) of the story is a description of the place of time or all the situations in which the events took place. The related setting is important in relation to the characters or actors in an event.

The setting really supports the plot of the story. In addition, the setting also greatly influences the atmosphere, events, main issues in the story, and the theme of the story. Although the setting is intended to identify the situation depicted in the story, the existence of setting elements is essentially not just stating where, when and how the situation took place, but also related to the description of tradition, character, social behavior and the views of society at the time the script was written. From the study of the setting, it can be seen how far the suitability and correlation between the actor and the character of the character with the conditions of the community, the social situation and the views of the community, the condition of the area, geographical location, social structure will also determine the character or characteristics of certain figures.

3. Character

Character is one of the important elements in the narrative. Characters are created to distinguish one entity from another (humans, animals, spirits, robots, furniture, and other objects) based on mental, emotional, and social qualities. Character is a value that reflects the charm of the place where problems and events are based so that the story is built. According to Dewojati (2010:169), the

characterization elements in drama which are usually called characters are the most active ingredients for moving the plot. Through this characterization, the author can reveal the logical reasons for behavior figure.

Characters in a film play a very important role. Without characters there is no story, without characters, there is no plot. Whereas dissimilarity in character will give birth to shifts, conflicts of interest, and conflicts that eventually give birth to stories. A movie has a variety of characters that complement each other, so it can provide conflict, plot, and story development, as the storyteller intended.

Although in the character development, there are also many movies that only show one or two characters throughout the duration. Characters are usually created with special traits and qualities. Character is not only in the form of character recognition through age, physical form, appearance, costume, tempo, or rhythm of the character play, but also the character's inner attitude. Every character in a film is always closely related to other characters.

Wellek and Warren (1976: 219), understand that characterizations that experience development are having permanent changes in several aspects of character, namely personal changes or developing into a change in life, changes in actions, and feelings. However, the change in the characterization of Chihiro's character is very interesting to study in order to find the essence of the process of changing the character of the main character and character development in a film. In describing character changes, it is very important to understand how the actions and attitudes of the characters change or develop. Change is big or small, bad or good, change is something fundamental and important so that we can see the

characterization development.

Developmental characterization includes permanent changes in some aspect of personality, personal changes, or developments to make future changes throughout life. Wellek and Warren Define personality as developing or changing as a static characterization that does not leave significant changes in behavior and does not occur directly in the story of relationship change. It can be concluded that the understanding of the character above, is that the character is a representation of someone who has good meanings in shaping the personality of a person such as the character of a person.

2.4 Type of Character

Minderop (2005:2) describes the character of the character as the depiction of the character contained in a work of fiction. Character is a basic element in human beings by forming a person psychological characteristics and making him behave according to himself and values that suit him in different conditions. Various definitions of terms or terms from the character itself, figures, and scholars have explained, said character. comes from the Greek language which means "to mark" to mark and focus, how to apply the value of kindness in the form of action or behavior. Therefore, someone who behaves defiantly or badly is said to be a person with bad and dishonorable character, while someone who behaves well or reflects other people's role models is said to be a person with noble or good character.

So it can be concluded that character is related to one's personality. A person

can be called a person with the character if his behavior is in accordance with his moral principles.

The definition of character according to the Language Center of the Ministry of National Education is innate, heart, soul, personality, character, behavior, personality, nature, character, temperament, and character. As for what is meant by character is personality, behavior, nature, character, and character. Some mention character as a subjective assessment of moral and mental qualities, while others mention character as a subjective assessment of mental qualities only, so that efforts to change or shape character are only related to the stimulation of one intellect.

W. B. Saunders (1977: 126) Character is a real and distinct nature shown by individuals. The character can be seen from various kinds of attributes that exist in individual behavior patterns. Character is someone who has real traits that can be seen from his own behavior from various perspectives of the beholder. Character according to Roberts Stanton in his book *An Introduction to Fiction* (1965: 17) can refer to individuals in the story in other words characters or story also refers to the union of interests, emotions, and moral principles that make up the character or in other words moral principles that make up the character or in other words, describe the behavior or nature of the story.

Nurgiantoro (2012: 165) reveals that character is a clear depiction or image of a person shown in a story. In the story there can be various types of characters and the types of characters that the characters have to build a story that is not monotonous, the types of characters that usually often appear in a story.

The following are the types of character types:

a) Protagonist

Protagonists are the types of characters that are most highlighted in the course or storyline. Usually, this protagonist is described as having good character and traits and also being positive. So that the protagonist is much liked by the audience or readers of literary works. Protagonists are also usually described as humble, patient, not arrogant, honest, loyal, helpful, and other good qualities. Usually, this protagonist becomes the main character so it becomes a concern in the course of the story.

b) Antagonist

Different from the protagonist, the next type of characters are antagonist characters. The antagonist is a character that contrasts with the protagonist. Where the antagonist is described as a character who has a bad character or character and usually becomes an enemy or enemy of the protagonist.

An antagonist can also be called a character who opposes the story because this antagonist is often depicted as a character who has negative traits, namely having grudges, liars, evil, arrogant, deceitful, rude, unfriendly, likes to make trouble, and various other bad attitudes.

c) Tritagonist

The next character that usually appears in the characters or characterizations is the tritagonist. This tritagonist character usually appears in the story as a character who is able to mediate between disputes or conflicts that exist between the antagonist and the protagonist. Because the tritagonist character

was created as a mediating character, the character of the tritagonist is usually wise and authoritative. This is because the tritagonist character is described as having to be able to be a peacemaker or a bridge for resolving conflicts that arise in the course of the story.

In conclusion, these three types of characters are very important for creating interesting conflict and tension in a story that occurs in every scene, each character who plays a role in the story has a type of character that supports the story so that it is not flat and boring.

2.5 Characters in Spirited Away (2001)

In analysis, the character of the main character in a movie, cannot be separated from the characters who are around the main character or what is often called a supporting character in a movie. Supporting characters are important elements that influence the character of the main character. The following are the main characters and supporting figures in the analysis of the main character development in the film Spirited Away (2001) by Hayao Miyazaki

2.5.1 Chihiro Ogiono

As the main center of the Spirited Away story, Chihiro Ogiono is the main character, who is a very attractive 10-year-old girl. Chihiro should have followed their parents on the move to live in another city, but it was her move that made Chihiro trapped in the world of spirits so Chihiro had to free her parents who became pigs due to their parent's greed and impudence. Chihiro changes character and has character development which is formed in each

scene because of the urgent situation.

2.5.2 Haku

Haku is a boy who looks the same age as Chihiro. Haku is Chihiro's good friend who Chihiro met while trapped in the spirit world and Haku really cares about Chihiro. Thanks to Haku's help, Chihiro managed to get through difficult times when he was lost in the spirit world.

Haku is Yubaba's right hand, meaning Haku is Yubaba's subordinate. He can also change form into a dragon. Even though Haku had forgotten his real identity, Chihiro managed to remember Haku's real name so that Haku could be free from Yubaba's curse but he is actually the god of the Kohakuriver named Nigihayami Kohaku-nushi.

2.5.3 Kamaji

Kamaji worked at the Yubaba public bathhouse. Kamaji is a supporting character in the film Spirited Away who looks like a scary old man. It has a body anatomy similar to that of a spider. Apart from that, he is Haku's confidant.

Kamaji seems quite rude towards Chihiro. However, he is basically very wise and kind. He helps Chihiro find work in the spirit world. Apart from that, he also gave tickets to Chihiro when the little girl wanted to meet Zenaba.

2.5.4 Lin

Lin is the ghost of a young girl who works at a public bathhouse. She is very hardworking in carrying out various tasks given to her. Lin can be considered an older sister figure to Chihiro. She is a laborer who works at the hot springs.

After being persuaded by Kamaji, Lin is willing to help Chihiro so that the little girl can meet Yubaba and work in the spirit world.

Even though initially Lin was quite annoyed by Chihiro's presence, her later changed into a kind-hearted figure. Her taught Chihiro about everything related to working at the hot springs.

2.5.5 Zeniba

Zeniba is an identical twin to Yubaba. Even though they are twins, it turns out that they are both enemies. However, Chihiro's arrival at Zeniba's house has softened her heart. She then wove a magical hair band for Chihiro, so that Chihiro would no longer be affected by Yubaba magic and tricks.

2.5.6 Yubaba

Very different from his twin Zeniba, Yubaba is a evil and greedy wizard. She is the owner of the hot spring. In addition, she has great magical powers so she is feared by her subordinates. Yubaba's actions, Chihiro's parents turned into pigs. Additionally, Yubaba puts a lot of pressure on Chihiro throughout the story. He forces Chihiro to change her name to Sen.

2.5.7 River God

Not only Haku, there is another river god who is hundreds of years old and has the form of a large and very long white dragon, who has the face of an old man. This river god helps Chihiro who drowns in the mud that comes from his body when he bathes in Yubaba public bath house.

Then, as a reward for having Chihiro cleanse her body, this river god gave her a large pill of medicinal herbs. Half of this medicine was then given by

Chihiro to Haku who was seriously injured and the other half was given to Kaonashi who turned greedy and uncontrollable when he was in a public bathhouse.

2.5.8 Kaonashi

No-Face or Kaonashi is a very unique and scary creature in the spirit world. Since its appearance, Kaonashi looks very mysterious. In addition, he has an interest in Chihiro the main character in the movie.

Not only that, Kaonashi has a very manipulative nature. He can trick targets or opponents with fake gold. When the target is off guard, Kaonashi will eat the target in the blink of an eye. Despite this, Kaonashi's personality begins to change thanks to help from Chihiro in every scene and therefore Kaonashi has a role and influence on the main character in the film.

2.6 Synopsis

Chihiro must follow her parents to another city. Chihiro is not happy with the move, so along the way to her new home, she looks dreamy and moody. She also complained that the first bouquet of flowers she received in her life were parting gifts from classmates. Bouquet flowers with cards and the words with her name written on it had begun to wither and the petals began to fall off.

Chihiro's father is driving cars and takes shortcuts in their order arriving quickly, but turned out to be unknowingly they enter the world of spirits after Chihiro's father parked the car at the end of a dead-end street and walk across Meadow. Chihiro's father and mother then enjoy eating a variety of delicious

dishes available at the food stalls lined up at food stalls along the country road in the world of spirits, even though Chihiro had reminded them not to eat it because no one saw it even in all the existing stalls. When their parents are having fun devouring various dishes, Chihiro down the village road and arrived on a large bridge leading to a very large public bathhouse.

On the bridge, she met Haku, a boy who look the same age as Chihiro. Haku asked Chihiro and his family immediately left the place that was before dusk came, but it was too late. Chihiro's father and mother who had been devouring various dishes in the stall greedily has changed being a really big hog and not recognizing Chihiro. The spirits from the huge black shadow that became the villagers started to appear. Scared Chihiro looked at it and then tried to go back to his car, but he was hindered by the meadows that had changed become an ocean. Even Chihiro's body gradually faded, so she could still see though already closed his eyes with both hands. Out of fear and despair, Chihiro hid in a corner village crying. It was then, Haku came to help and gave Chihiro a magic pill to eat, agar Chihiro's body returned to normal. Right then tells Chihiro to work for Yubaba, the witch who owns the house of public baths in the world of the spirits, Chihiro has the opportunity to help her parents who were cursed to become pigs by Yubaba.

Throughout Chihiro's adventures in the world of spirits, he is helped a lot by his friends in the spirit world like Lin and Kamaji. Kamaji is a spider demon in the form of an old man who has six very long arms, which can extend up to several meters, and two feet. Meanwhile, Rin is a ghost in the form of a pretty

young girl. Apart from these three figures, there are also the figures Kaonashi and Bou whose presence is quite significant in the story of this anime. Kaonashi is a ghost in the form of a black shadow who doesn't have a face, so he always wears a mask.

Meanwhile, Bou is a giant-sized baby, the son of the magician Yubaba. One more figure that only appears in quarters at the end of the story is Zeniba, Yubaba's twin sister who is also a witch, who gives her an amulet in the form of a hair tie to Chihiro so he can avoid Yubaba's influence. Chihiro, who was later accepted to work by Yubaba at the public bathhouse, had forgotten his true identity after Yubaba changed his name to Sen. Turns out, it was Yubaba's way of making anyone who worked for him submit and couldn't leave that place forever. Chihiro goes through various obstacles and tests that threaten his safety in the world of spirits, in order to save her parents and Haku. Haku turns out to be the god of the Kohaku River who once saved Chihiro who had once fallen into the Kohaku River when he was a child. Unfortunately, the Kohaku River has long been dried up for housing development, leaving Haku with nowhere to return. At the end of the story, Chihiro manages to save Haku and her parents. Chihiro then returned to the human world with his father and mother who had become normal humans (Miyazaki, 2001).