

The Hero's Journey of Evelyn Wang in *Everything Everywhere All at Once* (2022) Film

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ABSTRACT

This research focuses on finding out the hero's journey of the main character, Evelyn Wang, seen in *Everything Everywhere All at Once* (2022) film. This research used Christopher Vogler's hero's journey theory to find out how Wang passed all the hero's journey stages to finally become a hero. Qualitative method and structuralism approach were used in this research. The data taken in this research is in the form of words, phrases, sentences, dialogues, images, and actions which are seen throughout the film that indicate the hero's journey of Wang. The result of this research reveals that Wang went through all 12 stages of the hero's journey by Vogler and her journey is most likely unique. Unlike typical heroes that conquer their enemies through destruction, Wang's journey focuses on self-acceptance, love, and finding meaning in an overwhelming world. By embracing her chaotic life experience, she becomes a hero not through physical strength, but through understanding and human connection. This is represented through her transformation from a stressed and overwhelmed woman who constantly fear to face her problems, to a courageous individual who embraces her difficulties with acceptance and understanding, illustrating her growth into a true hero.

Keywords: character, Evelyn Wang, hero's journey

ABSTRAK

Penelitian ini fokus pada perjalanan pahlawan dari karakter utama, Evelyn Wang, yang terlihat dalam film *Everything Everywhere All at Once* (2022). Penelitian ini menggunakan teori perjalanan pahlawan dari Christopher Vogler untuk mengetahui bagaimana cara Wang melewati semua tahapan sehingga akhirnya menjadi pahlawan. Metodologi penelitian yang digunakan dalam penelitian ini adalah penelitian kualitatif dengan pendekatan strukturalisme. Data yang diambil dalam penelitian ini berupa kata, frasa, kalimat, dialog, gambar, dan tindakan sepanjang film yang menunjukkan tahapan perjalanan Wang. Hasil dari penelitian ini mengungkapkan bahwa Wang melewati semua 12 tahapan perjalanan pahlawan oleh Vogler dan tahapan perjalanan yang dilaluinya cukup unik. Berbeda dari pahlawan pada umumnya yang menaklukkan musuh dengan kehancuran, perjalanan karakter Wang sebaliknya berfokus pada penerimaan diri, cinta, dan pencarian makna dalam hidup yang penuh kebingungan. Dengan merangkul pengalaman hidupnya yang penuh kekacauan, Wang menjadi seorang pahlawan bukan melalui kekuatan fisik, melainkan melalui pemahaman dan hubungan antarmanusia. Perkembangan karakter Wang dapat dilihat dari perubahan dirinya, yang sebelumnya hanya seorang perempuan yang tertekan dan kewalahan untuk menghadapi ketakutan, menjadi seseorang yang berani, serta mampu menerima kerentanan diri dan menjalin hubungan antarmanusia. Perubahan dalam diri Wang ini menunjukkan perkembangannya menjadi figur pahlawan sejati.

Kata kunci: karakter, Evelyn Wang, perjalanan pahlawan

A. INTRODUCTION

Heroism represents the pinnacle of human behavior, as it demonstrates the greatest acts humans can perform to help those around them. This leads to how heroic life is seen as one of the most noble ways to live. A heroic life is the most distinguished life and the most noble act

that a human being can perform (Allison et al., 2016). For instance, when someone helps others who are in danger and has overcome various obstacles, it is a way to achieve the point of being a hero. Thus, human behaviors can reflect heroism and inspire others to commit acts of kindness by following the example set by heroes.

The heroic acts in a film can be seen in *Everything Everywhere All at Once* (2022), directed by Daniel Kwan and Daniel Scheinert. Its story focuses on an immigrant woman who feels exhausted about her repetitive life cycles yet suddenly uncovers her ability to enter multiple parallel universes and encounters various versions of herself to save the collapsing universes. She is swept up into a crazy adventure with her family only to finally accept things as they are. This film was chosen as the object of research because Evelyn Wang's journey of becoming a hero is compelling and distinctive — unlike typical heroes who conquer their enemies through destruction, her heroism is rooted in self-acceptance, love, and the search for meaning in an overwhelming world. Moreover, the film won over 7 Oscars and received 11 nominations, becoming one of the top films of that year (Barnes, 2023). Its cultural significance and the uniqueness of its protagonist's journey make it a worthwhile and timely object of literary analysis.

Hero's Journey theory by Campbell, often referred to as the monomyth, has influenced Hollywood screenwriter Vogler, who simplified the concept of the hero's journey into twelve stages. Vogler's adaptation of the Hero's Journey for film narrative makes it practical and straightforward, especially in the film industry. Vogler describes these twelve stages as a map of the Hero's Journey that is among the most flexible, durable, and dependable frameworks available for storytellers (Vogler, 2007). This leads to the main reason the researcher uses Vogler's Hero's Journey — it is more flexible and simple, making it easier for writers, filmmakers, and storytellers to apply. Therefore, Vogler's Hero's Journey is suited for analyzing the main character's journey.

Vogler's Hero's Journey can be used to analyze various characters, but the main character in this study stands out from the rest. Wang, an ordinary immigrant woman, discovers that she has the ability to jump between multiple universes in order to save the collapsing worlds. Her journey is more than just facing outside threats — it is also about discovering her true self and her attempt to reconnect with her daughter. Initially, her character is portrayed as overwhelmed, but she gradually develops throughout the story and becomes optimistic and brave at the end. Allison and Goethals (2011) stated that "Heroes are described as courageous, selfless, and skillful" (p. 28). These traits of a hero are indicated by the main character of the film, Evelyn Wang. Throughout her journey, Wang faces numerous obstacles that help her transform into a hero. As Vogler (2007) noted, "Encountering conflicts and obstacles can force characters to evolve" (p. 309). Thus, Wang's journey as a hero can be seen through the obstacles she has encountered.

Studying the Hero's Journey is important, as it remains deeply relevant in contemporary contexts. The hero's journey framework continues to resonate not only in blockbuster cinema, but also in personal development and social narratives, where the process of transformation through adversity reflects real human experience. As Allison and Goethals (2019) argued, the hero's accomplishments can inspire us and shape our aspirations and behavior. In a cultural landscape that increasingly values stories of inner resilience and emotional growth over physical triumph, Wang's journey offers a timely and meaningful case study. The hero's journey topic, therefore, remains essential to be studied.

Previous studies on Vogler's Hero's Journey in film, such as Maharani's (2023) analysis of *Ready or Not* and Sobari's (2024) analysis of *Enola Holmes* (2020), found that their respective

protagonists successfully passed through Vogler's stages of the hero's journey. However, both studies focused on films in the thriller/horror and mystery-adventure genres, where heroism is largely expressed through physical confrontation and survival. There is also Rizkia's (2023) study on *Everything Everywhere All at Once* (2022), which examined the same film through Said's Orientalism theory, focusing on cultural stereotypes rather than narrative transformation. A research gap remains, therefore, in exploring how a hero's journey unfolds in a genre-blending film where heroism is achieved not through physical strength, but through self-acceptance, emotional resilience, and human connection. This research addresses that gap by analyzing Evelyn Wang's hero's journey using Vogler's framework, offering a fresh perspective on what it means to become a hero in contemporary cinema.

B. LITERATURE REVIEW

1. Film

Film is a medium where a person connects with others by sharing their inspiration or imagination in the form of motion pictures. Films are filled with stories and ideas while the audience receives it as information. As Totawad (2019) highlights "film is written with camera and everybody understands the language of it since film is one of the simple forms of communication, because even the blind are able to see and understand it" (p. 47). Motion pictures are so enjoyable that it has become a part of our daily lives that human beings cannot imagine a world without them (Bordwell & Thompson, 2008, p. 2). Films become a foundation for creativity and understanding because they allow people to share ideas and purpose. Ideas and information are communicated through film as it shows us something like places and ways of life we might not know. Film takes us through various experiences without requiring us to actually live through them.

2. Character

Character is one of the main keys in a story; each character plays an important role in every story. A character builds up throughout the story to activate the plot. The characters often help to shape the story and drive the plot forward which can affect how the audience views the story (Petrie & Boggs, 2018, p. 21). According to Petrie and Boggs (2018), the audiences have to find out whether the most important characters in a film are the static or dynamic character (p. 21). The static character is the type of character that stays the same throughout the film because the actions do not really affect them or change who they are. They remain consistent, regardless of what happens in the plot. The opposite is the dynamic character, which is significantly changed by any events in the story. They often experience important transformations in their personality or how they view life due to what happens to them (p. 57).

3. Characterization

Characterization is how the character is represented in literary works, or the way the audience acknowledges the character in the story. According to Petrie and Boggs (2018), there are eight techniques of characterization used to analyze characters in a film: (1) Characterization through Appearance — the audience can make certain assumptions about actors just by seeing their facial features, dress, physical build, and mannerisms; (2) Characterization through Dialogue — every character reveals the qualities of themselves through what they say and how they say it; (3) Characterization through External Action — the character's visible actions reflect their personality; (4) Characterization through Internal Action — what is normally unseen and

unheard by the audience; (5) Characterization through Reaction of Other Characters — information about a character is often provided through how others respond to them (p. 53); (6) Characterization through Contrast: Dramatic Foils — contrasting characters whose behavior, attitudes, and lifestyle are opposite to those of the main character (p. 54); (7) Characterization through Caricature and Leitmotif — exaggerating or repeating traits to imprint a character in the audience's memory (p. 55); and (8) Characterization through Choice of Name — using name qualities of sound, meaning, or connotation (p. 55).

4. Hero's Journey

According to Vogler (2008), the hero's journey is found in all stories that contain structural elements common to myths, fairy tales, dreams, and films (p. 28). The journey serves as a guide to understanding the changes and progress that occurs in life. Hollywood screenwriter Christopher Vogler first encountered Joseph Campbell's *The Hero with a Thousand Faces*, which made him realize the concept of hero's journey is not only useful but also influential in Hollywood film industries. Vogler (2008) believes that the hero's journey pattern has an appeal that can be felt by everyone because it can be used to understand almost any human problem (p. 5).

a) Vogler's Hero's Journey

As Vogler (2007) highlights, "The Hero with a Thousand Faces was a lifesaver when I began to work as a story analyst for major movie studios" (p. 32). He then simplified the hero's journey stages, which influenced film executives, producers, and directors in their film projects and helped them to solve story problems (Vogler, 2007, p. 19). Vogler concluded that heroes go through several stages to finally transform into heroes. These stages are divided into four primary acts: Departure, Initiation, Descent, and Return. The stages in Vogler's hero's journey include the Ordinary World, Call to Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the First Threshold, Tests/Allies/Enemies, Approach to the Inmost Cave, the Ordeal, the Reward, the Road Back, Resurrection, and Return with the Elixir.

C. METHOD

1. Research Design

The researcher used a qualitative research method to collect the data in the research. Qualitative design focuses on building descriptions, explanation, and theories (Baden & Major, 2010, p. 121). The researcher used qualitative research to obtain data on the main character's hero's journey since qualitative research emphasizes words and data rather than numbers. The researcher also applied structuralism as the literary approach in order to support the research. Structuralism focuses on how people behave, experience life, and create, rather than the physical structures themselves (Dobie, 2011, p. 152). Human experiences allow them to recognize how the elements of the hero's journey are already reflected in their own lives (Rogers et al., 2023, p. 59).

2. Data and Data Source

The main data source of the research was a film entitled *Everything Everywhere All at Once* (2022) which was directed by Daniel Kwan and Daniel Scheinert. The data was in the form of

words, phrases, sentences, dialogues, images, and actions which are seen throughout the film that indicated the hero's journey of Evelyn Wang.

3. Research Instrument

The main instrument in this research was the researcher herself. Qualitative researchers obtain the data themselves by analyzing documents, observing actions, or interviewing a person (Cresswell, 2018, p. 257). Therefore, the researcher became the main instrument of the research.

4. Data Collection

According to (Cresswell, 2017), data collection associated with any research to interpret the final report or data (p. 75). These are several processes the researcher used while collecting data. The process of data collection involved, watch and observe the film multiple times, investigate using the hero's journey theory, highlight each scene of the film related to the theory, write down notes of the dialogue or an action of the main character in the film and and lastly, gather the data based on the topic.

5. Data Analysis

Film analysis involved examining the textual structure of films, because they pre-structure what people do in perceiving and appropriating them. In this sense, the analysis always has to have an eye to possible and actual perception and appropriation (Mikos, 2014, p.412). According to Mikos (2014) to analyze the movie there were 14 steps that useful for the researcher. First step, the researcher decided to analyze the character in the film. After decided the theme, the researcher decides to watch the film that portrayed the hero's journey of the main character in the film. Next step is theoretical and historical reflection. In this step, the researcher read the hero's journey theory and books that related to the theory. Then, the next step is portrayed the hero's journey as the main character. After that, the researcher developed questions for the research. In this research, the researcher formulated one research question which is "How is the hero's journey of Evelyn Wang as the main character portrayed in *Everything Everywhere All at Once* (2022) film." Next is sampling of the material of analysis. The researcher did not conduct sampling, because the researcher is already deciding on the object of the research which is the *Everything Everywhere All at Once* (2022) film. Then, in steps fixing of analytic tools the researcher downloaded the *Everything Everywhere All at Once* (2022) film. The next step is collection of data. Then, the next step is the description of data material. Next step is analysis of data: the inventory of the film components. The next step is interpretation and contextualization of analyzed data. The next step is the evaluation I, which is the assessment of the analysis. Then the researcher made the conclusion of the findings in the research. Finally, the last step was to present the analysis.

C. FINDINGS AND DISCUSSION

1. Findings

The researcher's only focus is to analyze Evelyn Wang's hero's journey seen from Vogler's hero's journey in *Everything Everywhere All at Once* (2022) film. From this analysis, the researcher found that all twelve stages of the hero's journey were passed by the main character, as shown through characterization through appearance, external action, and dialogue.

a. Hero's Journey Stage

1) The Ordinary World

This first stage of the hero's journey is called the Ordinary World. This stage is when the hero is first introduced to the audience (Vogler, 2007, p. 90). Thus, in this stage, it can be seen how the story starts and invites the audience to step into the hero's normal life. The example of the ordinary world can be seen below:

Figure 1. Evelyn Wang managing her laundromat finances (*Everything Everywhere All at Once* 00:00:58 – 00:02:20)



From the early scene above, Wang's ordinary world stage could be seen in characterization through appearance. She wore a simple, practical outfit that looked a bit rough and her messy hair showed how little time she had to take care of herself. In this scene, she also constantly did all things at once — checked on the financial papers, interacted with customers, and tried to keep everything running smoothly. It was clear she was stuck in a draining routine and burned out from her daily life just from the way she looked.

2) The Call to Adventure

The second stage of the hero's journey is the call to adventure. This is when the hero no longer remains indefinitely in the comfort of the ordinary world (Vogler, 2007, p. 10). The hero is simply running out of options and has to start her adventure. A call to adventure can come in the form of the loss of something important from the hero's Ordinary World. In Wang's case, it is her ability to fully enjoy life, as shown in the example below:

Alpha Waymond : **Follow these instructions. But, remember, no one can know, don't even talk about it to me because I won't remember.**

Evelyn Wang : But I...

Alpha Waymond. : Shhh.. (00:15:21-00:15:30)

This was the first encounter between Evelyn and Alpha Waymond, which marked the call to adventure in her hero's journey. This occurred as Alpha Waymond, from an alternate universe, appeared and urgently told her about what was happening in the multiverse. Wang's call to adventure stage is shown through characterization, specifically through dialogue. The rushed instructions Alpha Waymond gave Wang highlighted how urgent things had become and set the adventure of her journey.

3) Refusal of the call

Refusal of the call is the third stage in the hero's journey. This stage happens when the hero refuses to enter the special world. Refusing the call to adventure can be a chance to change the direction of the journey. The hero might hesitate and fear at first somehow showing the audience how tough the challenges ahead will be (Vogler, 2007, p. 113). The example of refusal of the call represented by the main character can be seen below:

Alpha Waymond : Now you can either come with me and live up to your ultimate potential or lie here and live with the consequences.
Evelyn Wang : **I want to lie here.** (00:31:17-00:31:24)

This happened right after Alpha Waymond and Wang fought with the guards. Alpha Waymond asked Wang to come with him to finish together what they had already started. The characterization in this scene shown through dialogue and external action as she refused it by saying that she would rather lie on the floor.

4) Meeting the Mentor

Next stage is Meeting the Mentor. The function of the mentor is like some source of wisdom before the hero starts committing to the adventure. Meeting with the Mentor is a part of the Hero's Journey where the hero gets advice, tools, and confidence to face their fears and start the adventure (Vogler, 2007, p. 117). An example of the meeting with the mentor is shown below:

Alpha Waymond : **My dear Evelyn, I know you. You fear you might have missed your chance to make something of your life. Every disappointment has led you here to this moment. Don't let anything distract you from it.**

Evelyn Wang : [Smiles] (00:22:08-00:22:31)

The characterization in the scene above shown through dialogue which occurred when Wang and Alpha Waymond argued in the room. He explained to Wang that she had the capability to save the collapsing universes and encouraged her to believe in herself. Wang smiled after hearing that, making Alpha Waymond the mentor who helped the hero overcome her fears and pushed her toward the next part of her journey.

5) Crossing the first threshold

The next stage is Crossing the First Threshold, this is the stage when the hero fully decides to start the adventure and is ready to face whatever comes next (Vogler, 2007, p. 127). After refusing the call, the hero comes up with another reason to finally decide to accept the call and somehow agrees to commit the adventure that mentioned previously in the call to adventure. An example can be seen by the main character below:

Figure 2. Evelyn Wang suddenly hits Deidre (*Everything Everywhere All at Once* 00:26:14)

00:26:27)



Evelyn Wang : **[Hits Deidre]**
Waymond Wang : What are you doing?
Evelyn Wang : **You told me to do it! You said I would know when it is time to fight!**

The characterization in the scene above shown through dialogue and external action as Wang became confused and mistakenly thought her husband was the Alpha Waymond. She then somehow felt the need to fight the IRS agent, Deidre and punched her, but then she blamed her action on her husband. As a result, the hero truly crossed the first threshold when she decided to hit Deidre.

6) Test, Allies, Enemies

This stage specifically shows another unexpected challenge or test experienced by the hero while making allies and enemies. Through the test, allies, and enemies stage, the difference between ordinary world and special world can fully be seen. The hero faces different challenges and must find a way to handle them while meeting new people—some will become allies or enemies (Vogler, 2007, p. 137). The examples of test, allies, and enemies is shown below:

Figure 3. Evelyn Wang and Waymond become suspects in IRS building attack (Everything Everywhere All at Once 00:33:32-00:33:35)



As seen from the scene above, Wang's test, allies, and enemies stage can be seen in characterization through external action. This happened when Wang being seen as a suspect in the IRS building attack brought more challenging tests which could be seen in characterization through external action. Her fights with Deirdre and the security guards made her look suspicious, which increased the tension, making her face not just the guards but also stronger

enemies like Jobu Tupaki and the Alpha agents. Despite these challenges, Wang also formed an alliance with Alpha Waymond, who supported and guided her through these obstacles and the increasing danger she faced.

7) Approach to the inmost cave

In this stage, the hero finally gets closer to the biggest danger in their journey. At this stage, the hero must make their final preparations before facing the most critical challenge of their journey; it is similar to a warrior sharpening their sword before battle (Vogler, 2007, p. 143). The examples of approach to the inmost cave can be seen below:

Figure 4. Evelyn Wang began to harness her skill (*Everything Everywhere All at Once* 00:42:27 00:43:39)



As seen from characterization through external actions, Evil Deirdre, the IRS agent who was possessed by Jobu Tupaki's influence, defeated Alpha Waymond, which forced Wang to face Deirdre on her own. Despite struggling to master her verse-jumping abilities, Wang gradually began to harness them, discovering her strength in the process. Wang's battle with Deirdre was one of the turning points where she transformed from a reluctant hero into someone who stepped up on her own. This encounter with Deirdre pushed her closer to her next journey and her biggest test, facing Jobu Tupaki.

8) The Ordeal

The next stage is one of the most vital stages in the hero's journey, the ordeal. This occurs when the hero faces their ultimate challenge, it could be a life or death situation, an intense internal conflict, or a confrontation with their greatest fear (Vogler, 2007, p. 169). It is a moment of extreme tension, where everything seems at stake, and the hero is pushed to their limits. The ordeal stage represented by the hero as seen below:

Figure 5. Evelyn Wang almost got sucked into the Everything Bagel (*Everything Everywhere All at*



Once 01:00:59-01:01:47)

This happened right after Jobu introduced the Everything Bagel, which had the power to destroy the entire multiverse. Jobu believed that nothing truly mattered in this world. Unlike the previous fights, this situation was not about physical survival but about self-acceptance and finding meaning in life. When Jobu told Wang to get into the Everything Bagel, she was almost tempted. The characterization is shown directly through external actions as Wang meeting with Jobu Tupaki represented Wang's Ordeal as it was her greatest confrontation, but it was not a physical fight, it was a battle of beliefs.

9) The Reward

In this stage, the hero finally overcomes the great ordeal and receives the reward for what they have done. The reward can be in many forms and sometimes, the hero earns a new knowledge or power. Heroes who survive near-death experiences often gain new abilities or a clearer understanding of the world (Vogler, 2007, p. 180). The example of the reward can be seen below:

Figure 6. Wang grasps her power (Everything Everywhere All at Once 01:00:59-01:01:47)



This stage shown from characterization through external actions, this occurred when Wang attempted her jump-verse skills in front of Alpha Gong Gong, who demanded Wang to kill her daughter, Joy. Instead of following his demands, Wang used her abilities to jump into different versions of herself. Initially, she struggled with full control but Wang began to immerse herself in her abilities and fought against the Alpha Agents. Therefore, the reward earned by the hero in this stage was not in the form of a physical object but rather the realization of her potential, which allowed her to finally master her abilities.

10) The Road back

The Road Back stage is the hero's transformation from the special world to the ordinary world, but with a new identity and mission. The hero now faces the results of confronting the enemies in the ordeal stage. The hero is hunted down by the enemies she disturbed when she claimed her reward (Vogler, 2007, p. 17). Although the hero has gained a reward or new understanding, this stage often presents a final turning point where the hero must apply what they have learned. The road back stage represented by the hero below:

Evelyn Wang : **You're not unloveable!**

Evil Deidre : What are you talking about?

Evelyn Wang : There is always something to love (01:52:30-01:53:16)

This scene took place when Wang walked through the chaotic battle inside the IRS building. However, instead of using violence, she defeated her enemies by understanding and helping them overcome their struggles. Wang's road back stage is seen in characterization through dialogue and external actions as she hugged Deidre and the rest of the agents. This clearly symbolized Wang's journey back to her world with newfound insights. Therefore, this stage represented not a physical return to her ordinary world, but how Wang stepped back into her world as a transformed person, having gained wisdom that fully shaped her in her final ordeal.

11) The Resurrection

The resurrection is the climax of the hero's journey stage. It is the final battle of the hero, where she uses what she has learned to finish the final task. It is seen as a hero one last time in an ordeal and the final confrontation with the enemy (Vogler, 2007, p. 209). An example of the resurrection seen below:

Figure 7. Jobu Tupaki forces Evelyn to get into the bagel (*Everything Everywhere All at Once* 01:49:27-01:49:33)



In this scene, Jobu forced Wang to get into the bagel, which could destroy the entire universe. The characterization in this stage is shown through external actions as Wang immediately shook her head and ran away. Wang's transformation in this stage was evident as she refused to enter the bagel. This decision led Wang to her greatest test in the resurrection stage. After failing to force Wang to get into the Everything Bagel, Jobu, who believed that nothing truly matter, was ready to disappear into the Everything Bagel, thinking that it was the only way to escape from the pain of existence. Instead of letting Jobu go, Wang reached out and pulled her back, not just physically but also emotionally, as she offered Jobu the love and understanding that Jobu desperately missed. Wang's act portrayed her complete transformation, where she no longer fought with violence but with love, understanding, and connection.

12) Return with the elixir

The last stage of the journey is the Return with Elixir. This is when the hero survives all the ordeals and goes back to her Ordinary World. The hero usually returns back with Elixir from the Special World. The Elixir can be anything valuable, such as wisdom, experience, wealth, love, fame, or a life-changing moment. However, its true meaning lies in how it transforms a person, making them more aware, more alive, and more complete as a human being (Vogler, 2007, p. 227). The return of Elixir stage represented by the hero seen in characterization through external actions action below:

Figure 8. *Wang and her family at the IRS building (Everything Everywhere All at Once 02:06:32 02:06:58)*



This scene took place after all the chaos and multiversal battles, where Wang had undergone a deep transformation. She returned to the IRS building with her family, a scene that highlighted her emotional growth and the healing of her relationships. Evelyn no longer reacted with anger or frustration but instead approached the situation with calm, love, and understanding. This marked her return to the ordinary world, but she was no longer the same person as before. The elixir she brought back was a new understanding of love, acceptance, and the importance of human connection, as she acknowledged that genuine bonds with everyone around her gave meaning to her life. The Return with the Elixir stage is seen in characterization through external action as Wang had fully embraced the lessons from her journey and applied them in her daily life.

2. Discussion

This research found that Evelyn Wang, the protagonist in *Everything Everywhere All at Once* (2022), passed all twelve stages of Vogler's Hero's Journey. Although Wang is a female protagonist, the researcher used the term "hero" as a universal label to avoid gender distinction. The analysis focused on visible characterizations—appearance, external action, and dialogue—because the film emphasized these over internal action or reactions from other characters.

The researcher found that three stages—Refusal of the Call, Meeting the Mentor, and Crossing the First Threshold—appeared out of order, reflecting the chaotic and fast-paced nature of Wang's journey. Wang fits into the dynamic character category as she experienced significant growth throughout the journey. Her transformation is especially visible in the Road Back stage, when she embraces empathy and compassion instead of violence.

Comparisons with previous studies showed that unlike Enola and Grace, who either skipped a stage or relied heavily on physical confrontation, Wang completed all twelve stages and faced emotional and existential challenges. Wang's reward and Road Back stages emphasized inner change rather than just survival or freedom. Her journey involved understanding and healing, particularly in her family relationships.

Wang's Resurrection stage served as the climax of her journey, especially during her confrontation with Jobu Tupaki. She faced the temptation of despair but ultimately chose love and empathy, reconciling with her daughter and herself. This moment marked her transformation and showed that heroism can come from understanding and emotional resilience.

This research concludes that Wang's heroism redefines traditional notions of strength. Unlike typical heroes who rely on physical power, Wang demonstrated courage through

vulnerability, empathy, and self-acceptance. Her journey shows that true heroism lies in emotional growth and connection with others, offering a meaningful response to today's societal values.

3. CONCLUSION

Based on Wang's hero's journey, the researcher concluded that the main character had passed all the hero's journey stages as outlined by Vogler. Wang went through all 12 stages: Ordinary World, Call to Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the First Threshold, Test, Allies, Enemies, Approach to the Inmost Cave, The Reward, The Road Back, The Ordeal, The Resurrection, and The Return with Elixir. This film presented a unique hero's journey, focusing not on physical battles but on self-acceptance and internal struggles. This research was limited only to analyzing Evelyn Wang's journey using Christopher Vogler's Hero's Journey theory. By using a qualitative method and structuralism approach, this research examined how Wang's transformation was shown in characterization through dialogues, external actions, and internal actions. However, unlike most heroes who fought enemies with forces, Wang's heroism came from understanding, reconnecting with her family, and finding meaning in life. Her journey as a hero proved that being a hero was not about physical strength but also about emotional growth and human connection. This research showed that Evelyn Wang in *Everything Everywhere All at Once* (2022) film had fully experienced the hero's journey in a unique way—by embracing vulnerability, love, and self-acceptance as her sources of strength, setting her apart from most heroes in film. This uniqueness offers a fresh view of heroism that is more inclusive and reflective of real-life struggles, making it relevant to contemporary societal issues.

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