AN ANALYSIS OF SEMIOTIC IN THE FILM RAYA AND THE LAST DRAGON BY CARLOS LOPEZ ESTRADA

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ABSTRACT

The purpose of this research is to find out what types of signs are found in the film Raya and the last dragon.The research method used is descriptive qualitative, namely the researcher will make direct observations of the contents of the signs Selements of signs and meanings in the film Raya and the Last Dragon based on Roland Barthes' theory, namely to analyze the meaning of markers, signs and the order of denotative, connotative meanings, so that researchers find hidden meanings in the film.This film attempts to convey the social reality of social division and conflict caused by prejudice, hatred, greed and the desire for power.

Keywords: Sign Analysis, Film, Raya and the Last Dragon

INTRODUCTION

Film is a very relevant field of study for semiotic analysis because film is constructed with various signs. They include various sign systems that work well together to achieve the expected effect. Movies usually have meanings as stated by Roland Barthes, namely signifier and signified. Usually the audience only knows the meaning of the film thoroughly, but when the film is analyzed, there are many meanings of denotation, connotation, and myth (Amura, 2011).

Semiotics in film is using iconic signs, namely to describe something intended in delivering messages to audiences (Pratista, 2018). The iconic signs used in the film signal a message to the audience and every signal received will be different

but if the story played has indeed formed a point of meaning of the story displayed. To get the meaning expressed in the film, analyzing and understanding the signs in the film can use a semiotic approach (Sobur, 2002).

The author chose the film entitled Raya and the last dragon because the writer wanted to examine the symbols and meanings contained in the film. For example, shadow puppets, the roof of the gadang house, the long sword belonging to Raya that resembles a keris. This encourages the author's curiosity in conducting research in the semiotic field (Prasetyo, 2019). Film is also a literary work that is always entertaining and interesting to talk about, because it always gives an overview of people's social life and films also have the power to convey messages and influence perspectives in the things told in the film (Kurniawan, 2021).

In Raya and The Last Dragon there are also elements related to communication science, including directors and producers as communicators, audiences as communicants, film as media, the process of meaning in the film as a message, and the effect or feedback is to change the way of thinking and behavior of the audience over a long period of time, and the influence of film that can shape mass culture (McQuail, 2014). A sign and message depicted in this film make it worthy of being the object of research. Many messages can be taken on the positive side and moral values from this film, of course, can be consumed by student obstacles. Each scene has educational, social, persuasion and moral values that are packaged in an interesting way based on existing social reality. In Raya and the Last Dragon, there is a moral message presented to the audience about caring for each other for living things.

METHODOLOGY

The research used is a qualitative approach. This is because the basic assumption of semiotics is the study of signs, where in interpreting them everyone will vary according to culture, ideology, experience. In this study, the source of the data was from the internet and there were also in journals related to research. In this study, the author collected data and analyzed it with Roland Barthes' theory of Semiotics.

FINDING AND DISCUSSION

The results of this study found signs of what is in the film Raya and The Last Dragon. Based on the results of the analysis, 10 signs were obtained in this film. In analyzing these signs, researchers used Roland Barthes' theory by showing footage from Raya and The Last Dragon.

Scene 1



08:17 Minute

1. Sign: Someone is sprinkling flowers on an offering place. Objects are symbols.
2. Denotation: Someone was sprinkling flowers on an offering place.
3. Connotation: The writer sees the scene based on cultural elements in the form of a religious system. Cambodian flowers are often used as offerings to the gods in Hindu worship. In Hinduism, the Cambodian flower has the meaning of devotion. and in Buddhism this flower has the meaning of eternity.

Scene 2



48:35 Minute

1. Sign: An angry Raya points his arms at Namaari.
2. Denotation: Raya points a gun at her opponent.
3. Connotation: The author identifies the scene of Raya pointing a gun at his opponent to protect himself and fight his enemy. The weapon Raya uses is a Keris stabbing weapon whose blades twist and turn.

Scene 3



6:50 – 7:10 Minute

1. Sign: Father/Ba: "Raya, maybe I should say two fingers kiki"
   Raya: "Don't blame yourself too much, Chief Benja. You've done your best"
   Father/Ba: "No, and call me father or ba. You're great, Dew. You passed the test"
2. Denotation : A man who holds the shoulders of a girl with a smiling face and a daughter who looks at him seriously.
3. Connotation: Raya told Dad/Ba not to blame yourself too much, because Father/Ba has done his best in keeping the spirit of the sisu or inherited gem with existing beliefs.

Scene 4



11:22 – 12:40 Minute

1. Sign: "Father/Father welcomes the arrival of the tribe of Tails, Claws, Bones, Fangs. Welcome to the Heart. We have been hostile for a long time, but this is a new day. Today, we can become kumandra again."
2. Denotation: Father/Ba and Raya stand to welcome the arrival of the Tailing Tribe, the Cakar Tribe, the Bone Tribe, and the Fangs Tribe.
3. Connotation: Father/Ba and Raya are happy to welcome the arrival of various tribes, but from some like there are still disputes.

Scene 5



14:45 – 15:40 Minute

1. Sign: Namaari gave Raya a dragon-shaped necklace that Raya liked to make Raya trust Namaar
2. Denotation: It appears that Namaari gave Raya his favorite necklace and gained his trust.
3. Connotation: Raya tries to trust Namaari and invites him to the secret place of the dragon gem kept by his tribe, but Namaari has bad intentions to have the dragon gem.

Scene 6



1:09:23 – 1:09:49 Minute

1. Sign: Sisu seems to turn his eyes away by telling Raya about the trust placed in him.
2. Denotation: Raya looks at Sisu with a serious look.
3. Connotation: Sisu tells Raya about his past so that Raya can also trust Namaari who betrayed him again in order to return his Father / Ba and Kumandra.

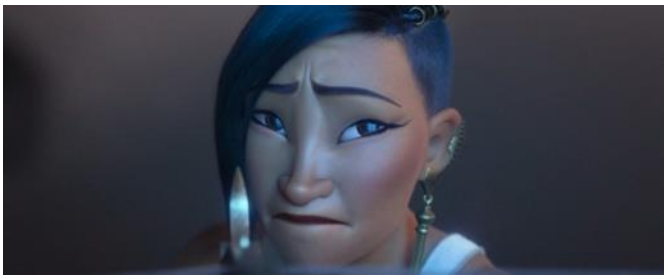
Scene 7



1:11:48 – 1:12:45 Minute

1. Sign: See Namaari with a happy face when telling her about Susu's whereabouts and telling her mother
2. Denotation: Namaari looks at his mother with a face full of pleasure.
3. Connotation: Namaari tells of Susu's whereabouts after seeing him firsthand and he advises his mother that with Sisu's whereabouts, Kumandra can return to normal. However, Namaari's mother has her own plans that make Namaari's face look worried about her plans.

Scene 8



1:17:15 – 1:17:50 Minute

1. Sign: Glazed eyes with sad look on your face
2. Denotation: Namaari looks sad with a sad look on his face and teary eyes.
3. Connotation: Namaari tries to believe Susu's words and does not intend to shoot arrows at Sisu. But Raya's misunderstanding made the arrow at gunpoint shoot and hit Sisu.

Scene 9



1:18:50 – 1:19:20 Minute

1. Sign : Raya walks with a look full of anger.
2. Denotation : It looks like Raya is walking with a facial expression full of anger and resentment.
3. Connotation: Raya who believes in the existence of Sisu that can end problems and reunite Kumandra.

Scene 10



1:26:45 – 1:27:15 Minute

1. Map : It can be seen that all of Raya's friends turned into stone.
2. Denotation : The five people who stand while holding on to each other.
3. Connotation: Raya tries to trust her friends by sacrificing herself to turn into stone first.

In this research, to find out what signs exist in the film Raya and The Last Dragon, researchers used qualitative methods with content analysis. Representation itself is a person's process of recording thoughts, ideas, or messages. It can also be interpreted as using signs to reproduce something that is absorbed by the five senses in physical form (Marcel, 2020).

Semiotic theory is used to reveal the signs contained in several film scenes. In other words, semiotics is a scientific discipline that studies signs. A sign itself is something that can represent ideas, feelings, objects or actions directly and

naturally. Semiotics has several theories, one of which is Roland Barthes' theory. Basically, the concept of narrative proposed by Barthes places more emphasis on the formation of meaning (Fiske, 2016).

One important aspect found in this study is the cultural value of appreciating cultural diversity presented in the film "Raya and the Last Dragon." This film manages to create a fantasy world filled with various kingdoms that have unique cultural characteristics. Each kingdom is represented by groups of people who have different traditions, languages, and beliefs (Chaer, 2012). The importance of appreciating cultural diversity is highlighted through the main character, Raya, who at first feels doubtful and afraid of other kingdoms due to painful past events. However, through her epic journey, Raya learned to respect and appreciate the cultural differences between the kingdoms. This message provides important educational value, especially for young audiences, about the importance of avoiding prejudices and negative stereotypes against different cultures (Prasetyo, 2019).

The film also conveys a message about courage in forgiving. Raya faces a moment of difficulty forgiving someone who has hurt her. However, with determination and wisdom, he chose to forgive and opened his heart again. This message teaches about the importance of forgiveness to overcome resentment and opens up opportunities for better peace and friendship (Biasini, 2019). Through these messages of courage and sacrifice, the film "Raya and the Last Dragon" inspires the audience, especially children, to be braver in facing challenges and show courage in overcoming difficulties. The film also teaches the importance of doing good, sacrificing for the common good, and understanding the importance of forgiveness in creating harmonious relationships with others. This message has a profound value and is relevant to audiences of different ages, thus making the film well received by a wide audience.

CONCLUSION

Based on the results of research and discussion of sign analysis in the animated film "Raya and the Last Dragon" with Roland Barthes' semiotic model approach,

this study concluded that there are many signs that indicate culture in the animated film. Culture in the animated film "Raya dan Naga Finally" is symbolized through elements in culture, namely language, knowledge system, social organization, equipment system and living technology, livelihood system, religious system, and art.

Based on the results of the analysis and discussion of the film, Raya and the Last Dragon provides several suggestions, namely the lack of explanation of the origin of mythical creatures such as dragon characters in the film, the lack of explanation of how dragons and humans can coexist. Films depicting human struggles that want peace in this film are mostly produced, especially Indonesian films, so that fellow humans appreciate and love peace.

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