

CHAPTER IV

DATA ANALYSIS

Walt Disney Animation Studios produced the first animated film inspired by various cultures of Southeast Asia, including Indonesia, entitled *Raya and the Last Dragon*. Throughout the great adventure of finding the last dragon, the audience is presented with audio-visual displays of various typical Southeast Asian atmospheres. Known for their rich culture and natural beauty, several Southeast Asian countries are set in one story. The cultural representation of these countries ranges from motifs, colors, architecture, and food to cultural values and customs.

Based on these reasons above, this research was conducted and found various results related to cultural representation in *Raya and The Last Dragon* (Estrada & Hall, 2021). Therefore, this chapter is divided into two sections. They represent cultural diversity in *Raya and The Last Dragon* (Estrada & Hall, 2021), and the language in the script represents cultural diversity in *Raya's Last Dragon* (Estrada & Hall, 2021).

4.1. The Representation of Cultural Diversity in *Raya and The Last Dragon* (Estrada & Hall, 2021)

Raya and The Last Dragon (Estrada & Hall, 2021) tells the story of a female warrior named Raya who lives with an animal and her means of transportation, Tuktuk, in a prosperous country until it eventually becomes a dystopian world. This is evidenced in Raya's words as the main character in the initial duration of the film. At

first, their fantasy world was unified by "Kumandra", until a dangerous plague called Druun came, a purplish-black smoke capable of turning humans and animals around it into stone.

With the help of the world's last dragon, Sisudatu, a jewel is formed from water, which becomes the center of the last dragon magic or is called "Sisu's spirit "Which is finally able to make people free from stone. After this incident, everyone was at odds, and Kumandra was divided into five parts of the country named after the parts of the dragon: Fangs, Heart, Bones, Claws, and Tail. They continue to be hostile and intend to have a heart ball because they think it will bring blessings. After 500 years, Druun rose again. Raya is also determined to find the last dragon to save the land of Kumandra and her father, who turned to stone because of an outbreak of hatred caused by the human dispute named Druun.

This film presents the country of Kumandra with many diverse cultures. These cultures are very similar to Southeast Asia, one of which is Indonesia, in contrast to other films that were popular earlier, such as *The Great Wall of China* (Yimou, 2016), which features East Asian culture, and other films. However, in terms of the intended meaning and presentation in this Disney film, some viewers still do not understand the meaning clearly because culture is shown in an implied form (Astikasari & Masykuroh, 2021). The above explanation shows that it is necessary to pay attention to understanding the concept of multiculturalism (Agung et al., 2022). Various methods and means have been used to introduce the concept of multiculturalism. The acquisition of multicultural values in different media is done to facilitate an understanding of the true concept of multiculturalism.

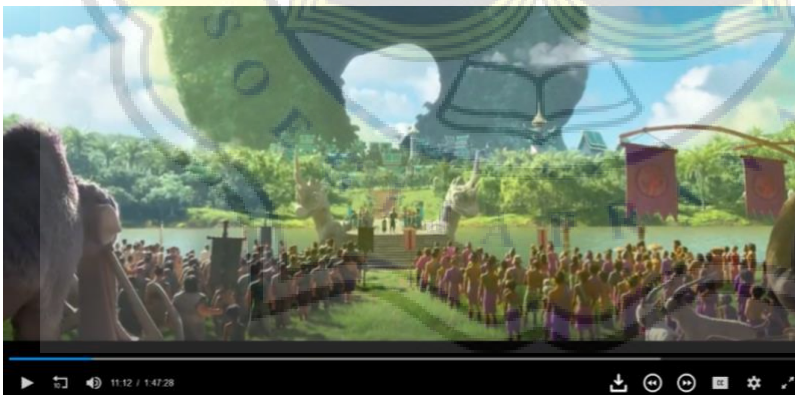
4.1.1. Physical Characteristic

The story begins with five tribes living in Kumandra village. They are Heart, Claw, Tail, Spine, and Fang. One day, Raya is appointed to be the guardian of the village treasure, the dragon jewels. The dragon jewels are originally the transformation of the living dragons that happened to be cursed a long time ago. Ever since they have become the treasure of Kumandra village.

One day, Raya's father namely Benja of the Heart tribe invites the four other tribes. The four tribes welcome the invitation for friendship. Virana from the Tail tribe brings her daughter, namely Namaari, and befriend Raya from the Heart tribe. Raya puts her trust in Naamari very much. She even tells her about the secret of the dragon jewels; the location of the dragon jewels.

Figure 4.1

Meeting of residents of five countries



Raya and The Last Dragon (Estrada & Hall, 2021, 11:12)

In figure 4.1, it can be seen that the majority of the tribesmen's skin is brown or tan. They have straight black hair. Their eyes are slanted, and their physical statures are medium height. All these descriptions are typically that of Asian people, especially

Southeast Asia. They belong to those who tend to have the Malayan Mongoloid race. The term Malay or Malay itself is addressed to an ethnicity or nation as the main community that refers to collective identity in the region of Southeast Asia (Stevhan et al., 2018, p. 45)

4.1.2. The Outfit

In this film, the clothing designs of residents of the five countries have different characteristics in shape, motifs, and colours. However, when examined further between these differences, many similarities appear. Every clothing design must have a motif, whether in the form of animals, batik, woven, striped, square. Men's clothing is covered or naked from the waist up, and women's clothing is covered or naked from the chest up. And both men and women use sarongs as subordinates. Some wear shoulder straps or jewellery resembling bracelets that are placed on their arms.

Figure 4.2

The Outfit in the film



Raya and The Last Dragon (Estrada & Hall, 2021, 21:21)

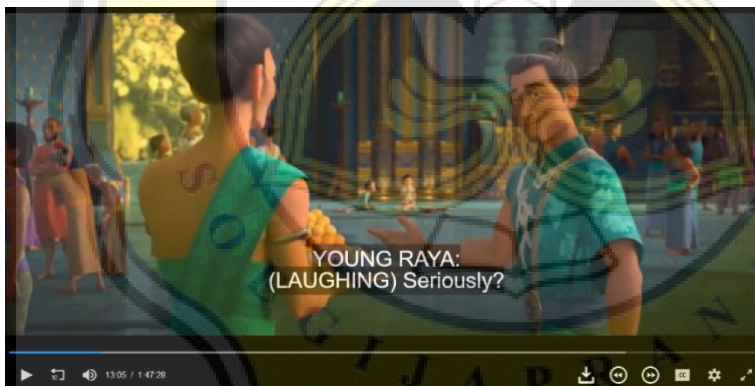
Figure 4.2 shows that on the head, the hair is rolled up to resemble a bun with small gold, silver, or bronze accessories tucked in to keep the hair tight, a piece of cloth wrapped around the head. This is similar to the stature and traditional clothing in several Southeast Asian countries which are influenced by Buddhism such as Thailand, Cambodia, Myanmar, and Indonesia.

4.1.3 Foods

In the story, there is also a scene where the maid delivers food to the five countries in a large hall in Heart village. This food is in the form of bamboo shoots.

Figure 4.3

Bamboo roots food which is typical of Southeast Asia was served by Chair Benja



In figure 4.3, it can be seen that at the beginning of the story, this film shows several ingredients typical of Southeast Asian cuisine, especially Indonesia, such as shrimp paste, lemongrass, bamboo shoots, chilies, and palm sugar. Then there are also typical fruits belonging to Southeast Asia, such as red Longan from Vietnam and Cambodia. Durian fruit of which 25 out of 30 types exist in Indonesia. They can also

be found in Thailand and Malaysia. There are also Mangosteen, Dragon, and Mango fruits that are endemic to Indonesia.

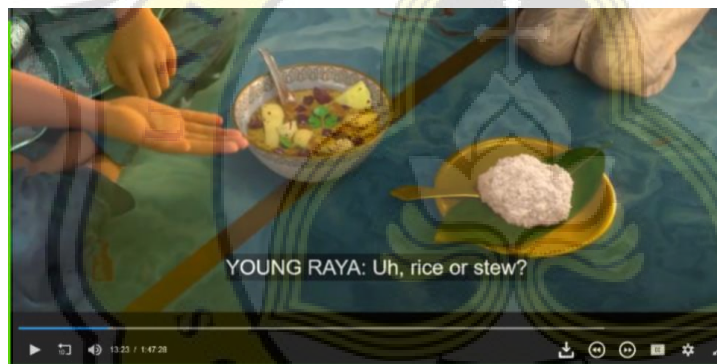
In addition, at 13:23 minutes Namaari and Raya ate rice and potato vegetables with coconut milk sauce.

Raya tells Namaari about the food choice: "Uh, rice or stew?" (minutes 13:23).

This food is a typical food that shows the characteristics of food culture in Southeast Asia, especially in Indonesia, Malaysia, and Singapore.

Figure 4.4

Southeast Asian rice and vegetable coconut milk gravy.



From figure 4.4, it can be seen that rice and some side dishes are served coated or wrapped in leaves. This is similar to several Southeast Asian dishes. In terms of taste, some foods are highlighted with a spicy taste, this is shown by the presence of chili sauce placed in clay pottery in one of the film scenes. There are also other Southeast Asian specialties displayed such as *Thai tom yam soup* and mango sticky rice, as Indonesian or Cambodian cakes called *Num Chak Kachan*.

4.1.4 Environment

The five countries or tribes in the film are presented in different geographical settings. In Fang Tribe, it is represented as rice fields, in Heart Tribe as mountains, in Spine Tribe as bamboo and snow-capped mountains, in Talon Tribe as a floating market, and Tail Tribe as a desert. These geographical characteristics generally represent the context of the Southeast Asian region.

The rice fields stretching around the palace and the Tanah Taring settlement look very similar to rice fields in Southeast Asia, including Indonesia, such as in Bali and Majalengka. The geographical setting of the Heart Tribe is mountainous. The film shows this region as having lots of mountains. Some of them are volcanos. At the same time, bamboo is often a wild plant that grows in Southeast Asia, so it represents what is shown in the Spine Tribe; only the snow-covered mountains can also resemble the mountains of Myanmar.

In addition, the floating market atmosphere in the Talon Tribe area is also similar to floating markets in Southeast Asia, such as Indonesia, Myanmar, Thailand, and Vietnam. It's just that the location of the river in the desert land of Tails seems to have been inspired by the Mekong river, which flows through several areas in Southeast Asia. This river has a long history of combining various national cultures and is the 12th longest river in the world.

4.1.5. Architectural Buildings

Several scenes show typical architectural buildings of Southeast Asia. They are temples, roofs, and civilian houses. The film shows that these buildings express Buddhist influences. The cases in point are those carvings of Javanese inscriptions on

the last Dragon image and reliefs on some of the walls of buildings. They are reminiscent of temples in Indonesia as well as temples in Vietnam, Cambodia, and Thailand.

Figure 4.5

The shape of the house is similar to the Gadang house with the architecture of each end being sharp and pointing upwards just like a buffalo horn



Raya and The Last Dragon ((Estrada & Hall, 2021, 1:15:08)

Then in Fang Tribe, the film shows a building whose roof is inspired by the typical Padang Gadang House in West Sumatra. There are also houses covered with woven bamboo and coconut leaves around the rice fields. This is like the hut houses in Indonesia. Several houses in Claws and Talon Tribe also resemble stilt houses commonly found in Southeast Asia.

4.1.6. Weapons

Each of the five Tribes is described as having its distinctive weapon. The story's escalation occurs at minute 17:20 which is Namaari's betrayal of Raya when Raya invites her to see the Dragon Jewels in the secret room. Namaari attacks Raya and says he will stay loyal to Fang and make the Dragon jewel his. Not only that, Namaari brings Fang's troops to attack Raya. However, Benja comes with a dagger which is his weapon.

Benja said that "We can come together and build a better world." (minute 17:20)

However, the other four countries didn't believe it and ended up attacking each other and shattering the Dragon gemstone into pieces.

Figure 4.6

Benja, who carries a keris as his weapon to protect Raya and Permata Naga



Raya and The Last Dragon ((Estrada & Hall, 2021, 17:20)

Figure 4.6, exhibits *keris*, a traditional weapon of Southeast Asian peoples. In Taring Tribe, pointed spears resemble the *ankus*, an ancient weapon of ancient India.

Ankus is a Sanskrit word meaning a tool employed by mahout in the handling of elephants (*Ankusha, Aṅkuśa, Aṅkūṣa, Aṅkuśā, Aṅkuśa, Aṅkuśā, Amkusha: 38 Definitions*, n.d.). In Heart Tribe, Arnis is a stick-like weapon usually used in the Philippine Eskrima martial arts. Apart from that, there is also Raya's sword, shaped like a wavy curve resembling a traditional Indonesian weapon, the keris. The keris itself has been recognized by UNESCO as one of Indonesia's cultural heritage since 2005.

Furthermore, in the country of Bone, a weapon slightly resembles the Panabas, namely an ax that is curved forward, typical of the Philippines. Whereas in the Cakar country, there is a weapon resembling the Rencong from Indonesia with a curve at the end of the blade. Then, in the Tailed state, there is a sword with a curved blade like a sickle resembling a typical Madurese sickle.

4.1.7. Cultures

There are many Southeast Asian cultures featured in this film, both in terms of beliefs or ideas, behavior or activities, and even objects or artifacts.

4.1.7.1. Batik

At the beginning of the story, this film shows the *batik* activities carried out by residents of Heart Tribe with the help of canting. *Batik* itself means making patterns or pictures on the cloth slowly using wax and can use the help of a tool made of copper which is rusty as a scoop of wax or called a canting.

Figure 4.7

Making batik with canting



Raya and The Last Dragon (Estrada & Hall, 2021, 07.50)

The *batik* activities will later produce batik which is a typical Indonesian culture. In the conversation shown in the film *Raya and the Last Dragon*, it can be seen at 08:21 that it is said that batik is one of the main garments and has a leading factory in the village led by Chairman Benja, Raya's father.

Figure 4.8

Batik Clothing Factory In The Village (minute 08:21)



4.1.7.2. Gamelan and Wayang

Gamelan and *Wayang* are shown in the banquet scene in Heart Tribe, several people are playing various gamelan instruments such as drums, gongs, flutes, and so on. In other places of the Taring Tribe, the film displays puppet show activities.

Figure 4.9

The application of wayang to scenes in films



Raya and The Last Dragon ((Estrada & Hall, 2021, minute 25:11)

Equal to three coins with batik, the Taring Tribe is also described as having a *wayang* culture. This can be seen when Virana, head of the Fang Tribe, tells stories to young children. Behind it is a puppet screen which is also used by the puppeteers when playing it. Even though there is no scene where *wayang* is shown, at least the depiction is enough to explain that *wayang* is one of the traditions in the film *Raya and the Last Dragon*. This can be seen when Virana, head of the Taring Tribe, tells stories to children behind whom there is a puppet screen that is usually used by puppeteers when playing them. Usually, in Indonesia, the *gamelan* is a musical instrument that accompanies *wayang*.

4.1.7.3. *Tuk tuk*

The Great Pangolin's name, *Tuk-tuk*, has a name similar to the name of a wagon-like vehicle in Cambodia. The term *tuk-tuk* comes from the Khmer language.

Figure 4.10

The Tuk Tuk is accompanying the main character



Raya and The Last Dragon ((Estrada & Hall, 2021, 1:13;20)

In Cambodia, the vehicle is a two-wheeled wooden train connected to a motor and fueled by gas. As for Thailand, the term *tuk-tuk* refers to a three-wheeled vehicle resembling a three-wheeled one.

4.1.7.4. Martial Arts

In several film scenes, there are typical Southeast Asian martial arts fights that appear, such as *Pencak silat* originating from Indonesia, starting from the movement of taking a stance to punch, block and even kick the enemy. Then *Krabi-krabong* and *Muai Thai* came from Thailand.

Figure 4.11

Quite a fierce fight scene between Raya and Namaari



Raya and The Last Dragon ((Estrada & Hall, 2021, 1:25:10)

Figure 4.11, shows the climax of the story *Raya and The Last Dragon* when Raya betrays Namaari. For a brief moment during the climax scene, Raya gives a piece of a broken dragon jewel to Namaari which instantly transforms Raya into stone. Minutes before this sequence, Raya had once again extended the olive branch to her rival and former friend and had once again been betrayed. In their childhood, Namaari had double-crossed Raya once, leading to the disaster that broke the Dragon Gem and unleashed the Druun. Even so, Raya was willing to let that pain (mostly) go. She listened to Sisu (Awkwafina), the lovable and kind-hearted dragon who convinced Raya to look past that memory and once more attempt to find peace with Namaari, for the good of Kumandra.

However, Raya pretends to forgive Namaari for stealing the dragon's jewel. Admittedly, neither Raya nor the dragon had any way to realize how conflicted Namaari was about this. Raya probably was not even fully aware it was an accident

when Namaari pulled the trigger, killing Sisu. It was still too easy to side with Raya's rage as she approached Namaari in the climax with anger in her eyes.

In a flashback, the film shows Sisu's older brother using the same river water that is the lifeblood of Kumandra to make the first portion of what became the Dragon Gem. "I don't know why they chose me," Sisu says, "it could have been any of us. All I know is that they trusted me, and I trusted them. When they put their faith in me, it empowered me beyond anything I can imagine." Their faith in Sisu, the presumably younger and less self-assured dragon, gave her the resolve to use their combined magic to banish the Druun from Kumandra.

4.1.7.5. Dragon Mythology

Other cultural elements can be seen in the presence of Sishu, the water dragon in Kumandra country. This can be seen in the 27:02-minute scene when Raya and Tuktuk find a Naga who is a resident of the destroyed Dragon Gemstone. It turned out that for nearly 500 years, this dragon had lived in the rock, but the people of the five countries had destroyed his residence.

This dragon was angry and said, "But you broke the gem. Is it supposed to make me feel better?"

The dragon silences Raya, who has the remaining auxiliary dragons.

Figure 4.12

Grand Meeting and Shisui



Raya and The Last Dragon ((Estrada & Hall, 2021, minute 27:02)

Figure 4.12 demonstrates that the dragon named Sisu meets Raya. Dragons inspired the dragon itself in Southeast Asia, demi-gods who can transform into snakes or humans. Dragon mythology does not only exist in China, but dragons are also mythology closely related to the people of Laos and Thailand. A well-known legend is the Phaya Naga, the guardian figure of the Mekong River.