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| **Article** | | |
| **Semiotic Analysis of Cultural Contents in Raya and the Last Dragon Movie** | | |
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| **ABSTRACT**: A movie is a famous kind of mass media that conveys messages, information, and education. The portrayal of a movie might generate a new paradigm, which will have an indirect effect on the viewers’ mindset. “Raya and the Last Dragon” is a Walt Disney Animation Studios animated movie that represents South East Asia culture. The study aims to find out the cultural contents and to describe the denotations, connotations, and myths meanings of each cultural content reflected in “Raya and the Last Dragon” movie. The type of this research is qualitative descriptive research, namely research that presents a detailed description of the cultural contents of Raya and the Last Dragon movie. The theory used by researchers to examine the content of the movie is semiotic by Roland Barthes. Based on the research that has been done by the researcher, it was found two kinds of cultural content, namely 64 cultural items and 12 cultural practice. The cultural content is represented both verbally and visually. From those cultural contents, it brings out the elements of beliefs, practices, and behaviors such as the people’s hospitality in the movie. The combined power of ethnic, linguistic, and culturally varied mixing sets the framework for a highly distinct culture that both can survive and confront successfully.  **Key words:** Semiotic, Cultural Contents, Raya and the Last Dragon Movie | | |
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# INTRODUCTION

Nowadays, a movie seems to be the most sophisticated and impactful art form globally. A movie is a unique art form that has a tremendous impact on its audience since it combines art, music, writing, drama, and technology, it becomes entertaining to watch. It may help us better understand our lives, the lives of others around us, and even the workings of our society and culture. 2 Many nations implemented social distancing procedures under COVID-19, forcing cinemas to restrict or even close their doors and encouraging people to stay at home, increasing the rise in OTT platform membership.3

Watching memberships or movies online is one method to become engaged in developing a new lifestyle pattern. According to a McKinsey Company survey released at the end of March, up to 45 percent of respondents were spending more for in- home entertainment during the pandemic. On the other side, 85 percent of respondents cut back on outdoor entertainment expenditures. 4 Netflix, Disney+, Prime Video, Hulu, HBO Max, ESPN+, Starz, Sling TV, YouTube TV, and Peacock are the greatest OTT streaming platform services that fans utilize to get their favorite video content. 5 According to Statista (12/05/2022), Disney+ had reached over

137.7 million members worldwide in the second quarter of 2022. 6

A movie is the most effective medium for delivering messages and information to a large number of people assembled in one

2 Niatur Rahmah, Thesis: “*Semiotic Signs in Walt Disney’s Selected Movie Posters in 2018”*, (Jambi: State Islamic University Sultan Thaha Saifuddin, 2019), p.2

3 Yung Ju Rick Kim, et al, “*Data Analysis on OTT Platforms: Which Service Should I Choose?”,* Towards Data Science, New York University, May 20, 2021, https://towardsdatascience.com/data-analysis-on- ott-platforms-which-service-should-i-choose- 8eed953ff7d2

4 Pijar Suciati, Barijani Mahesa Putra, "*Indonesian Gen Z Consumer Preference for Subscribing to Netflix in The Covid- 19 Pandemic Era*" Journal of Media and Information Warfare, Vol.15 No.1 (2022), p.71

5 Max Wilbert, “*The 10 Best OTT Streaming Services (+10 OTT Platforms for Building Your Own”*, Dacast, May 18,

place. As a mass medium, movies are also an excellent tool for cultural learning. 7 By watching movies, audiences learn a lot about culture, both the culture of their civilization and the culture of other nations. As Sobur (2003) points out, audiences may readily learn about other people's cultures at little or no cost and in their spare time.8 As a result, the movie holds an essential place as a cultural representation.

The symbols of culture that appear in the movie are used to promote the culture or to deliver a message. To get the meanings of the symbols can be analyzed through semiotics concerns with studying the systems, norms, and regulations that permit these indications to be meaningful. Semiotics is the science that analyzes signs or the study of symbols in humans.9 The symbols shown in the movie are representations of reality that allow a movie to construct and represent reality based on codes, conventions, and ideologies of its culture.10

Several studies have been carried out on movies using different semiotic approaches. Ulya and Ekandari (2018) studied the representation of Chinese culture in Tofu movie by using Roland Barthes theory. The two researchers found out that there are six scenes representing the beliefs and customs of the Chinese, namely the worship of ancestors, the *Ciam* Si forecast, the depiction of the human god, and the philosophy of *yin*

2022, https://[www.dacast.com/5-business-ott-](http://www.dacast.com/5-business-ott-) platforms-for-over-the-top-video-content/

6 Julia Stoll, “*Number of Disney Plus subscribers worldwide from 1st quarter 2020 to 2nd quarter 2022*”, Statista, May 12, 2022,

https://[www.statista.com/statistics/1095372/disney-](http://www.statista.com/statistics/1095372/disney-) plus-number-of-subscribers-us/

7 Denis McQuail, *Mass Communication Theory*, (Netherlands: SAGE Publications, Ltd., 2010), p.37

8 Alex Sobur, *Semiotika Komunikasi*, (Bandung: PT. Remaja Rosdakarya, 2003), p.126

9 Benny Hoed, *Semiotik & Dinamika Sosial Budaya*, (Depok: Komunitas Bambu, 2011), p.3

10 Alex Sobur, *Semiotika Komunikasi*, (Bandung: PT. Remaja Rosdakarya, 2003), p.15

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*yan*g and *mahjong* game. 11 Bangsawan and Juwariyah (2019) studied the representation of Javanese culture in the “Knight Kris” animated movie. The researchers presented the Javanese culture that displayed in the film. 12 Salsabila and Candraningrum (2019) investigated the representation of local wisdom of middle eastern culture in film “Aladdin”. They found out that the culture of the Middle East is shown in this film, such as building architecture, clothing, and others. **13** Pujiarti (2019) studied the representation of Mexico culture “Dia De Los Muertos” in the film Coco. She found out that the animated movie Coco represents Mexican culture “Dia de Los Meurtos”. Another result of this study showed *Papel Picado* as the representation of Mexican culture. 14 Purnama (2021) carried out semiotic analysis in Hala movie. He showed that there were many signs found based on their’ types including iconic signs such as poems and social media, indexical signs such as diegetic sound and background pictures, and symbols such as hijab and greeting. Lastly, this study reveals that semiotic signs may be used to understand a wide range of meanings. The context of Islamic culture is important in determining the meanings of each sign.15 After reviewing the previous study, it can be concluded that each movie has its own representation about culture. Moreover, it can be noted that many movies representing culture from various nation.

In March 2021, Walt Disney released an animated film with a background inspired by the diversity of non-Western cultures, including the legendary legends of developing Southeast Asian countries such as

11 Adhe Muflihatul Ulya and Eritina Putri Ekandari, Thesis: “*Representation of Chinese Culture in Movie “Tofu”*”, (Yogyakarta: Gajah Mada University, 2018), p.x

12 Arjuna Bangsawan. & Anik Juwariyah, “*The Representation of Javanese Culture in the “Knight Kris” Animated Movie: Charles Sanders Pierce’s Semiotic Analysis”*, Advances in Social Science, Education and Humanities Research,volume 380, (2019), p. 258.

13 Nada Salsabila & Diah Ayu Candraningrum, “*Representation of Local Wisdom of Middle Eastern Culture in the Film “Aladidin (2019)” Produced by Walt Disney Pictures”* Koneksi: Jurnal Universitas Tarumanegara, Vol.4 No.1, (2019), p. 7

Thailand, Vietnam, and Indonesia. The researcher was interested in analyzing Raya and the Last Dragon since it was the first handmade Disney film with an intense portrayal of South-East Asian culture. It can be concluded that while existing studies have clearly established culture in the movie, they have different object and focus of the culture. Referring to Hilliard (2015) particularly cultural content as authentic material for language learning can thoroughly enhance students' language skill development. 16 The phenomena associated with the movie mentioned above are intriguing to investigate, particularly for those who study media.

Referring to the discrepancy discussed in the background of the study, the study is intended to examine the cultural contents in Raya and the Last Dragon movie. Therefore, the research questions of the study are formulated as the following:

1. What are the cultural contents reflected

in “Raya and the Last Dragon” movie?

1. How are the meanings of the denotations, connotations, and myths of each cultural content reflected in “Raya and the Last Dragon” movie?

## Semiotic

Semiotics is a science or analytical method for studying signs. Etymologically, semiotics comes from the Greek *semeion* which means sign, or *seme* which means interpreter of signs. 17 The Swiss linguist Ferdinand de Saussure, defined semiotics as the study of “the life of signs within society”. While Charles Sanders Pierce described a symbol as “anything that stands for something to somebody”. Semiotics, or in Barthes' terms,

14 Sherly Pujiarti, Thesis: “*Representation of Mexican Culture “DIA DE LOS MUERTOS” in Coco Film”.* (Surabaya: 17 August 1945 University Surabaya, 2019) 15 Hanan Murod Purnama, Thesis: “*A Semiotic Analysis of Hala Movie*”, (Lampung: UIN Raden Intan Lampung, 2021), p. 60

16 Amanda Hiliard, “*A Critical Examination of Representation and Culture in Four English Language Textbooks”*, Language Education in Asia, Vol. 5 No.2, 2015, p. 242

17 Alex Sobur, “*Analisis Teks Media: Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing”*, (Bandung: PT. Remaja Rosdakarya, 2009), p.95

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semiology, wants to study how humanity uses things. Meanwhile, according to Lechte, semiotics is a theory about signs and markings. From several definitions above, the writer concludes that semiotics is a branch of linguistics to study signs and learn everything related to their meaning.

According to Pateda (2011), there are nine types of semiotics, namely analytic semiotic, description semiotic, zoo semiotic, cultural semiotic, social semiotic, narrative semiotic, natural semiotic, normative semiotic, and structural semiotic.18 Since the movie consists of many signs, this research is expected to use cultural semiotics as the object of this research is the social-themed movie.

Roland Barthes was a student or follower of Ferdinand de Saussure. Therefore, Barthes' model of semiotics is the development of Saussure's thinking about semiology. The development of Barthes is to implement semiotics in the concept of culture. Barthes proposes three stages of meanings, namely denotation, connotation, and myth. The new sign in the first level is referred to as denotation, meanwhile, the sign in the second level is referred to as connotation. Barthes refers a denotation as common sense, the obvious meaning of the sign. While the term connotation to define one of the three ways that signals function in the second order of signification. When a sign has denotation meaning, it evolves into connotation meaning, and the connotation becomes a myth. After converting denotation into connotation meaning, myth is revealed.

According to the description above, denotation is defined as the categorical, 'literal,' 'obvious,' or 'common sense' meaning of a sign, whereas connotation relates to secondary cultural meanings contained in the visual or text. Connotation and myth are used in the second sign system, which is where sign users connect with gender, emotional, psychological, religion, and culture. Myth is viewed as a technique of obscuring or masking contradictions within a society, and its role can be understood as ideological to some level.

18 Mahi M. Hikmat, “Metode Penelitian Dalam Perspektif Ilmu Komunikasi dan Sastra”, (Yogyakarta: Graha Ilmu, 2011), p. 106-107

19 Gillian Dyer, “Advertising as Communication”, (London: Methuen & Co. Ltd, 1982), p.93

20 Ayu Putu Fridayanti, “Verbal and Visual Communication in the Movie the Hunger Games”, *Humanis*, Vol. *22* No. 3, 2018, p. 604

In dealing with the misinterpretation of movie, Barthes identified the sign in two parts that had to enlighten. They are both verbal and visual sign. According to Dyer (1986), in terms of linguistic and visual features, people utilized language as a means of communication, using both words and signs to engage with others. Movie relies heavily on verbal and visual sign.19 Verbal signs include both spoken and written language, such as dialogue, narration, and all words in movies. While visual signals are images that describe an act gesture, or expression.

The semantics of verbal and visual communication is related, although there are important variances. Verbal communication is a language in which letters, words, or phrases are used to communicate a thought. While visual communication is contrary to verbal communication. It is one of the most crucial means of information exchange. It is the use of symbolism and pictures to convey ideas and thoughts.20

Visual communication is separated into five areas and certain aspects. The appearance category is divided into age, gender, national and racial, hair, body and size, and looks; the manner category is divided into expression, eye contact, pose, and clothes; the activity category is divided into touch, body movement, and positional communication; the props and setting category is divided into focus and depth of vision, close-ups, lighting and color, cropping, camera angle, and special effects or montage.21

## Cultural Content

Cultural content is a collection of related values and beliefs that are acquired rather than inherited. It is made up of those values and beliefs, customs, traditions, and ideologies that comprise a people’s overall way of life.

Culture can be divided into two types, namely cultural items and cultural practices. The cultural items (cuisines, musical instruments, and proper name) provided by Bourdieu typically include clothes, drinks, and a carefully chosen circle of friends.22 Cultural practices, according to Frese (2015), are common ideas of how individuals

21 Ibid, p. 608

22 Dina Dyah Kusumayanti, “*Cultural Items and Symbolic Violence in Children’s Books Written by Indonesian Child Authors: A Lurking Pitfall*”, Proceedings of the 28th International Conference on Literature: “Literature as a Source of Wisdom”, (2019), p. 840-849

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consistently act in a cultural context (similar terms used are intersubjective perceptions or descriptive norms). Cultural practices are the embodiment of a culture or subculture, particularly the traditional practices habits of a certain ethnic or other particular culture.23

## Southeast Asian Culture

Southeast Asia consists of eleven countries: East Timor, Indonesia, Malaysia, Singapore, Brunei, Philippines, Thailand, Vietnam, Myanmar, Laos and Cambodia. Southeast Asia is one of the world's most varied nations, thus explaining its culture in a single lesson is a challenging endeavor. The individuals come from various origins, gender, religions, ethnicities, races, cultures, languages, traditions, social positions, education, skills, abilities, interests, and so on. Because of diversity, this reverence is a gift and riches that is intriguing, as well as something that may be utilized as material to construct life. Furthermore, Southeast Asian nations have various socio-cultural characteristics which differ from each other as well. However, people have various ways to deal with the diversity.24

# METHODS

This study belonged to the qualitative research approach particularly the descriptive qualitative design since the data was collected in the form of written or oral words that were descriptively evaluated and did not involve any calculation or quantification. This research is descriptive where the purpose of this research attempted to explain a population, circumstance, or phenomena properly and objectively.

The study is classified as a qualitative study due to the sorts of the data and the objective of the study. The types of the data are qualitative data in the form of words, actions, and signs that contain cultural contents found in “Raya and the Last Dragon” movie. Then referring to the objective of the current study, it aims to subjectively analyze those data in term of the cultural content. In this study, the primary data were taken from the movie and the script of “Raya and the Last Dragon” movie. While the secondary data is derived from information about the movie from other sources, such as books, the internet, and other materials which shows the cultural content that can support the main data.

23 Michael Frese, “*Cultural Practices, Norms, and Values*”, Journal of Cross-Cultural Psychology, Vol.46 No.10, (2015), p. 1330.

Then the analysis is performed based on the researcher’s own interpretation as the result of exploring the two data sources. The researcher found the source, collected the data, and analyzed the data by herself so the quality of the data is dependent on the researcher. How much the understanding is directed is completely affected by the emotional information and experience. Subsequently, the outcome of the examination is dependent upon the profundity of the abstract information on the researcher.

After the collection of data, the researcher should design an effective analytical strategy. The collected data is then analyzed based on modified Ary et al. (2010) three accessible processes for qualitative data analysis, namely: (1) familiarizing and organizing, (2) coding and reducing, and (3) interpreting and representing.

The first step the researcher observed the signs that include in cultural content according to Roland Barthes’ theory. Then, on the second step the researcher started to organize the data in a written list. This is aimed to make an easier analysis with a large amount of data. The third step is the researcher identified the signs of the results based on their categories and reduced them to more specific criteria such as denotation, connotation, and myth based on Roland Barthes’ theory. Next, the fourth step the researcher analyzed and interpreted all data gathered to answer the research questions in form of description. Finally, the researcher incorporated all of the study’s ideas and findings into the conclusion. In this case, presenting it can be done with continuous texts, text matrices, text table categories, or text diagrams.

# RESULTS

The result of document analysis, the researcher found two types of cultural contents that were expressed in the movie, those are cultural items and cultural practice. The finding of the current study is summarized and presented in the following table. **Table 1**

The table displayed about what cultural content contained in Raya and the Last Dragon movie. The findings presented 64 cultural items and 12 cultural practices which shown in the whole movie.

24 Muhammad Ali, “*Multiculturalism in Southeast Asia”*, (Jakarta: The Wahid Institute, 2011), p.27

**Table 1.** Cultural Contents in Raya and the Last Dragon Movie

|  |  |  |  |
| --- | --- | --- | --- |
| **No.** | **Kind of Culture** | **Sign of the Culture** | **Time Spotted** |
| 1 | Cultural Items |  | |
| a. Buildings | 1. The legend story of petrification | 00:01:01 |
| 2. Gates | 00:01:10 |
| 3. Stupa | 00:31:49 |
| 4. Heart architecture | 00:08:08, 00:15:05 |
| 5. Tail architecture | 00:20:21, 01:32:25 |
| 6. Talon architecture | 00:09:06, 01:28:38 |
| 7. Spine architecture | 00:58:06, 01:28:37 |
| 8. Fang architecture | 00:52:30, 01:31:50 |
| b. Tools | 1. Kumandra’s Map | 00:01:25, 00:29:40 |
| 2. Rice Winnowing Basket | 00:08:18 |
| 3. Fan | 00:09:41 |
| 4. Lantern | 00:44:24, 01:36:22 |
| 5. Jade | 00:09:07, 00:36:41 |
| c. Weapons | 1. Arnis | 00:03:10, 00:04:51,  00:06:19 |
| 2. Keris | 00:16:54, 00:20:42,  00:47:36, 00:59:36,  01:19:32 |
| 3. Krabi Krabong | 00:11:05, 00:16:36,  00:48:13, 00:59:33,  01:13:31, 01:19:32 |
| 4. Celurit | 00:09:02, 00:11:04 |
| 5. Axes | 00:09:19, 00:56:13 |
| 6. Crossbow | 00:17:34, 00:59:47,  01:16:43 |
| d. Clothing | 1. Batik | 00:01:59, 00:08:20,  01:37:53 |
| 2. Songket | 00:08:21 |
| 3. Hair Tie | 00:03:17, 00:28:46 |
| 4. Caping | 00:20:34, 00:21:17,  00:29:58, 00:59:16 |
| 5. Namaari formal wear | 00:12:38 |
| 6. Benja and Raya formal wear | 00:08:30 |
| 7. Raya and Namaari adult costume | 00:54:29, 00:29:05 |
| 8. Sisu wear | 00:32:58 |
| e. Foods | 1. Mangosteen | 00:09:35 |
| 2. Dragon Fruit | 00:09:35 |
| 3. Longans | 00:14:08 |
| 4. Mango | 00:43:55, 00:55:03 |
| 5. Rambutan | 00:47:00 |
| 6. Durian | 00:09:08, 00:09:12 |
| 7. Banana | 00:48:18, 01:36:27 |
| 8. Eggplant | 00:37:12, 00:39:32 |
| 9. Tom Yum Kung | 00:09:49, 01:14:34 |
| 10. Tom Kha Gai | 00:13:24 |
| 11. Moo Tod Woonsen | 00:13:09 |
| 12. Khao Tom Mad | 00:13:15, 00:23:15 |
| 13. Rice | 00:13:24, 01:14:48 |

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|  |  |  |  |
| --- | --- | --- | --- |
|  |  | 14. Jackfruit Jerky | 00:26:28, 00:39:41,  01:12:51 |
| 15. Sate | 01:14:56 |
| 16. Congee | 00:39:10 |
| 17. Sambal | 00:39:47, 00:53:21 |
| 18. Kue Lapis | 00:14:11 |
| 19. Pra Pies Kathi | 00:13:01, 01:37:25 |
| 20. Rujak | 01:37:14 |
| 21. Mango Sticky Rice | 01:37:41 |
| 22. Goi Cuon and Fish Amok | 01:37:36 |
| f. Art | 1. Wayang | 00:01:30, 01:11:27 |
| 2. Mask | 00:05:52, 57:08 |
| 3. Souvenir | 00:45:55 – 00:46:06 |
| 4. Elephant doll & Wind Chimes | 00:58:18, 01:36:37 |
| g. Traditional Music Instrument | 1. Gamelan, Cymbals,  Kenong, Gambuh flute | 00:14:36 |
| 2. Khaen, Cymbals | 01:37:06 |
| h. Places | 1. Floating Market | 00:09:06, 00:43:18 |
| 2. Forest | 00:15:13, 00:55:19 |
| 3. Terracing | 01:04:21 |
| i. Transportation | Ship | 00:22:29, 00:35:54,  01:18:03 |
| j. Animals | 1. Tuk-Tuk | 00:04:10, 00:21:14 |
| 2. Tree Shrew | 00:08:12, 01:04:17 |
| 3. Buffalo | 00:09:00, 01:36:01 |
| 4. Ongis | 00:44:25 |
| 5. Serlot | 00:29:22, 00:33:41 |
| 6. Dragons | 00:02:04, 00:25:55,  01:08:47, 01:29:39 |
| 2 | Cultural Practice | | |
| a. Hand Gesture | Greetings | 00:07:22, 00:12:14 |
| b. Martial Arts | 1. Silat | 00:15:53, 00:16:30 |
| 2. Muay Thai | 00:15:54, 00:16:31  01:00:21 |
| c. Spiritual Practices | Pray & Sowing a flower | 00:23:21, 00:08:15,  00:42:20 – 00:42:56 |
| d. Acts & Manner | 1. Smile | 00:12:01 |
| 2. How to sit | 00:13:14 |
| 3. Offering foods | 00:12:22, 00:39:08 |
| 4. Take off footwear | 00:05:03, 00:15:18,  00:23:10 |
| 5. Giving a gift | 00:31:08, 00:43:52,  00:54:38, 01:05:49 |
| e. Games | Hide and Seek | 00:53:37 |
| f. Art | Rejang Dance | 01:37:24 |
| g. Language | Ba, Binturi, Dep La | 00:07.02, 00:33:21,  00:15:03 |

## Denotation

According to Barthes (1981), at the first level of meaning, denotation is what everyone sees without thinking about how it belongs to their society, culture, or ideology. In this study, the

denotation meaning of each cultural content can be identified based on its appearance and behavior. This movie represented different appearance on the characters, places, tools,

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weapon, foods, and other. Denotatively the differences that exist can be identified easily.

## Connotation

According to Roland Barthes (1981), the connotative is not inevitably possible at the level of the communication itself. However, it may be deduced from certain occurrences that occur during message creation and receipt. The connotative meaning is obtained from the denotative meaning in the scene and dialogue as it viewed in detail.

## Myth

According to Roland Barthes (1977), myth is the transformation of culture into nature, or at least the transformation of social-cultural, ideological, and historical aspects into the natural. The meaning and element that exists in the scene becomes a myth. The myth is disclosed the indications in order to illustrate what appears to be established by history. From the myth meanings, the researcher can identify the origin of culture from each scene in the movie.

# DISCUSSION

As the result, culture is formerly described as the symbols, language, beliefs, values, and artifacts that comprise any civilization. This concept indicates, culture is made up of two essential components: ideas and symbols on the one side, and artifacts or material items on either. The first form, known as nonmaterial culture or cultural practices which consists of a society's values, beliefs, symbols, and language. The second form, known as material culture or cultural items contains all of the tangible things of civilization, such as tools and technology, clothes, dining utensils, and modes of transportation.

The cultural items in this research are divided into 10 categories. While, the cultural practices are divided into 7 categories. The finding of cultural items and practices above was related to the definition of Bourdieu (1989) and Frese (2015).

According to Barthes (1981), he identified the sign in two parts that had to enlighten, namely verbal and visual sign. In this study, the researcher found that 79% of the semiotic pattern presented as visual sign, then the 18% presented both visual and verbal sign, while the 3% presented in verbal sign. According to Dyer (1986), the verbal signs include both spoken and written language, such as dialogue, narration, and all words in movies. While visual signals are images that describe an act gesture, or expression.

In this study, the researcher found that the verbal sign in the form of dialogue and narration while the visual sign in the form of scenes, gesture, and expression of the characters.

Based on the results and discussion described in the previous research, the meaning of denotation is described with the actual meaning that can be felt with the human senses. While the meaning of connotation is a message contained in the denotation, connotation in film is described in more detail about the events that occur in the scenes. The meaning of myth is the relationship between the several Southeast Asia culture and the film Raya and the Last Dragon, whose meaning is related to the beliefs and culture of the Southeast Asian people.

The findings revealed that the cultural contents based on the theoretical framework of Roland Barthes (1981) was represented in different portion in every culture that presented in the movie. All cultural contents are dominated by cultural items. The cultural items appeared about 64 times or 84% which dominates almost all cultures. While the cultural practices appeared about 12 times or 16%. In this study, the findings revealed that Indonesian culture dominates the whole culture, with a percentage of 32%, followed by Thailand in second place with a percentage of 26%, and in third place there is Vietnam with a percentage of 13%. However, not all of the cultural content comes from Southeast Asia, the researcher found 5 cultural contents that are general, not covering the specific Southeast Asian region, but Asia. Therefore, it can be concluded that 97% of cultural content in the film Raya and the Last Dragon contains Southeast Asian culture and the remaining 3% is not native to Southeast Asian culture. However, with the movie's execution still containing some inappropriate elements, particularly on the side of cultural reality, it is feared that this cultural content will find different perceptions and the message that will be conveyed will become so biased due to the contradiction between the movie's purpose and the reality that exists among the public.

# CONCLUSION

It can be concluded that Raya and the Last dragon is an animated movie that represents the cultural contents of Southeast Asia cultures. The cultural contents are divided into two, namely cultural items, and cultural practices. The researcher found 64 cultural items and 12 cultural practices. Furthermore, the semiotic

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approach proposed by Roland Barthes helps identify the cultural contents in the movie. The denotative meaning of each scene in the movie "Raya and the Last Dragon" is quite clear. The depiction of cultural content is displayed through visual scenes and easy-to-understand dialogues. The connotative meaning of each scene in "Raya and the Last Dragon" is to show how the diversity in the fictional land of Kumandra teaches about cooperation, unity, and trust. It can be said, even though it is only fiction, the existing cultural values can be applied in real life. The meaning of myth in each scene in the film "Raya and the Last Dragon" represents the culture of Southeast Asia, ranging from architecture, tools, weapons, clothes, foods, arts, traditional music instruments, natural heritage, transportation, animals, gestures, martial arts, spiritual practice, manners, games, and language.

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