

THE ANALYSIS OF SEMIOTICS IN “THE MAIN CHARACTER OF RAYA AND THE LAST DRAGON FILM”

Karta Atmaja
Sekolah Tinggi Bahasa Asing Cipto Hadi Pranoto
mr.atmaja06@gmail.com

ABSTRACT

This research is aimed to find the signs then interpret the meaning of signs in Raya and the last dragon film. This film is the first Walt Disney project that was inspired by Southeast Asian cultures especially Indonesia. The design of the study is a semiotics approach by using Charles Sander Peirce's theory. The type of research is a descriptive qualitative research method. The signs are collected, reduced, classified with Object Triadic; Icon, Index and Symbol then find the Interpretant through correlation between Representamen and Object. There are 30 signs found in the research. The meaning of the sign is divided into two categories, namely the meaning is appropriate with the story and the rest have representation about cultures. From the research of this film we can conclude a moral value: trust and togetherness and also pride about Southeast Asian cultures especially Indonesia can be shown abroad.

Keyword: Cultures, Indonesia, Signs

ABSTRAK

Penelitian ini bertujuan untuk menemukan keberadaan suatu tanda kemudian menginterpretasikan makna dari tanda-tanda tersebut. Film ini merupakan karya Walt Disney pertama kali yang terinspirasi dari budaya Asia Tenggara khususnya Indonesia. Desain penelitian ini adalah pendekatan semiotika dengan menggunakan teori Charles Sander Peirce. Jenis penelitian yang digunakan adalah metode penelitian deskriptif kualitatif. Tanda-tanda dikumpulkan, dipilah, dan diklasifikasikan dengan triadic objek; Ikon, Indeks dan Simbol yang kemudian menghasilkan Interpretant melalui hubungan antara Representamen dan Objek. Berdasarkan hasil penelitian ini didapat 30 tanda. Makna tanda tersebut dibagi menjadi dua kategori, yaitu makna sesuai dengan alur cerita dan makna yang merepresentasikan tentang budaya Asia Tenggara. Dari penelitian film ini dapat disimpulkan sebuah nilai moral yaitu kepercayaan dan kebersamaan juga rasa bangga tentang budaya Asia Tenggara khususnya Indonesia yang ditampilkan ke mancanegara.

Kata Kunci: Kebudayaan, Indonesia, Tanda

INTRODUCTION

Film is a form of mass communication that has a significant impact on society. Film is also a type of message made up of many signs and symbols that build a system of meaning that may be understood in a variety of ways based on the person's frame of reference and reasoning abilities (Pertiwi et al., 2020). These elements are put together so that they become mediums for delivering entertainment, educational, social, and commercial information. Films are the result of the artistic creativity of people who can create scenes and characterizations in film. Films have special advantages because they can depict real life and are easily captured by the audience's imaginations. In all, films become a reflection for the audience who witnesses it.

One film that attracts the researcher is *Raya and the Last Dragon*. This film tells a story that prioritizes cultural elements. There are several interesting facts related to the film. This film shows the richness of culture in Southeast Asia, especially on Indonesian soil. Indonesia's cultural wealth is shown through the characters and artefacts in the film. One of the Indonesian material cultures that stands out in the film is the weapon used in fighting, namely *keris*. *Keris* is used as the weapon by the main character in the film: Raya. Raya uses *keris* as her weapon in the battle.

Another material culture displayed is the *Rumah Gadang* which is the traditional house of the Padang area. This film presents the occupancy of an area using Indonesian cultural identity. This makes the film have Indonesian culture as an influence. In addition, the film also shows the Indonesian traditional martial art, namely *silat*. Moreover, the characters also show behavior and attitudes that adapt various Indonesian cultures, such as *batik*. This *batik* is used as a learning tool by the young characters. Besides, *gamelan* is also used as the musical background in the film.

The main purpose of the research is to identify and to explain the meaning of signs from the main character in *Raya and the Last Dragon* movie.

Semiotics

Peirce is a scientist who reveals one of the semiotic theories. Peirce's idea regarding semiotics is comprehensive, a structural description of all existing forms of signification. He expressed that semiotics seeks to identify the elementary particles of the sign and recombine the components into a single structure (Alex, 2013). This sign in Peirce's theory is something that for someone represents something else in some capacity. Something else is referred to as the first sign then, in turn, this sign can trigger a specific object. The sign that is stated has a direct relationship with the object which is called the signification process (Prasetya, 2019).

Peirce also stated that human reasoning is usually done through signs. It means that humans can only reason through the signs given. Peirce added that this semiotic consists of three elements, namely the sign, the reference for the sign, and the use of the sign. Thus, Peirce's semiotic theory is known as the triangle of meaning theory. Below is the triangle of meaning as mentioned by Peirce:

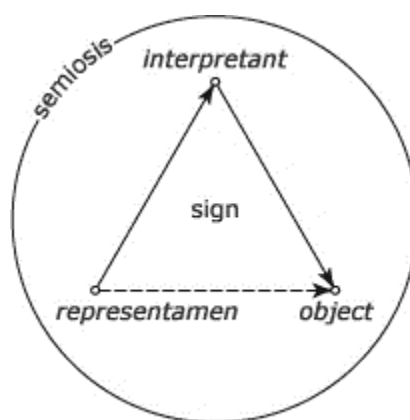


Figure 2. 1 Meaning triangle
(Peirce, 1982)

A sign is something that is physical and can be captured by the five senses. This sign refers to something other than the sign itself. The sign referred to by Peirce can be in the form of symbols, icons, and indexes. This reference sign can be called an object. The object is one of the sign references in a social context which can be used as a reference for the sign. Then, the user of the sign is a concept of thought from someone who uses the sign and

then reduces it to a certain meaning or meaning in someone's heart related to the object being referred to. This semiosis process has an important thing, namely how this sign can appear when used by people (Pierce, 1982).

Trichotomy

The first trichotomy is reviewed from the point of view of the relationship between representamen and objects. This is indicated by a simple sign in the form of an icon, then an index, and a symbol.

a. Icon

Icons are relationships with likeness. Representamen have similarities with objects. The similarity of the sign tool with its object is called an icon. Based on this triangular system of meaning, Peirce makes three sub-classifications of icons, namely typological icons that relate to similar shapes such as maps and paintings. Then, the diagrammatic icon is a relationship with similar stages like a diagram. This diagrammatic icon has structural symptoms which can be shown through relational similarity. Furthermore, metaphorical icons are relationships that are based on similarities even though those that are similar are only partially like roses and beautiful girls such as the similarity of beauty and beauty, although not total.

b. Index

This index is directly related to the existential range. Existential is the existence of something that is caused by something else or can be called a causal relationship. Through this index, there is an adjacent sign. Everything is interconnected because there is a cause.

c. Symbol

The symbol in question is in the form of a relationship between the sign and the object which is determined by the generally applicable regulations. Generally accepted regulations such as those used in everyday society. The daily activity in question is the gesture of greeting by waving a hand.

The second trichotomy makes a classification from the point of view of the relationship between the representamen and the sign. The stages stated are as follows:

a. Qualisign

Anything that has quality becomes a sign. Without a sign, it cannot function until it forms a sign. This shows that something can be a sign that is called qualisign. Qualisign can be a sign if it takes shape.

b. Sinsign

Sinsign is something whose shape is considered as a representative but does not function as a sign. This sign must pass through a representation and must also be marked so that it can completely become a sign.

c. Legisign

Legisign is something that has become a representative and functions as a sign. Every sign that is converted is a legisign. Sign Language is a legisign because language is a code that has been agreed upon by the community.

The third trichotomy is based on an interpretant which explains that signs can be classified into three stages which will be explained as follows:

a. Rheme

Rheme is an inappropriate sign or a false sign because it is all single words. Rheme is a simple substitute which is a qualitative probability sign by describing a possible object.

b. Discent

The sign which has actual existence. A proposition can be called discent. Propositions inform but cannot explain. Discent can be both right and wrong, but it cannot give a reason.

c. Argument

The argument is a legal sign which states that the course of a premise can be used to reach conclusions that tend to produce truth.

Film

Film is just a moving image, while movement is called an intermittent movement, a movement that appears only because of the limited ability of the human eye and brain to capture several image changes in a fraction of a second. Film has become a very influential medium, more than any other

media, because audio and visually it works well together in making the audience less bored and easier to remember, because of its attractive format. (Nawiroh, 2014)

Description of Raya and the Last Dragon Film

The film entitled *Raya and the Last Dragon* is one of the films that is produced by Walt Disney Animation Studios. This film is from the United States. The film's directors were Don Hall and Carlos Lopez Estrada, and the script was written by Qui Nguyen and Adele Lim. The film was released in 2021 to be exact on March 12. Screening of this film was screened on November 25, 2020, but due to the Covid-19 pandemic, the screening of this film was postponed until obtaining permission for screening on March 12, 2021. Briefly, this film is one of the films that tells the struggle of someone who is trying to find the last dragon. The goal of saving this last dragon is to save a kingdom named Kumandra from the evil Druun. In this film, the figure of a warrior named "Raya" is played. In short, Raya's character in the film has an unyielding nature. This unyielding attitude aims to save his work so that all ways are done to succeed in saving. Then, Raya is an enthusiastic figure. The obvious character is enthusiasm and never afraid. All obstacles are passed to successfully complete the mission.

Several previous studies were used as reference materials and literature studies in this study, namely as follows: first, the research conducted by Widiyanto (2015) entitled *Analysis of Semiotics in Joshua Oppenheimer's Silent Film*. In the context of this research, the film is a text that is full of meaning and multi-interpretation which is composed of iconic signs, indexes, and symbols that are full of meaning. This is the following's idea which divides signs into three categories, namely icons, and symbols in creating meaning. The results showed that "the icons, indices, and symbols in the silent film discuss about the violence perpetrated by the perpetrators of the murder of PKI members and the heroic attitude of the perpetrators towards the murders committed. Therefore, from the semiotic analysis, it can be concluded that there is no relationship between silent films and communism.

This film is a disclosure of the history of violence experienced by PKI members”.

Second, research conducted by Munanjar (2019) entitled *Semiotic Analysis of Self-Concept in the Short Film ‘Changed’* (Semiotics Study on the Changed Film, Nominated for Best Short Film Broadcasting Award). This study uses semiotic analysis using Barthes's theory to determine the self-concept of the main character in the film by looking at messages, icons, and signs in the film scene. The results of the study show that "overall we arrive at the description and self-assessment of the secret of the character who is trapped in the body image of a woman, the ideal body considers a woman, her role as a woman and her identity is known as a woman trapped in a man's body.”(Munanjar, A., & Kusumawati, 2019)

Third, research conducted by Dewanta (2020) entitled *Analysis of Semiotics in the Dua Garis Biru Film by Gina S. Noer*. The results of the study show that “one of the family genre films *Dua Garis Biru* contains several implied messages that Gina S. Noer wants to convey to the audience, not only entertaining but full of moral and educational values. Some of these messages are in the form of semiotics which are visualized through several scenes in the film. As for the semiotics contained in the film *Dua Garis Biru*, namely (1) strawberries which have the meaning of a fetus, (2), ondel-ondel which means the figure of a woman who is pregnant and also a farewell, (3) the shells which the film says are a virgin, (4) posters of reproductive organs in the UKS room which have the meaning of taboo on sex education for teenagers, (5) yellow bridge which means readiness to face all life's problems”.

RESEARCH METHOD

This research is a type of qualitative research with a semiotic analysis approach. Qualitative research is research which results are in the form of written text that is presented inductively. The results of qualitative research will be managed and reduced. Then, the data will be presented in the form of

text and discourse. Furthermore, the descriptive approach is research that is presented in a structured manner through predetermined methods and techniques, then the results will be correlated with the existing reality. Moleong explains that the researcher is the planner, implementer of the collection data, analysis, interpretation of data, and in the end the researcher becomes the reporter of the results of the research (2010, p 168). The researcher conducted a semiotic study by observing the film which was used as the research subject. Research is an instrument that determines the success of semiotic research because this semiotic study reads markers on a film. The approach used is semiotic analysis. This semiotic method is carried out by thoroughly observing all films, news, and texts, including the way of notification and the terms used. The researcher was required to pay attention to the coherence of meaning between the parts in the film and the coherence of meaning between parts in the film and the coherence of the text and its context.

RESULT AND DISCUSSION

In this part of the research, the researcher presented the results of the research about the semiotics analysis of *Raya and The Last Dragon* film. After watching the film repeatedly and carefully, the researcher found some signs in the film. The data that the researcher found in the film consists of several types of signs including icons, indexes, and symbols. The researcher found the data not in the whole of the film, but in some relevant scenes. The researcher collected the data and used the note-taking sheet to keep track of the data that were found. In this research, the data that were found in the film already analyzed used Peirce's theory about semiotics called the triadic model including representamen, object, and interpretant components.

From the film, the researcher found some signs that were expressed in the film. There are nine kinds of signs that the researcher had found. They are described as follows: Qualisign, Sinsign, Legisign, Object, Icon, Index, Rheme, Dicent, and Argument. But the researcher has stated that there are

only three kinds of signs that the researcher analyzed. The details of the data can be shown in the following table:

Table 1

No	Kinds of Sign	Sign Description	Time Spotted
1	Icon	1) The map 2) The wooden boat 3) The statue 4) Dep la 5) Tail village 6) Talon village 7) Spine village 8) Fang village 9) Amba's magic. 10) Prancee's magic 11) Jagan:s magic 12) Pengu'smagic	1) 21:27 – 21:30 2) 34:26 – 37:26 3) 01:24:42 – 01: 27:42 4) 00:15:02 5) 00:09:04 6) 00'09'07 7) 00:09:19 8) 00:36:57 9) 00:27:53 10) 00:33:00 11) 00:50:28 12) 01:03:09
2	Index	1) The sky is getting dark 2) Flying dust 3) The moon 4) The Kumandra	1) 1:27:42 – 1:28:50 2) 00:20:17 3) 01:12:47 4) 01:34:30
3	Symbol	1) A gem that is considered a sacredancient relic. 2) Raya hair tie ring. 3) The jade used as a means of paymentby Raya. 4) Raya and Sisu throw flowers into theriver 5) Sparks in the air is secret code 6) Sisu's magic gem shards 7) A dragon necklace 8) The keris 9) Hand gesture 10) A patterned cloth 11) A Caping 12) Rice and a bamboo winnow 13) Gonjong house 14) A fighting Style	1) 7:15 – 10:10 2) 28:48 - 30:10 3) 00:36:35- 00:37:40 4) 00:42:19- 00:45:10 5) 01:15:31 6) 01:23:23 7) 00:14:58 8) 00:16:56 9) 00:40:52 10) 00:08:21 11) 00:20:36 12) 00:08;19 13) 00:09:25 14) 01:00:20– 01:00:45

In this part, the researcher discusses the results of the data findings above. The discussion is intended to know what signs are expressed in Raya and the last Dragon film and what the meanings of all those signs are. In this discussion, the researcher analyzed the data by using Peirce's theory about signs. The researcher took some signs of icons, indexes, and symbols as a sample. The researcher believed that the data represent the whole data that

has been presented before. In this data analysis, the writer focused the analysis on the following.

Datum 1: Icon 1 - The Map

The first icon discussed in this film is the Map that was held by Raya. The researcher found that the map held by Raya was the representation of [R] which stands for the object [O] of the river flow. The relationship between representamen [R] and object [O] obtained interpretant [I]: the map was held by Raya follows and depicts the flow of the river, the scene in datum 1 gives a message to Raya that the map is a direction and path in the story that is used as navigation and this sign explains the era when this story took place which was far from technology.

Datum 2: Icon 2 - The Wooden boat

The second icon discussed in this film is the Transportation that was rented by Raya. The researcher found that the transportation rented by Raya was the representation of [R] which stands for the object [O] of the wooden boat. The relationship between representamen [R] and object [O] obtained interpretant [I]: the transportation was rented by Raya was the wooden boat, the scene in datum 2 gives a message if the transportation that used in the story was wooden boat and still traditional transportation and this sign explains the era where this story took place which was in the water.

Datum 3: Icon 3 – The Statue

The third icon discussed in this film is the curse that was accepted by Raya and friends if they got caught by Druun becoming stone. The researcher found that the curse that was accepted by Raya and friends if they got caught by Druun become stones, the [R] which stands for the object [O] of the statue. The relationship between representamen [R] and object [O] obtained interpretant [I]: the cursed that was accepted by Raya and friends if they got caught by Druun become stone as statue, the scene in datum 3 gives a message if the cursed of Druun can change a thing become stone as statue that used in

the story was magic and sorcery and this sign explains the era still believe of magic and witchcraft.

Datum 4: Icon 4 - Dep la

The fourth icon that is discussed in this film is the friendly call between Raya and Namaari if they greet each other and communicate with Dep la. Researchers found that their call made friendship [R] which stands for object [O] Dep la. The relationship between representamen [R] and object [O] was obtained by interpretant [I]: friendship call between Raya and Namaari is Dep la, the scene gives a message to Raya if having a friendship call shows closeness in dealing with fellow humans...`

Datum 5: Icon 5- Tail Village

The fifth icon discussed in this film is the barren desert which is an icon from the tail village. Researchers found a barren desert [R] which stands for object [O] tail village. The relationship between representamen [R] and object [O] was obtained by interpretant [I]: the barren desert area is a tail village; the datum 5 scene gives a message and an illustration to Raya if the barren area in the Kumandra area is a Tail village.

Datum 6: Icon 6 -Talon Village

The sixth icon discussed in this film is the floating market icon as a nail village. The researcher found the floating market [R] which stands for the object [O] of the nail village. The relationship between representamen [R] and object [O] was obtained by interpretant [I]: the area consisting of the floating market is a nail village, the datum 6 scene gives a message and an illustration to Raya that the people who live in the floating market area are residents of the nail village.

Datum 7: Icon 7- Spine Village

The seventh icon discussed in this film is the big axe icon as a spike village. The researcher found that who out has the big axe [R] which stands for the

object [O] of the spike village. The relationship between representamen [R] and object [O] was obtained by interpretant [I]: the area consisting of the big axe is a spike village, the datum 6 scene gives a message and an illustration to Raya that the people who has big axe are residents of the Spine village.

Datum 8: Icon 8 - Fang Village

The eighth icon discussed in this film is a tiger. The researcher found that the people who own and ride tigers are [R] which stands for the object [O] of the fang village. The relationship between representamen [R] and object [O] obtained interpretant [I]: the people who own and ride tigers is a Fang village area, the datum 6 scene gives a message and an illustration to Raya that the people who own and ride a big cat is a Fang Village, they are the most dangerous enemies in Raya's eyes.

Datum 9: Icon 9 -Amba's Magic

The ninth icon discussed in this film is the shining magic. The researcher found that the shine in Sisu's body is [R] which stands for the object [O] of Amba's magic, Sisu's sister. The relationship between representamen [R] and object [O] obtained interpretant [I]: The glow in Sisu's body is Amba's magic, as scene datum 9 indicates. If Raya discovers that Sisu is holding the magic gem, she will transfer her sister's magic to her, much like the shine in her body after holding the stone did.

Datum 10: Icon 10 – Pranee's Magic

The tenth icon discussed in this film is the shining magic. The researcher found that the transformation of Sisu's into human form is [R] which stands for the object [O] of Pranee's magic, Sisu's sister. The relationship between representamen [R] and object [O] obtained interpretant [I]: the transformation of Sisu into a human form is Pranee's magic, and the scene in datum 10 gives a message that Raya found out when Sisu holds the magic gem, it will transfer the magic, to which is similar like her sister transformation into a human body after she is holding the gem. Thus, she has Pranee's magic.

Datum 11: Icon 11 – Jagan’s Magic

The eleventh icon discussed in this film is the Fox magic. The researcher found that the fox that Sisu got in her body is [R] which stands for the object [O] of Jagan’s magic, Sisu’s brother. The relationship between representamen [R] and object [O] obtained interpretant [I]: The fox in Sisu's body is Jagan's magic, and the scenario in chapter 11 tells Raya that if she finds that when Sisu holds the magic gem, it would transfer her brother's magic to her, just as the fox in her body gained Jagan's magic after holding the gem.

Datum 12: Icon 12 – Pengu’s Magic

The tenth icon discussed in this film is the raining magic. The researcher found that the rain that Sisu controlled is [R] which stands for the object [O] of Pengu’s magic, Sisu’s brother. The relationship between representamen [R] and object [O] obtained interpretant [I]: The rain Sisu controls is Pengu's magic, and the scene in datum 12 sends a message to Raya if it is discovered that when Sisu holds the magic gem, she will transfer her brother's magic, just as the rain Sisu controls after holding the gem would convey Pengu's magic.

Datum 13: Index 1 – The sky is getting dark

The thirteenth sign discussed in this film is the Index that the cloudy cloud pouring rain. The researcher found that the cloudy cloud is the [R] which stands for the object [O] of the Rain. The relationship between representamen [R] and object [O] obtained interpretant [I]: the overcast skies is pouring rain, the scene in datum 4 about Index sig gives a message if the cloudy cloud pouring rain that used in the story explained about the weather when the story happened, in that film it signifies the appearance of Sisu. Sisu is a wonderful water creature with great power.

Datum 14: Index 1 – The Flying dust

The fourteenth sign discussed in this film is Index that is flying dust in the barren desert. The researcher found the flying dust the [R] which stands for the object [O] of the barren desert. The relationship between representamen

[R] and object [O] obtained interpretant [I]: the flying dust known as barren desert, the scene in datum 14 about Index sign gives a message to Raya if the flying dust in an area is known as barren desert.

Datum 15: Index 3 – The moon

The fifteenth sign discussed in this film is Index that moon. The researcher found that the moon is the [R] which stands for the object [O] of the night. The relationship between representamen [R] and object [O] obtained interpretant [I]: the moon signifies the night, the scene in datum 15 about Index sign gives a message to Raya if the moon signifies the night.

Datum 16: Index 4 – The Kumandra

The sixteenth sign discussed in this film is the Index that the kingdom of Kumandra is back. The researcher found that all people flock to the land of Heart [R] which stands for the object [O]: Tail, Talon, Fang, Spine and Heart are united. The relationship between representamen [R] and object [O] obtained interpretant [I]: They become Kumandra again, the scene in datum 16 about Index sign gives a message to Raya that the tribes gather at Heart to reunify as Kumandra.

Datum 17: Symbol 1 – A gem

The first symbol sign that exists in the film is worship of the chief Benja and Raya [R] that stands for its object [O] the gemstone. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: Raya now as the guardian of dragon gem, Chief Benja and Raya take a bow to the gemstone as the coronation, the scene in datum 16 about symbol sign gives a message if people gave their respects by raising their hands with round shape as the gemstone.

Datum 18: Symbol 2 – Raya’s hair accessories

The second symbol that exists in the film is hair accessories held by Namaari belonging to Raya[R] that stands for its object [O] signifying that Raya passed the same path. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: The accessories that Namaari found on the road indicated that Raya passed the same road, the scene in datum 17 about symbol sign gives a message to Raya if people can track someone's position based on their traces

Datum 19: Symbol 3 – The Jade stone as payment

The next symbol that exists in the film is jade that was given by Raya [R] that stands for its object [O] signifying for wages and payments for Boun’s wooden boat. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: Raya gave some jades for wages and payment for Boun's wooden boat, the scene in datum 18 about symbol sign gives a message that the jade stone as one of precious stone which can be used as wage or payment instrument.

Datum 20: Symbol 4 – Sprinkle the flowers

The next symbol that exists in the film is sprinkle flowers into the river [R] that stands for its object [O] remembering lost relatives. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: Raya, Sisu and Boun spread flowers on the river in memory of their lost relatives, the scene in datum 8 about symbol sign gives a message to Raya if people did spread flowers on the river in memory of their lost relatives at that era.

Datum 21: Symbol 5 – A fireworks at the sky

The next symbol that exists in the film is Fireworks that glide to the sky [R] that stands for its object [O] situations and conditions are known and agreed upon by certain people. The relationship between the representamen [R] and

the object [O] produces the interpretant [I]: the shooting of fireworks into the sky signifies that the situation and conditions are known and agreed upon by a certain person, the scene in datum 20 about symbol sign gives a message if people gave secret codes by launching fireworks into the sky at that era.

Datum 22: Symbol 6 – A gem shards

The next symbol that exists in the film is gemstone shards containing dragon magic [R] that stands for its object [O] Druun as Raya's enemy becomes afraid of the jewel rays containing dragon magic. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: shows the gemstone containing dragon magic to Druun as Raya's enemy gets scared and disappears, the scene in datum 21 about symbol sign gives a message if people believe the gemstone containing dragon magic to Druun as Raya's enemy gets scared and disappears at the era in the film.

Datum 23: Symbol 7 – A dragon necklace

The next symbol that exists in the film is dragon necklace [R] that stands for its object [O] dragon worshiper dragon. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: shows the dragon necklace known as dragon worshiper, the scene in datum 22 about symbol sign gives a message to Raya if people who have the dragon necklace known as dragon worshiper.

Datum 24: Symbol 8 – The Keris sword

The next symbol that exists in the film is gemstone the keris [R] that stands for its object [O] as chief Benja or the chief of heart village. [R] and the object [O] produces the interpretant [I]: the keris sign as the chief of Benja as chief of the heart village the scene in datum 24 about symbol sign gives a message to Raya that the keris sign as the chief of Heart. Chief Benja and his sword known as *The baddest blade* in 5 lands and legendary Guardian of the Dragon gem.

Datum 25: Symbol 9 – Hand gesture as respect

The next symbol that exists in the film is Hand gesture as respect to each other. [R] that stands for its object [O]: They greet someone/something in front of them. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: The hand gesture is showed respectful, the scene in datum 24 about symbol sign gives a message the cultural norm is the use of a hand gesture to greet or respect each other, the shape of this hand gesture is round as shape of gem. The hand gesture under head to greet people, the hand gesture above head to greet/respect Sisudatu.

Datum 26: Symbol 10 – A Patterned cloth

The next symbol that exists in the film is a patterned cloth as [R] that stands for its object [O] daily clothes. The relationship between the representamen [R] and the object [O] produces the interpretant [I]; Raya's people in heart village use a patterned cloth as their daily clothes. The scene in datum 26 about the symbol sign gives a message if Raya's people in heart village use a patterned cloth as their daily clothes. The patterned cloth is describing and representing a Batik from Indonesia.

Datum 27: Symbol 11 – A Caping

The next symbol that exists in the film is Caping as [R] stands for its object [O] wanderer's hat. The relationship between the representamen [R] and the object [O] produces the interpretant [I]; Raya's hat that looks like Caping is a symbol of a wanderer's hat, the scene in datum 26 about symbol sign gives a message if Raya's hat that looks like Caping is a symbol of a warrior's hat. A caping represents Southeast Asian culture, especially Indonesian culture. This kind of hat is commonly worn by farmers.

Datum 28: Symbol 12 – Rice and a bamboo winnow

The next symbol that exists in the film is Rice as [R] that stands for its object [O] daily and celebration food. The relationship between the representamen [R] and the object [O] produces the interpretant [I]; Raya's people in heart village eat Rice as their daily food and as celebration food. The scene in datum 28 about the symbol sign gives a message if Raya's people in the heart village eat Rice as their daily food and as celebration food. Rice and a bamboo winnow are something that represent Southeast Asian culture: a bamboo winnow is aimed to make the rice cleaner.

Datum 29: Symbol 13 – A Gonjong House

The next symbol that exists in the film is *gonjong* house as [R] that stands for its object [O] Fang's house. The relationship between the representamen [R] and the object [O] produces the interpretant [I]; Raya's enemies which live in *gonjong* house known as fang's people, the scene in datum 27 about symbol sign gives a message if Raya's enemies who live in *gonjong* house are known as the Fang's people. A *gonjong* house is a Minangkabau traditional house from Indonesia.

Datum 30: Symbol 14 – A Fighting style

The next symbol that exists in the film is Fighting style as [R] that stands for its object [O] Pencak Silat and Muay Thai. The relationship between the representamen [R] and the object [O] produces the interpretant [I]: Raya's fighting style is Pencak Silat and Namaari's fighting style is Muay Thai, the scene in datum 29 about symbol sign gives a message that they have different fighting style skill, based on their motion Raya's fighting style is Pencak Silat and Namaari's fighting style is Muay Thai.

CONCLUSION

The research results show that the triadic concept of Peirce can be used to explain the meaning of the signs that were contained in the *Raya and the Last Dragon* film based on the analysis of visual signs. *Raya and the Last Dragon* contains 13 icons, four indexes, and 13 symbols, but the majority of them use signs of icons and symbols to interpret the meaning of the film, which is about greed and belief as well as the negative effects of human greed through the seizure of magical gems as a symbol of the struggle for power, which completed Raya's character's journey as the main star, and at the end of the story, the five regions of Kumandra are united. The core of this film is about trust in each other and togetherness. The researcher also concludes that *Raya and the Last Dragon* movie displays several icons and symbols from diverse cultures from Southeast Asia which are more inclined to Indonesian culture, for example, some of the signs found are Keris, Batik, Tampah, Rumah Gonjong and Caping. In addition, the five former Kumandra areas in *Raya and The Last Dragon* are represented as important areas that combined various signs of cultural absorption in several Southeast Asian countries, consisting of the food, and the layout of the building. In all, the researcher concluded that *Raya and the Last Dragon* as the icon of Southeast Asian culture.

REFERENCES

- Alex, S. (2013). *Semiotika komunikasi*. Remaja Rosdakarya.
- Dewanta, A. J. (2020). Jurnal pendidikan dan pembelajaran bahasa Indonesia Vol 9 No 1 , Maret 2020, 139–150.
- Moleong, L. J. (2010). *Metodologi penelitian kualitatif* (2010th ed.). Remaja Rosdakarya.
- Munanjar, A., & Kusumawati, N. (2019). Analisis semiotika konsep diri pada film pendek “changed.” *E Journal*, 3 (1), 1–13.
<https://doi.org/https://doi.org/10.32534/jike.v3i1.630>
- Nawiroh, V. (2014). *Semiotika dalam riset komunikasi*. Graha Indonesia.

- Pertiwi, M., Ri'aeni, I., & Yusron, A. (2020). Analisis resepsi interpretasi penonton terhadap konflik keluarga dalam film “Dua Garis Biru.” *Jurnal Audiens*, 1(1), 1–8. <https://doi.org/10.18196/ja.1101>
- Pierce, C. S. (1982). “Logic as semiotics: the theory of sign.” Indiana University Press.
- Prasetya, A. B. (2019). Analisis semiotika film dan komunikasi. Intrans Publishing.
- Widianto, R. (2015). Analisis semiotika pada film Senyap karya Joshua Oppenheime. *Acta Diurna*, 4(4), 1–9. <https://ejournal.unsrat.ac.id/index.php/actadiurnakomunikasi/article/view/8687/8251>