



SCOPE

Journal of English Language Teaching

| p-ISSN 2541-0326 | e-ISSN 2541-0334 |
<https://journal.lppmunindra.ac.id/index.php/SCOPE/>



Research Article

Negotiation Analysis of 'Raya and the Last Dragon' Disney Movie

Ananda Zulfatya Rahmah¹, Muhammad Hafiz Kurniawan¹

^{1,2} Universitas Ahmad Dahlan, Jalan Ring Road Selatan, Tamanan, Banguntapan, Bantul, Yogyakarta, 55191, Indonesia

KEYWORDS

Negotiation analysis;
 Raya and The Last Dragon;
 Speech Function;
 Systemic Functional Linguistics

CORRESPONDING AUTHOR(S):

E-mail: muhammad.kurniawan@enlitera.uad.ac.id*

ABSTRACT

Movie as a medium of storytelling offers a rich tapestry for examining the interplay between language and non-verbal communication. The researcher analyzed 'Raya and The Last Dragon' Movie; an animated film produced by Walt Disney Animation Studios in 2021 which told about one last dragon which can bring back the harmony and balance to the degraded environment. This study aims to investigate clause-based speech functions and to reveal how minor and paralanguage have a significant role in the movie 'Raya and The Last Dragon'. This research used qualitative descriptive method as a research method. The data collection of this research is conversation among the characters in movie script and clauses are the data of the research. The researchers discussed 'Raya and The Last Dragon' movie using Martin and Rose's (2007) theory of negotiation analysis as the framework of the research and Halliday's (2014) systemic functional linguistic approach. The research finds that the imperative speech function, used for commands, is the most dominant, serving to establish authority, manage behavior, and direct communication efficiently. Declarative statements are the most frequently used, serving to convey information, facts, and opinions, thus making character interactions clear. Furthermore, minor and paralanguage in 'Raya and The Last Dragon' find that calls are the most prevalent minor speech function, reflecting the intimacy or tension between characters. In terms of paralanguage, immediate compliance is most common, driven by the urgency of commands in the movie. Those speech functions are used by the characters to help the last dragon called Shisu bring back the harmony.

INTRODUCTION

Language has evolved to become a universal means of communication as humans evolved to use language (Arif & Raihana 2023). Language helps us understand our experiences and interactions, which necessitate exposure to world events and social processes. It organizes these experiences and processes into words (Basri, 2022). The

language is also a tool for the creation of movie scripts, or screenplays (Rokhmah et al., 2022). The interaction of language and movie is a fertile subject of research, especially when it comes to understanding how conversation and nonverbal clues combine to transmit meaning and improve storytelling.

In this study, the reason why researcher chose to investigate 'Raya and The Last Dragon' Movie, an

animated film produced by Walt Disney Animation Studios in 2021 is that this movie received the most nominations with up to 10 nominations and won the best animated film category at the 49th Annie Awards (Purnama, 2021). Disney's 2021 animated film 'Raya and The Last Dragon' stands out as an interesting case study for exploring these dynamics due to its intricate dialogue, diverse characters, and culturally infused narrative. In previous research, research conducted by Purwanto and Kurniawan (2024) examined about interactive meaning of a particular scene and determine the representation of power by Namaari as the female antagonist character during the orientation stage and Muningggar and Kurniawan (2024) discussed how negotiation theory can be used to raise ecological awareness in 'Raya and The Last Dragon' movie. However, this research aims to investigate clause-based speech functions and uncover how minor speech functions and paralinguistic significantly contribute to the film's storytelling and character development.

Systemic Functional Linguistics (SFL) is a theoretical approach to language that highlights the connection between language structure and its functional roles. It asserts that language serves particular communicative purposes, with various structures reflecting different functions (Jia, 2024). Tenor refers to the negotiation of social relationships among participants involved in communication or social action. Furthermore, it refers to the interacting roles and statuses of those involved in the exchange, of which the text is part (Darong, 2022). As for the tenor, researchers examined mood in indicative declarative, indicative interrogative, and imperative tenors, as well as mode in marked, unmarked, textual, and interpersonal themes (Yulianawati & Faizah, 2022).

The study of clause-based speech functions, as developed by Halliday's systemic functional linguistics, provides significant insight into how language operates in film dialogues. According to Halliday and Matthiessen (2014), language serves three main functions: ideational (representing experiences), interpersonal (establishing social relationships), and textual (organizing discourse). This research focuses on the idea of interpersonal function. This aspect focuses on how characters interact and form relationships through language. The interpersonal function is demonstrated by how characters negotiate power, express emotions, and manage social interactions. Raya's interactions with other characters, such as her father or the dragon Sisu, vary in formality and intimacy, illustrating their changing relationships and social dynamics. In 'Raya and The Last Dragon', paralinguistic is used to portray characters' feelings and attitudes. For example, the tonal differences in Sisu's voice and Raya's expressive movements show underlying emotional nuances,

strengthening the audience's relationship with the characters.

Research that discusses the movie 'Raya and The Last Dragon' has been done before. The first research was conducted by Imroatina (2022). This research address an Ecowarriors bring back Kumandra: An ecofeminism study depicted in 'Raya and The Last Dragon'. The aims of the research are to reveal how the ecofeminist figures by Raya, Sisu, and Namaari save their homeland called Kumandra. This research found that the ecowarriors have a meeting point by flocking and working together to achieve the same vision and mission to save Kumandra from Druun by uniting and trusting each other. The second previous research is Ecocriticism On Kumandra as Environmental Sustainability in 'Raya and The Last Dragon' which was conducted by (Wulan & Sahri, 2023). This study aims to explore Kumandra as a symbol of environmental sustainability in the film. Data collection was done by qualitative descriptive method. The analysis was carried out based on the theory of Ecocritism. This research found that Kumandra is illustrated as a place where the community can maintain a harmonious life with nature. The next previous research on E-Jou (English Education and Literature Journal) entitled Conversational Implicature in 'Raya and The Last Dragon' Movie Directed by Don Hall and Carloz López Estrada which was conducted by (Tauchid et al., 2023) discussed the goal of this study is to discover and analyze the many types of conversational implicature and maxim violations in 'Raya and The Last Dragon'. This research used descriptive qualitative method was employed to perform this research. Method to analyze using the theory proposed by Yule's theory (1996) to examine the different types of conversational implicature and the maxim of politeness.

In this study, the researchers discussed 'Raya and The Last Dragon' movie using Martin and Rose's (2007) theory of negotiation analysis as the framework of the research and Halliday's (2014) systemic functional linguistic approach.

Michael A. K. Halliday and his followers established Systemic Functional Linguistics (SFL), a social semiotic theory of language that aims to account for the structural, social, and developmental aspects of language within a single cohesive framework (Cheng, 2023). In SFL perspective, language constructs three types of meanings at the same time: ideational meaning to represent human experience, interpersonal meaning for enacting interactions among people, and textual meaning to create context relevance (Halliday & Matthiessen, 2014). These three meaning components are referred to metafunctions in systemic functional grammar. Halliday (2014) defines the interpersonal metafunction as one in which language speakers participate in speech events, make comments, and

take on communicative roles. The interpersonal metafunction was concerned with the relationships that existed between the message and the addressee(s) and the speaker (Sharififar & Rahimi, 2015).

Language creates meaning through systematic patterns of choice. A clause is either major or minor in status; if major, it has a Predicator in its structure. A major clause is either indicative or imperative in MOOD; if indicative, it has a Finite (operator) and a Subject. An indicative clause is either declarative or interrogative (still in MOOD); if declarative, the Subject comes before the Finite. An interrogative clause is either yes/no type or WH- type; if yes/no type, the Finite comes before the Subject; if WH-type, it has a Wh element (Halliday & Matthiessen, 2014). Each free clause chooses a mood. Minor clauses are clauses without mood or transitivity structure, typically functioning as calls, greetings, exclamations, and alarms. They have no thematic structure and are therefore not considered (Halliday & Matthiessen, 2014). People who participate in interpersonal metafunction adopt roles or functions referred to as Speech Functions. The aim of speech function is to investigate the relationship among moves and mood realization (Martin & Rose, 2007).

Paralanguages are the verbal or non-verbal nuances that make communication rich and exciting (Amponsah et al., 2021). Paralanguage encompassing voice aspects such as tone, pitch, and loudness, as well as nonverbal clues such as facial expressions and gestures, enhances the film's communication (Albert, 2017).

As an essential study area in the field of Systemic Functional Linguistics (SFL), the theory of Grammatical Metaphor (GM) is crucial for understanding the link between language and context (Cheng, 2021). According to Halliday (2014) there are two types of GM: ideational GM and interpersonal GM, both related to language metafunctions. Interpersonal GM refers to non-congruent expressions used to preserve social relationships. Interpersonal GM is classified into two types: metaphor of modality and metaphor of mood (Cheng, 2021). This research focuses on metaphor of mood that involves the incongruent expressions of speech functions. Halliday (2014) specifies four speech functions, namely, statement, question, command and offer. Therefore, this study investigates the congruence of mood structure and the speech function because mood structure and its speech function can change based on the situation.

METHOD

This study utilized a qualitative method, employing the data collection method proposed by Bezemer and Jewitt (Bezemer & Jewitt, 2010). The data analysis phase

involved the application of negotiation analysis theory by J.R Martin, in which speakers exchange interactions, including assuming and assigning roles in dialogue, and organizing moves in relation to each other, in examining the scene between Namaari, Raya, and other characters in a Disney movie entitled "Raya and The Last Dragon".

The data collecting technique in this research is adopting multimodal data techniques from Bezemer and Jewitt (2010). The process of collecting the data were divided into four phases. The first phase is collecting and logging data. In this phase, the researchers watched the movie and downloads the movie script. The second phase is viewing data. In this phase, the researchers watched the movie start from minutes 01:19:12 – 01:35:00. The data in the form of a verbal script will be scrutinized and observed. In this phase, the researchers investigated detailed information about films to achieve richer and deeper insights. The next phase is sampling data. The researchers focused on interaction among Raya and Namaari in the movie. The last phase is transcribing and analyzing data. In this phase, the script was transcribed into Microsoft Excel and the data verbally analyzed using J.R Martin and Rose's negotiation theory with Systemic Functional Linguistics (SFL) by Halliday as a theoretical framework. Halliday's SFL theory was used to investigate the mood structure while Martin and Rose theory was applied to analyse the speech function.

RESULTS AND DISCUSSION

Based on the data obtained, the researchers discovered 145 moves between 01:19:12 and 01:35:00. There are numerous moods over this time range, including minor, paralanguage, declarative, imperative, and interrogative.

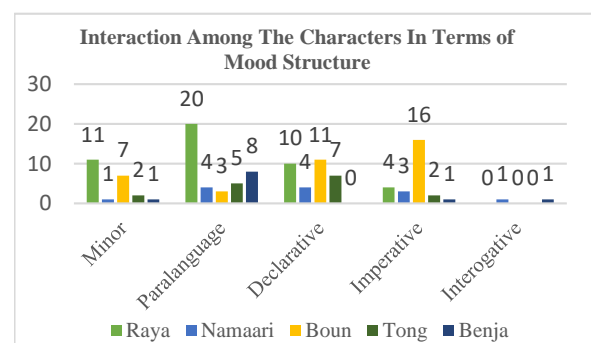


Chart 1 Interaction Among the Characters in Terms of Mood Structure

The researcher discovered that Raya, the primary character, outperforms other characters in paralanguage and minor mood, respectively with 20 and 11 moves. In terms of declarative and imperative moves, researchers discovered that Boun superior to other characters respectively by 11 and 16 moves. The chart above depicts

the effects of the characters' mood interactions in terms of mood structure.

Function of imperative clause

The first mood structure discussed imperative mood. Chart 2 displays the findings of the imperative mood analysis. The imperative mood is when the speaker(s) or writer(s) expressed by command (Rahmawati & Suprijadi, 2021). All things being equal, English speakers use declaratives to make statements, interrogatives to ask questions and imperatives to give command (Martin & Rose, 2007). During the minutes 01:19:12 - 01:35:00 in the movie 'Raya and The Last Dragon', the researcher discovered 65% of commands. The expression "Let's finish this, binturi" that Namaari says to Raya as they are rushing one another.

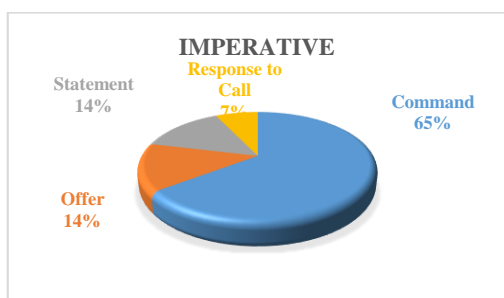


Chart 2 Imperative Speech Function



Figure 1 Scene which shows the context of utterance

Figure 1 shows the imperative's command speech function which is further indicated by Raya's remark to her friends, "Give me your gems!" when she briefly imagined herself back in the Heart Temple, where the Druun had surrounded Sisu and her siblings. These findings demonstrate that the outcomes are coherent.

Function of declarative clause

Chart 3 presents the results of the declarative mood analysis. The declarative mood occurs when the speaker(s) or writer(s) express themselves through a statement (Rahmawati & Suprijadi, 2021). The researcher discovered 68% declarative mood in all character interactions. In declarative clauses, the Subject comes before the Finite (Martin & Rose, 2007), as seen in Raya's expressions in the film, such as "It's not about the magic.", "It's about trust.", and "That's why it works." These clauses reveal Raya's expression's coherence with the declarative statement speech function.

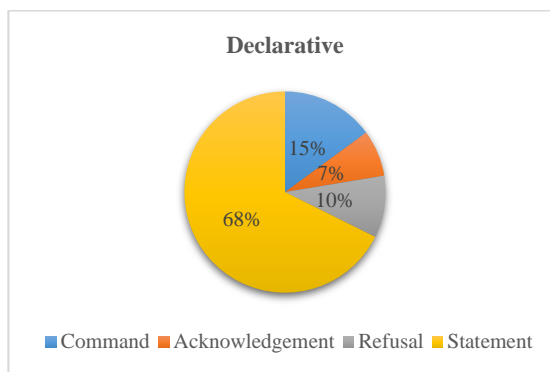


Chart 3 Declarative Speech Function

As the chart 3 shows the most superior minor speech function is call, which accounts for 46%. Raya and Boun are the most prominent characters who use call as a speech function. This may be seen in the speech with various examples, such as in move 1 when Raya calls "Namaari!" enraged by Namaari's treatment of Sisu, which caused Sisu to tumble into the canal after an arrow hit Sisu's heart. Raya's other call expressions appear during the rebirth of the Pine, Talon, Tail, and Fang, including "Tuk-Tuk!" in move 102 she saw them looking for Raya. Then "Ba" appears in moves 122 and 141.

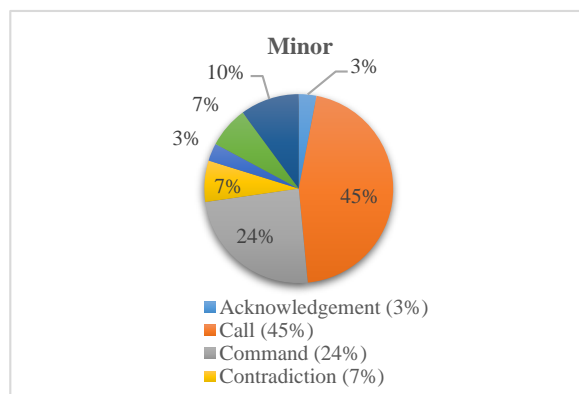


Chart 4 Minor Speech Function

Previously, Druun caused the movie's characters to turn into stone. However, they were able to reunite after all of the gems were successfully linked, save for Raya, Boun, Tong, Noi, the Ongis, and Namaari statues, which were all impacted by drops. As they move, the stone covering on their skin begins to melt. Meanwhile, Boun calls out to Raya multiple times, including "Raya!" in move 7, when he and the group enter Fang and repel Druun with the gem shards he holds to save the people who live there.



Figure 2 Scene which starts the earthquake event which lead to call speech function

Figure 2 depicts moves 54 Boun calling “*Raya!*” when Raya and Namaari stare at each other before all the characters fall and get trapped under the ruins caused by the earthquake. When under the ruins Boun is heard calling “*Raya! Raya!*” to let Raya know that they were surrounded by Druun in move 60. Not only Raya and Boun, researchers also found expressions in other characters that contain calls, namely Sisu. Sisu calls out “*Pranee! Amba! Jagan! Pengu!*” with joy when she sees her siblings emerging from the Kumandra River at the same time as her in move 104. In move 107 Sisu calls “*Raya*” after seeing Raya from a distance then they smile and hug each other. Noi joins the hug by calling Sisu with the phrase “*Soo-Soo!*” in move 116 as a warm welcome to Sisu's presence.

Chart 4 also shows that immediate compliance and acknowledgement are minor speech functions that have a small percentage of 3%. According to Martin and Rose (2007) in the system of negotiation, immediate compliance occurs when one party agrees to the other party's request without much resistance. When one party states a request, the other party complies and is shown by action or verbalization. This is evidenced by Tong's expression “*Everyone out!*” in move 40 in response to Boun's request to immediately save the people who were surrounded by the Druun crowd. The results of the researcher's analysis, the researcher concluded that the characters in ‘Raya and The Last Dragon’ Movie responded to the immediate compliance expressed by Tong as a form of strong trust with Boun to achieve the same goal, namely saving the inhabitants of Kumandra. Meanwhile, acknowledgement is a form of positive response from the statement (Martin & Rose, 2007). Moves 120 shows Sisu's positive response “*Okay*” to Tong's statement that says “*It is good to breathe in your glorious dragon stench again.*”.

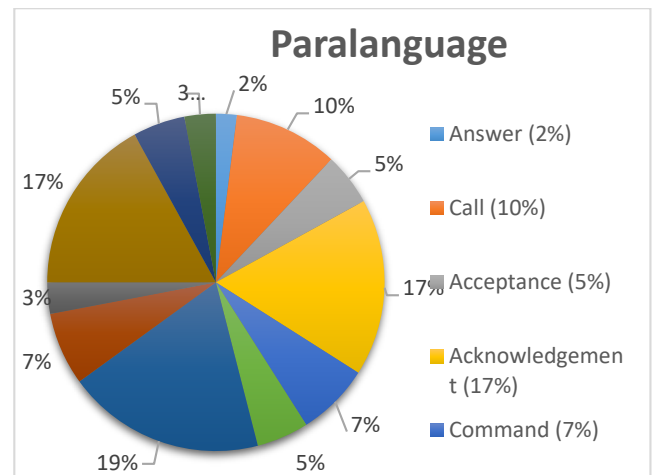


Chart 5 Paralanguage Speech Function

Chart 5 displays the percentage results of the paralanguage speech function. Based on the chart, it can be seen that immediate compliance gets the highest percentage of 19%. By the 19% percentage, Tuk-Tuk's character dominates, which is shown in moves 13 when Boun and Tuk-Tuk work together to help children who are hiding behind the rubble. In moves 47 Tuk-Tuk rolls his body to save the people quickly after receiving orders from Raya. Then in moves 50 Tuk-Tuk stopped suddenly because he realized that he was the center of Druun's attention. Then, in moves 53 Tuk-Tuk rolled his body again and immediately went away after being saved by Namaari from Druun's siege.

In addition to immediate compliance, it can be seen through chart 5 that acknowledgement and response to call in paralanguage speech function have the same percentage result, which is 17%. First, we will discuss acknowledgement. Acknowledgement is mostly done by Raya as the main character in the movie. Moves 31 shows Raya listening and trying to understand Namaari's explanation. After hearing Namaari's explanation, move 34 shows Raya sees the reflection of her eyes in the sword as it is raised. Raya ends the argument with Namaari, then in moves 61 In a state of falling and trapped by Druun under the ruins with Namaari and Raya's team, Raya looks around and finds his friends trying hard to repel the Druun. Then while driving away the Druuns, in move 70 Raya finds a pendant that has fallen and then flashes back to Sisu's words in the past.

Second, response to call. In the response to call which is dominated by Raya. Researchers found four moves on Raya, such as in moves 55 Raya is turning towards the voice calling sourced from Boun who saw Raya from a distance. Moves 61 shows Raya glances at her teams, since her teams are completely overwhelmed by the Druun. Raya and Tuk-Tuk hug each other when they meet again in moves 103. And lastly in move 108, Raya looks at Sisu in response to Sisu's call to her.

Based on chart 5, it can also be seen that answer has the lowest percentage, which is 2%. This is evidenced in move 132 when Benja asked “*Is that... really her?*” then Raya nodded at Ba's question as a response.

Negotiation paralanguage



Figure 3 Negotiation in paralanguage

Negotiation occurs at 01:24:43 when Namaari, Raya and their friends are trapped under the ruins and surrounded by Druun. Suddenly Raya sees a dragon pendant that reminds her of Sisu's words “*I don't know why they chose me. It could have been any one of us. All I know is I trusted them and they trusted me...*” about trusting each other. This became the trigger for Raya to initiate giving all the gems to Namaari. Raya explained to her friends the reason for collecting all the gems and giving the gems to Namaari. However, Raya received rejection from her friends for her statement. Raya decides to take the first step by giving a gem to Namaari. Then at 01:24:47 Raya glanced at Namaari with a look of complete trust in her eyes. After seeing Raya, Boun and the others also gave the gems to Namaari with resignation without rebelling because the situation was getting precarious and a group of Druun were increasingly enveloping them. Namaari grasped all the gems tightly and tried to escape from the ruins through the small hole above and leave Raya and her team behind. But then Namaari stopped and looked back at the stunned Raya. For Namaari, it was too hard and impossible to leave them behind. At the end of 01:26:19, Namaari returned and gathered the small parts of the gems into one whole gems. Namaari does this to prove that she still cares about Kumandra. She wants Kumandra to return to the way it was. The gems return as a whole but the light fades and disappears until at 01:27:14 the light of gems suddenly explodes and the land is finally free from Druun and life around Kumandra begins to return to normal.

CONCLUSION

Based on the objective of the study, this research reveals clause-based speech functions and how minor and

paralanguage have a significant role in the movie ‘Raya and The Last Dragon’. First on clause-based speech functions, the researchers found the most dominant command in the imperative speech function. In imperative speech function, the purpose of command in this research is to establish authority and social roles, govern behavior, and direct it in an efficient manner while encouraging quick and clear communication and also for controlling situations and getting desired results. However, the statement that occurs most frequently in declarative speech functions. From the research results, statements are employed in conversations to transmit information, facts, and opinions, ensuring that communication between characters in the movie is apparent. According to Martin and Rose (2007) all things being equal, English speakers use declaratives to make statements, interrogatives to ask questions and imperatives to give command. Therefore, the results of the research conducted by the researcher are coherent.

Revealing how minor and paralanguage have significant role in ‘Raya and The Last Dragon’ Movie is the second objective of this research. Responses in minor and paralanguage speech functions were found to be more varied in this study. In the minor speech function, call dominates more than other speech functions. This represents the interaction of intimacy or tension that exists between characters in the movie. Meanwhile, in the paralanguage speech function, immediate compliance appears most often due to the urgency that encourages the characters in the movie to obey the commands given. For further studies, a research on how mood structure and speech function and its relation to the level of proximity between two people will be interesting to investigate.

ACKNOWLEDGMENT

This research was supported and received grants from Universitas Ahmad Dahlan in Fundamental Research Scheme.

REFERENCE

- Amponsah, R., Boateng, R., & Kolog, E. A. (2021). A semiotic study of lingua-culture of digital paralanguages. In *AMCIS*.
- Albert, M. (2017). *Nonverbal Communication*. Routledge. <https://doi.org/https://doi.org/10.4324/9781351308724>
- Arif, Q. N., & Raihana, E. (2023). Conversation Analysis in Madagascar Movie. *Jurnal Scientia*. 12(4), 2180–2183.
- Basri, V. I. A. R. (2022). *Analysis Of Speech Function On Joe Biden Speech Over Russia ' S Invasion To Ukraine (A Systemic Functional Linguistics Study)*. Disertation.

- Bezemer, J., & Jewitt, C. (2010). Multimodal analysis: Key issues. *Research Methods in Linguistics*, 180.
- Cheng, S. (2023). A review of interpersonal metafunction studies in systemic functional linguistics (2012–2022). *Journal of World Languages*, 10(3), 623–667.
- Cheng, X. (2021). A Functional Perspective on the Relationship between Grammatical Metaphor & Mode in English Political Discourse. *Journal of English Language and Literature*. 15(1), 1300–1318.
- Darong, H. C. (2022). Interpersonal Function of American Political Speech (Systemic Functional Linguistics Approach). *IJOTL-TL: Indonesian Journal of Language Teaching and Linguistics*, 7(1), 58–71.
- Halliday, M. A. K., & Matthiessen, C. M. (2014). *Halliday's introduction to functional grammar* (4th ed). Routledge.
- Jia, X. (2024). Analysis of Language Variants and Social Differences from the Perspective of Systemic Functional Linguistics— A Case Study of Adventures of Huckleberry Finn. *Lecture Notes on Language and Literature*, 7(3), 67–73. <https://doi.org/10.23977/langl.2024.070309>
- Martin, J. R., & Rose, D. (2007). *Working with Discourse: meaning beyond the clause* (2nd ed). Continuum.
- Muninggar, A. R., & Kurniawan, M. H. (2024). Negotiation Theory and Ecological Awareness Represented in Raya and The Last Dragon Movie. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 8(1), 270–278. <https://doi.org/10.30743/ll.v8i1.9160>
- Purnama, B. E. (2021, December 22). Raya and The Last Dragon Raih Nominasi Terbanyak di Annie Awards. *Media Indonesia*. <https://mediaindonesia.com/hiburan/459480/raya-and-the-last-dragon-raih-nominasi-terbanyak-di-annie-awards>
- Purwanto, A. M., & Kurniawan, M. H. (2024). Namaari Power in Raya and the Last Dragon Movie: Multimodal Discourse Analysis. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 8(1), 211–221. <https://doi.org/10.30743/ll.v8i1.9159>
- Rahmawati, R., & Suprijadi, D. (2021). The Mood Types Analysis in Script of RM's Speech at the United Nation. *PROJECT (Professional Journal of English Education)*, 4(4), 574.
- Rokhmah, D. E. L., Tatawalat, S., & Betaubun, M. (2022). The Deixis Analysis of Disney's Raya and The Last Dragon Movie Script. *SHS Web of Conferences*, 149, 02036. <https://doi.org/10.1051/shsconf/202214902036>
- Sharififar, M., & Rahimi, E. (2015). Critical discourse analysis of political speeches: A case study of Obama's and Rouhani's speeches at UN. *Theory and Practice in Language Studies*, 5(2), 343.
- Tauchid, A., Rosyita, F. A., & Ramadhan, D. (2023). Conversational Implicature in Raya and The Last Dragon Movie Directed by Don Hall and Carloz López Estrada. *English Education and Literature Journal (E-Jou)*, 3(01), 13–25.
- Wulan, S., & Sahri, Z. (2023). Ecocriticism On Kumandra as Environmental Sustainability in Raya And The Last Dragon. *Metathesis: Journal of English Language, Literature, and Teaching*, 7(1), 74–85.
- Yulianawati, I., & Faizah, S. (2022). An Analysis of Undergraduate Students' Formal Essay Writing Performance Based on Halliday's Systemic Functional Linguistics Theory. *JELLT (Journal of English Language and Language Teaching)*, 6(1), 59–68.