NAMAARI POWER IN RAYA AND THE LAST DRAGON MOVIE: MULTIMODAL DISCOURSE ANALYSIS

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Abstract

Raya and the Last Dragon is a popular animated film from Walt Disney Animation Studios, featuring an antagonist named Namaari. This study aims to examine the interactive meaning of a particular scene and determine the representation of power by Namaari as the female antagonist character during the orientation stage, specifically from minute 0:11:54 to 0:16:37. To identify the representation of Namaari in the movie, a combination of verbal and non-verbal modes is analyzed. This research employs a descriptive qualitative method, utilizing Kress and van Leeuwen's visual grammar theory to investigate movement, Baldry and Thibault's approach to analyze the macrophase, and Halliday's textual metafunction to examine the verbal mode. Additionally, Sutherland's power model, incorporating Allen's conception of power, is used for a deeper analysis of female power. The study reveals that Namaari embodies different types of power as a female antagonist, such as power-over, power-to, and power-with, based on the frameworks of Sutherland and Feltey. Besides adapting masculine traits, Namaari demonstrates her power through verbal clauses, detachment, and equality angles. These features portray Namaari as an equal to Raya, both verbally and visually. Namaari tends to convey information through declarative clauses, adopting a friendly demeanor (using positive face strategies) to deceive Raya and gain access to the Dragon Gem.

1. Introduction

Discourse is defined as the way people think and communicate with each other (Thompson et al., 2018) through a language both in written or face-to-face form (Alsaraireh et al., 2020). A movie has a role as a visual communication medium to entertain people in any segment (Prasetya, 2019). As one of the communication media, the movie has a big influence in society because of its interesting and entertaining delivery (Sobur, 2004). Therefore, the movie has many kinds of genres and the form continues to develop adjusting to the technology that exists. A movie is divided into four types such as story movie, news movie, documenter movie, and cartoon movie (Ardianto, 2007).

Animated movie is one of the movie genres that are popular and watched by people because of their attractive images (Ahmadi, 2018). One of the biggest animation production

companies in the world is Walt Disney Animation Studios which has existed since 1937 with its popular first movie "Snow White and the Seven Dwarfs". Research conducted by de Leeuw and van der Laan (2018) revealed that children who watched Disney clips in which the main character helped friends, an act to be followed by children. It means that Disney movies have a big influence on their viewers, especially children (Hasanah & Octaviyanti, 2018).

The movie *Raya and the Last Dragon* is the first Disney film to prominently feature Southeast Asian culture, released on March 3, 2021 (Sarwindah & Sihombing, 2022). At the beginning of the movie, Raya places her trust in Namaari, revealing the dragon gem that Heart has safeguarded since the disappearance of the drunn. However, Namaari betrays Raya's trust, attempting to steal the gem for Fang and unleashing the drunn once more. This research focuses on Namaari's character as the antagonist who betrays Raya's faith. The film also underscores the theme of women possessing power comparable to men. Women's empowerment involves providing women with the resources and opportunities needed to exercise their rights, engage in decision-making, and take control of their lives (Reshi & Sudha, 2022). In a social context, empowerment encompasses women's participation in cultural, social, and community activities. According to Sutherland and Feltey (2017), the concept of power can be analyzed in the narrative context of the movie, divided into three types: power-over (domination), power-to (personal control), and power-with (coalition).

Representation is a system made by language using a 'sign' or 'symbol' that can represent an idea, thought, expression, etc. (Hall, 1997); while semiotics is a branch of linguistics that studies a sign or a symbol. Chandler (2017) states that signs can be taken from any form such as words, images, gestures, sounds and objects. These signs are generated in the social interaction that must be considered in the social context. Therefore, Halliday and Matthiessen (2014) points out that language is a part of individual human beings and cannot be separated from society. In other words, Halliday views language as a 'social semiotic' (Mehawesh, 2014). The relation of social semiotics to multimodality is to extend our social interpretation of language and its meaning to the whole range of modes of representation that happen in the communication of our culture (Kress, 2010). Thus, the analysis of these modes in the movie is called multimodal discourse analysis.

2. Literature Review

The previous study conducted by Wardah and Kusuma (2022) examined the representation of women in Raya and the Last Dragon movie using Roland Barthes Semiotic theory. Then the result showed four categorizations such as trust in women as leaders, emphasizing friendship (not romance), the appearance of a formidable Kingdom, and brave woman warriors. On the other hand, Shehatta (2020) analyzed the representation of the female lead in another Disney animation movie, namely Brave to reveal the underlying gender ideologies embedded in animated movies by applying multimodal analysis of the linguistic and visual modes. The researcher used Brown and Levinson's (1987) politeness theory to analyze the dialogue for the relation with the representation of the female protagonist, while Kress and van Leeuwen's (2006) multimodal theory was used to examine the visual rendering of Merida. The findings showed that while the equality of women and men depended on the power in this movie, the speech styles between men and women were also different.

Moreover, the research conducted by Adrian and Faiza (2022) tried to examine two recent advertisements by Nike to reveal the message of women's empowerment using multimodal analysis of visual modes by Kress and van Leeuwen's framework of visual grammar and verbal analysis of three-layer metafunction by Hallidayan. Then the result revealed that Nike advertisements put women doing sporting activities in sports-related settings, to possess more power than the viewer, as the most salient elements, and to be narrated with encouraging utterances.

According to O'Halloran, multimodal discourse analysis is a new paradigm in discourse study that analyzes text combined with images, color, symbols, and other semiotic elements (O'Halloran, 2011). It refers to the phenomena of the use of several semiotic resources or modes, both in text and communication events. In short, multimodal communication allows its users to use various communication methods such as verbal, speaking, written, sign visual, and so on at the same time (Kress & van Leeuwen, 2021). Moreover, Baldry and Thibault (2010) proposed multimodal transcription as an effective methodology in the analysis of audio-visual narrative. The theory involves breaking down a movie into single shots or phase by analyzing all semiotic modalities in each shot or phase (Taylor, 2003). Baldry and Thibault (2010) developed this theory according to Halliday considering that the text is making meaning in the context.

Halliday and Matthiessen (2014) propose Systemic-Functional Linguistics (SFL) concerns with social context and the way language is constrained by it. In language, a clausal structure has more than one function in the clause, which is the concept of metafunction. There are three metafunctions made by the resources of the semiotic system that have been provided, such as ideational, interpersonal, and textual metafunction. Then, Kress and van Leeuwen (2021) make a framework based on this theory to analyze metafunction in non-verbal modes of meaning namely representational meaning (ideational metafunction), interactive meaning (interpersonal metafunction), and compositional meaning (textual metafunction). However, this research focuses on the use of interactive meaning and interpersonal metafunction to analyze Namaari as the antagonist character. Interpersonal metafunction concerns the relationship between the sender, messages, and the recipient demonstrated through the mood structure (Adrian & Faiza, 2022). On the other hand, interactive meaning concerns the relationship between the represented participants depicted within the image and the viewers that are achieved through four sub-process including contact (participant gaze), social distance (size of frame pictured the participant), attitude (angle taken by the shot), and modality.

Hence, this research uses the framework of Grammar Visual Design (Kress and van Leeuwen, 2021) and metafunction (Halliday & Matthiessen (2014). Furthermore, this research also uses Baldry and Thibault (2010) multimodal transcription to analyze the macrophase of the particular scene of the movie. The interactive meaning of the particular scene is used to determine the representation of Namaari as the female antagonist character in Raya and the Last Dragon movie. By using Baldry and Thibault (2010), this research analyzes the macrophase classification; Kress and van Leeuwen's multimodal theory to analyze the movement, and Halliday's interpersonal metafunction to analyze the verbal communication.

3. Research Method

This research uses a descriptive qualitative method. Collecting data steps are done using the technique proposed by Bezemer and Jewitt (2010). First step was to collect and log data. In this step, the researchers downloaded and watched Raya and the Last Dragon movie while taking notes. On the other hand, the researchers also searched the script of the movie from https://www.scriptslug.com/script/raya-and-the-last-dragon-2021 as verbal data. Then, second step was to view the data. In this step, the researchers repeatedly watched the main data and focused on the particular scene in the minute 0:11:54-0:16:37. This particular scene was chosen as the main data because it showed the development of Namaari from the first meeting with Raya, getting closer to Raya, until Namaari betrays Raya for the Dragon Gem. Next, in the third step namely sampling data, the researchers collected the data by taking screenshots of the selected scene using the Print Screen feature and Namaari's dialog for a detailed analysis of the Namaari character. The data number investigated in this research was 328 shots and 26 clauses. Lastly, in transcribing and analyzing data step, the researchers transferred the data into boxes in Word Processing Software and Spreadsheet Processing Software. The boxes in Word Processing Software for macrophase and verbal analysis included the number of macrophases, the action of phases and subphases, visual images or camera position, movement and gesture, space, and interpersonal metafunction analysis. Meanwhile, the boxes in Spreadsheet Processing Software was used for interactive meaning analysis including the shot, contact, social distance, attitude, and facial affect.

In analyzing data, this research applied the theory which investigates movement (Kress and van Leeuwen, 2006), facial expression (Feng & O'Halloran, 2012), and macrophase classification (Baldry & Thibault, 2010) in scrutinizing the scene of the first encounter between Namaari and Raya character in the movie. In the first analysis, the transcription was classified into shots and these shots were grouped into subphase and phase. With the collection of phases, the analysis advanced to analyzing macrophase. Before that, the representations in the shot were analyzed in detail using the theory of Kress and van Leeuwen in terms of their narrative representation. This narrative representation consisted of the analysis of vector which portrayed movement of the represented participant and goal which portrayed the direction of vector. In the analysis of facial expression, the facial features of characters such as wide-eye open, frown, smiling were also observed. Furthermore, the phase also analyzed using Sutherland and Feltey's (2017) conception of woman power in film to understand the type of power Namaari used as the antagonist character in orientation stage. Last, Namaari's dialogues in the particular scene were analyzed using interpersonal metafunction into declarative, Wh-interrogative, Yes/No question, and imperative.

4. Results and Discussion

From the particular scene of the orientation stage of Raya and The Last Dragon movie, there are 328 shots analyzed. Furthermore, in this section, the visual data were analyzed and presented using the interactive meaning of visual grammar (Kress & van Leeuwen, 2006). After that, there are 26 verbal data analyzed using the interpersonal metafunction of SFL (Halliday & Matthiessen, 2014). However, first, the visual data were analyzed using macrophase classification by Baldry and Thibault (2010).

4.1 The Relation between Friendship and Betrayal

The particular scene chosen shows the encounter of Namaari with Raya, how their friendship grows and turns to be a betrayal. This paper breaks down the relation that can be seen through each three macrophases.

No.	Shots	Phases	Description of Phases	Macrophase
1.	Shot 1-22	Phase 1	First character's early encounter with other tribes	Macrophase 1
2.	Shot 23-54	Phase 2	The first and second character facing each other	
3.	Shot 55-64	Phase 1	The scenery in Heart's Palace	Macrophase 2
4.	Shot 65-173	Phase 2	The first and second character are sharing information	
5.	Shot 174-217	Phase 3	The first and second character getting close to each other	
4.	Shot 218-235	Phase 1	The first and second character encounter the Dragon Temple	Macrophase 3
5.	Shot 36-289	Phase 2	The second character betrayed the first character	
6.	Shot 290-328	Phase 3	The second character getting help for her tribe	

Table 1. Macrophase Analysis

In the first macrophase, there are 54 shots in two phases. The first phase consists of three subphases showing the relationship among Kumandra tribes in the present day. The second phase consists of five subphases showing Namaari and Raya introduced to each other. The space of macrophase takes place in the bridge in front of Heart's Kingdom. This macrophase aims to show Kumandra's situation in the present day, that the tribes are hostile to each other because of resource inequality. Therefore, the King of Heart's Kingdom tries to reunify Kumandra again by gathering the other tribes. By that, Raya and Namaari get to know each other and become closer because of their interest in Sisu. There are 6 shots of them together to show how they get closer. Furthermore, in the way they get closer, Namaari used two declarative clauses to give information to Raya, which is "I'm Namaari. Of Fang" and "I'm the one wearing the Sisu fan-necklace".

Picture 1. Namaari and Raya introduce and get to know each other

In the second macrophase, there are 163 shots in three phases. The first phase consists of two subphases showing the scenery of the Heart Palace. Then, the second phase consists of seven subphases showing Namaari and Raya sharing their favorite things, parents, and interest in Sisu. Namaari also explained her kingdom's flaws and Fang's ancient scroll as a prove that Sisu is still alive. Moreover, the third phase consists of four subphases showing Namaari giving her Sisu necklace to Raya as a gift. Because of that, Raya believes in Namaari and invites Namaari to the Dragon Temple to show the Dragon Gem. Therefore, to show Namaari and Raya's closeness, there are 71 shots showing their appearance together in one frame.

Furthermore, the variety of verbal types such as declarative, wh-interrogative, and yes/no questions found in this macrophase. Wh-interrogative is used to search for missing pieces of information (Halliday, 2014). There are 2 clauses of Wh-interrogative and 3 clauses of yes/no question used by Namaari to ask Raya's thoughts and favorite things, such as "Dressy or casual?", "Where were we?", "Wanna see something?", "A dragon back in the world?", and "Could you imagine?". Meanwhile 12 declarative clauses are used by Namaari to share her personal information (Halliday, 2014). For instance, such as "This is actually one of the first time I've had rice in a while", "Fang may look nice on the outside, but we have some pretty big holes on the inside", "We both have single parents who are terrible at telling jokes", etc.

Picture 2. Namaari gives Raya the Sisu necklace

Accordingly, in the third or the last macrophase, there are 111 shots in three phases. The first phase consists of three subphases showing Raya that reveal the Dragon Gem to Namaari in the Dragon Temple and Namaari is astonished to see the Dragon Gem. However, the second phase consists of six subphases showing Namaari's betrayal to steal the Dragon Gem from Raya. Namaari reveals the reason for her betrayal, then Raya tries to stop Namaari and fights her. Meanwhile, the third phase consists of six subphases showing Namaari cornered asking for help from her soldiers. Chief Benja, Raya's father then also noticed the betrayal of Fang's Tribe. Therefore, Namaari only used declarative type in this macrophase means to give information. There are 6 declarative clauses Namaari used, such as "I see why Heart guards it so closely", "Thank you, *dep* la", and "You've been very helpful". Moreover, 55 shots of Raya and Namaari together in one frame were found in this macrophase with 30 shots dominated by fighting scenes.

Picture 3. Namaari and Raya fight

4.2 The Interactive Meaning in Namaari and Raya's Fluctuated Relationship

New analytical tools are needed for the analysis of visual semiosis. The idea of a visual transitivity frame is one of these (Baldry & Thibault, 2010). In a visual text, "visual transitivity" refers to how a process is configured, who is involved, and any related circumstances (Kress & van Leeuwen, 2021). Therefore, the interactive meaning analysis is used for a deeper analysis of Namaari's character.

Interactive Meanings		M 1	M 2	M 3
Contact	Demand	-	-	2.7%
	Offer	18%	50.6%	28.7%
Social Distance	Intimate/personal	14%	50.6%	20.5%
	Social	4%	-	8.2%
	Impersonal	-	-	2.7%
Attitude: subjectivity	Involvement	1.3%	19%	9.5%
	Detachment	16.4%	31.5%	21.9%
	Viewer power	-	-	9.5%
	Equality	17.8%	50.6%	15%
	Representation power	-	-	6.8%
Facial affect	Positive	10%	30%	16.4%
	Neutral	2.7%	17.8%	8.2%
	Negative	5.4%	2.7%	6.8%
Total		73 shots		

Table 2. Interactive Meaning Analysis of Namaari Character

According to Table 2, the indirect gaze of Namari occurs or dominates in all macrophases. In contact, is called an offer, which means the viewer is "offered" information about Namaari's character, such as her name, tribe, clothes, Fang's scroll, etc. that is important for the storyline. Meanwhile, for Raya, this information is important to be closer to Namaari. However, only in the third macrophase 2.7% demand found. The direct gaze of Namaari presents with positive facial gestures functions to 'demand' the viewers to pay attention to her victory of stealing the Dragon Gem.

Social distance refers to the intimacy between the represented participant and the viewer by the size of the frame. There are three types of this shot, such as intimate (head until shoulders), social (head until wrist), and impersonal (head until feet). The close shot is found and dominant in all macrophases to make an "intimate" relation between the viewers and Namaari. However, it can be also interpreted as the closeness of Namaari and Raya's friendship in macrophase 2, and it is used to build up the tense when Raya and Namaari fight in macrophase 3. Furthermore, the medium shot is found 4% in the first macrophase to show Namaari and her tribe (including Fang's tribe determined from their outfit) and 8.2% in the third macrophase when Namaari fights with Raya and steals the Dragon Gem. This medium shot means to show the impersonal relationship between Namaari and the viewer or Raya. Meanwhile, impersonal or long shots only found 2.7% in the third macrophase to show Namaari and her soldiers when they tried to steal the Dragon Gem. This long shot aims to make a distance between Namaari and the viewer or Raya. Therefore, in the scene, Raya also makes a distance from Namaari when her soldiers come up.

Attitude is determined by the angle of the shots taken, whether horizontally or vertically (Adrian & Faiza, 2022). Involvement is taken by frontal angle to build a sense of attachment to the viewers. On the other hand, detachment is taken from an oblique angle to make the detached feeling from the scenes. From all of the macrophases, Namaari frequently uses detachment, especially in the second macrophase. It means that the viewer is "detached" from the conversation or the scene. Namaari wants the viewers to focus on how she can deceive Raya with her story and empathize with her, which leads Namaari to the Dragon Gem.

Vertical angle used to show the power of the represented participant (Kress and van Leeuwen, 2021). Namaari only presents equality or eye-level angle, 17.8% in macrophase 1 and 50.6 % in macprophase 2. This angle is used to show the equality power of Namaari and Raya in both macrophase. Conversely, Table 3 presents that there is a variation type of power and the sequence used by Namaari in the third macrophase, such as 15% of equality, 6.8% of representation power, 9.5% of viewer power. Representation power is taken from a lower angle, otherwise, viewer power is taken from a high-level angle. In minutes 0:15:48-0:15:50 (shots 252-256), the camera shot Namaari used a high-level angle, then the camera changed to an eye-level angle in minutes 0:15:51-0:16:01 (shots 258-276). After that, the camera getting lowered in minutes 0:16:07-0:16:11 (shots 286-293), otherwise it used an eye-level angle again in minute 0:16:31-0:16:35 (shots 319-325). In short, Namaari power relatively decreased over time, but in the end of third macrophase it increased into equality level angle.
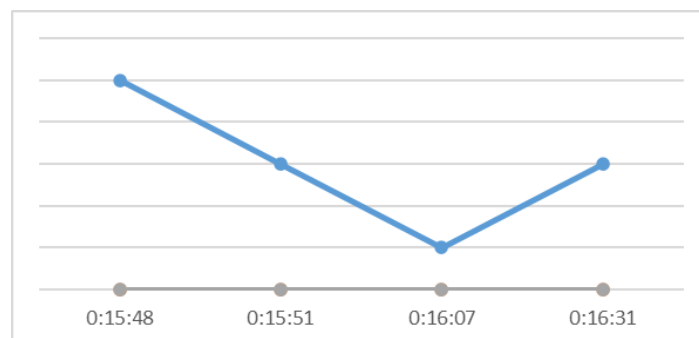

Table 3. Namaari's Power Sequence in Macrophase 3

Accordingly, Namaari tends to use positive facial affect in the first and second macrophases to make a good image, so she can be friends with Raya and make Raya believe in her. On the other hand, negative facial expression is used when Namaari shares her sadness about her kingdom to make Raya sympathetic to her, when she fights Raya, and when Raya beats her in the third macrophase.

4.2 Namaari's Representation of Power-over

Power over in the movie can be seen in the masculinity of the female characters (Sutherland & Feltey, 2017). It can also indicate their dominance while interacting with others or exploitation of others. This power was not found in the first and second macrophase, yet only found in the third macrophase. Namaari and Raya's fighting scene is considered a power-over because it shows an adoption of masculine characteristics. In a line as Wellman (2020) stated most female villains in Disney are given masculine physical traits. As a result, female villains have non-normal and deviant gendered characteristics.

There are interactive meaning features analyzed related to power-over. Based on the contact in Table 2, demand was analyzed as Namaari gazed at the camera when stole the Dragon Gem to show that she already won (dominance). Then, Fang's soldiers are coming to help Namaari take the Dragon Gem. Namaari smiled at Raya, which is a positive facial affect. However, not all types of smiles are positive. According to Feng O'Halloran, the meanings expressed by facial expressions and bodily gestures can be interpreted as an emotion (Jing, 2021). Hence, the smile Namaari used in the scene is classified as a "contempt smile". This expression is characterized by the corners of the lips tightening and lifting on one side of the face (Matsumoto & Ekman, 2008). On the other hand, Namaari calls Fang soldiers to enter the Dragon Temple to help her indicate the power of a princess to control other characters (exploitation). Moreover, the representation power or low-level angle in the third macrophase means that the represented participant has a big power. Therefore, Namaari used power-over when she called Fang's soldiers to steal the Dragon Gem.

However, there are clauses in the dialog used by Namaari that indicate a power-over in macrophase two, which are "Blades all day" (in minute 0:13:14) and "We're both warrior-women who despise uncomfortable formal wear" (in minute 0:13:49-0:13:52). These clauses are showing masculinity of Namaari.

4.2 Namaari's Representation of Power-to

Power-to refers to power used by female characters in facing life's obstacles or resistance to existing norms (Sutherland & Feltey, 2017). In the movie, female characters depicted no longer dependent on men and consider that tradition or culture in life as restrictive. In this particular scene, this power is hardly found in any macrophase. Namaari indeed has a hard life as a princess of Fang who has to bring welfare for its people, but not by breaking norms. Therefore, Namaari is not identified using power-to among the three macrophases. However, there are verbal data of declarative clause "But I have to do what's right for Fang" (in minute (0:15:48-0:15:50) proves an action that leads to breaking the norm (betraying friends for her own benefits).

4.2 Namaari's Representation of Power-with

Power-with within the film is depicted as the struggle of the female character against an oppressive system and the cooperation between the female characters with other male or female characters to achieve a goal (Sutherland & Feltey, 2017). The theme of this power is not found in any macrophases. Namaari and another tribe in Kumandra believe the Dragon Gem that guards in Heart can bring welfare to their own Kingdom, thus Namaari tries to steal it. Nevertheless, Namaari doesn't make any alliance with any other tribe (but she does it with her mother and help from her guardians). On the other hand, she also has a different goal with Raya. Therefore, power-with of Namaari is not identified in any macrophases.

5. Conclusion

The orientation stage in *Raya and The Last Dragon* can be divided into three macrophases, depicting the fluctuating relationship between Raya and Namaari. In the first and second macrophases, Namaari strives to build a positive image to gain Raya's sympathy. During these stages, Namaari's dominance is characterized by using a positive face when

interacting with Raya. Additionally, Namaari frequently employs detachment and equality angles, prompting viewers to focus on the information she conveys. However, in the third macrophase, Namaari betrays Raya by stealing the Dragon Gem. It is in this phase that the various interactive meanings of power and Sutherland's conception of power are most evident. The fight scene between Namaari and Raya demonstrates all types of attitudes, such as representational power, equality, and viewer power, indicating that Namaari consistently tries to equate herself with Raya, despite Raya's dominance in the fight. This scene also highlights Namaari's power-over as the antagonist character, showcasing her dominance and adoption of masculine traits. Furthermore, three declarative clauses emphasize women's empowerment: "Blades all day," "We're both warrior-women who despise uncomfortable formal wear," and "In a different world, maybe we could be friends. But I have to do what's right for Fang".

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