NEGOTIATION THEORY AND ECOLOGICAL AWARENESS REPRESENTED IN *RAYA AND THE LAST DRAGON* MOVIE

Afifah Retno Muninggar, Muhammad Hafiz Kurniawan

Universitas Ahmad Dahlan, Yogyakarta, Indonesia
E-mail: muhammad.kurniawan@enlitera.uad.ac.id

Abstract

The aims of this paper are to identify how negotiation theory can be used to raise ecological awareness in *Raya and The Last Dragon* movie. This movie is an animated picture that truly brings the culture of Southeast Asia into life while it aesthetically pleases the viewer because of the magnificent story and graphic. In analyzing data, this research applies the theory of Eco-criticism proposed by Abraham and Jayemanne. The data are in forms of verbal and non-verbal data. After the data are analyzed, they are described descriptively by using negotiation theory proposed by J. R Martin and David Rose including mood, speech function, and exchange structure. This research is a descriptive qualitative method. The data number of this research is 241 consists of clauses, phrases and sentences from the conversation. As the result, this research highlights the importance of understanding the MOOD structure and the relationships between characters in the film to raised ecological matters in *Raya and The Last Dragon* Movie. This research finds that declarative clause appears 112 times as dominant mood structure, and 30 times these declarative clauses are used to depict the ecological awareness such as mentioning the importance of maintaining natural balance over interest which harms nature.

Keywords: *conversation; ecocritism; movie; negotiation.*

1. Introduction

Humans are social beings since they depend on one another to survive and undoubtedly, engage in conversational interaction in social settings. According to Myllyniemi (1986) conversation is a form of social interaction when language is used systematically and reciprocally. When people engage in conversation, they may do so with the intention of socializing and interacting with others (Have, 2007). Conversation is a type of social interaction that uses systematic language. It can be said that language plays an essential role in human life as the backbone of communication.

In addition, communication is not only be done with conversations; there are many ways to convey messages such as by songs, podcasts, newspapers, novels, movies, and the others. Nurbayati et al. (2019) states that movies serve as a tool to understand social phenomena because they combine social reality with the representation of reality. Movies serve as a window into social reality and are often the benchmark of the real-world

situations. There must be a message to be conveyed from the movie to the audience as one kind of communication in society (Hutajulu, 2019). Movies indeed contain meanings that portray the conversation of each character. In the field of linguistics, conversation can be analyzed with a method called conversational analysis (Hardika et al., 2022). Conversation analysis is studying about how social interactions are structured and organized (Liddicoat, 2022). Conversation analysis is a useful tool for improving communication skills between individuals, the method of studying social interaction and speech concentrating on speaking in real-life situations (Hardika et al., 2022).

Furthermore, conversation analysis in movie is interesting to analyze. Therefore, the researchers decided to choose Raya and The Last Dragon as the object of this research. Moreover, this movie also shows Southeast Asian's everyday life and culture. The diverse nature of South-east Asian culture is evident in various aspects such as motifs, colors, architecture, food, values, habits, and customs, which closely align with the daily activities of the people (Wulan et al., 2023). Moreover, the animation team of *Raya and The Last Dragon* also performed researches in Laos, Indonesia, Thailand, Vietnam, Cambodia, Malaysia, and Singapore for the production of this film, then set in the fictional world of Kumandra and draws inspiration from Southeast Asian culture. Disney's commitment to incorporating Southeast Asian visual culture values into the plot and visual features of Raya and The Last Dragon is evident via these endeavors (Moon, 2021). The researchers find it attractive because the culture of life values, culture, and habits of Southeast Asia are well-highlighted. The characters of this movie are named Raya, Sisu, and Namaari and they have their own roles in the story to build the message. Raya is a young and brave princess from Kumandra. Then, Sisu is the last dragon doing an adventure with Raya in urge to complete the dragon's gems and to save Kumandra, and its environment. On the other hand, Namaari is Raya's friend but she is the antagonist one also living in Kumandra. Those three characters are used to living happily in a universe called Kumandra, a place filled with harmony and peace; a place where humans live alongside peacefully with dragons, enchanted creatures that provide them with rain, water, and peacefulness. Until one day, Druun comes and destroys all of the things in Kumandra. Druun is a mindless plague that multiplies as they devour life and transform everyone in contact with into stone. They spread like wildfire and destroy everything in Kumandra (Nguyen & Lim, 2021). Therefore, the ecology in Kumandra is destroyed and nothing is left. Kumandra is a representation of the audience's need to hear the message of environmental sustainability.

The environmental matters can raise relationship awareness among humans about nature in ecology (Soga & Gaston, 2020). Raising environmental awareness and responsibility among individuals might be a solid instrument as it is suggested that the arts and literature can be used to do so (Arafah & Kaharuddin, 2019). The study of ecocritism, which follows "an earth-centered approach" in examining the connections between literature and nature, has arisen as literary studies have taken an interest in ecology (Glotfelty & Fromm, 1996). Moreover, Kongwattana (2018) also states that the ecological issue is getting worse and worse. People yearn to coexist peacefully with the natural world. Thus, a brand-new criticism known as ecocriticism has emerged in humankinds. However, *Raya and The Last Dragon* movie illustrates elements of environmental and ecological aspects in this animation movie. Raising environmental awareness is a topic that requires further analysis because it is essential to the function of non-fiction documentaries (De Gobbi, 2020).

2. Literature Review

In reference to the conversational analysis and ecocritism that are discussed in the movie, some previous related studies have been done in those areas. The first study was about conversation in *The Man Who Knew Infinity* movie conducted by Hardika, et al., (2021). Their research was investigated using the model of conversational analysis by Harvey Sack's theory. They found out that feelings of anger, depression, and disappointment towards the opinions or actions were the consequences of interruption. Adjacency pairings could result in acceptance or rejection. Sequences had the effect of making it easier to respond to an utterance in adjacency pairs.

The second relevant study was carried out by Ekawati (2021). She conducted the study about conversation analysis of preference organization in *Brave* movie nalyzed using Levinson's theory (1983) for the features of Schegloff's theory (2007) for strategy responses of preference organization. Ekawati pointed out that in *Brave* movie, preference organization included agreements, expected answers, denials, refusals, disagreements, and unexpected answers. Strategies included preferred responses, mitigations, elaborations, default, and positioning.

The third of present study about Ecocritism on Kumandra as Environmental Sustainability in *Raya and The Last Dragon* was conducted by Wulan et al., (2023). That research was analyzed using the new term of ecocriticism invented by William Rueckert in his essay Literature and Ecology: An Experiment in Ecocriticism (1978) through visual and verbal to find out the character's harmonious relationship. The writer concluded that in *Raya and The Last Dragon* movie, there were environmental lessons about unity, prosperity, and peace. It has been demonstrated that movies may convey messages and teach environmental lessons.

The fourth previous study was conducted by Prameswari and Rahmah (2022) under title Ecocriticism of Poaching in Doraemon: Nobita no Kyouryuu Anime Movie. This movie was analyzed using sociology of literature research method. According to the study's findings, the Japanese Ministry of Environment was found to have violated the wildlife protection policy in three different ways that were connected to the controversial practice of killing wild animals. These infractions included failure to comply with the following rules: 1. Use of dangerous instruments, equipment, and methods; 2. Mass killing and capture and 3. Hunting licenses and registrations. Following the poaching actions in this film are other instances of animal maltreatment.

Thus, the first relevant study was analyzed using Harvey Sack's theory, the second using Levinson (1983) and Schegloff's theory (2007), and then the third is about ecocritism analyzed using William Rueckert (1978) theory but in visual and verbal explanation. However, the last previous study uses sociology of literature method to analyze the ecocritism issue. As previously mentioned in previous studies, this study represents an expansion of earlier research on the subject of conversational analysis and ecocritism in movie. Apart from discussing conversational analysis, this film raises environmental issues that occur in Kumandra due to the actions of creatures called Druun which damages and destroys nature and ecosystem there. For the conversational analysis, this study uses negotiation theory proposed by Martin and Rose (2007) and also ecocritism theory in form of verbal data found in *Raya and The Last Dragon* movie.

Therefore, when dealt with arts and literature, it is really related to movie. Movie contains a natural interaction through conversation. In regard to conversation, the term

"negotiation" refers to the interchange how they embrace and assign roles to one another in a dialogue as well as how their movements are ordered in respect between speakers (Marlina et al., 2019). In order to participate in speech roles in conversations, negotiation offers tools for declaring opinions, asking questions, offering services, and placing demands, (Martin & Rose, 2007). Further, Martin & Rose (2007) also state that the focus of negotiation is on the interaction as an exchange of speakers, including how they structure their moves in relation to one another and take on and assign roles to one another throughout discourse. According to Tannen et al. (2015) discourse analysis is commonly associated with conversational analysis.

Theoretical framework called Systemic Functional Linguistics (SFL) influences the discourse analysis technique that is employed in this work. According to Halliday & Matthiessen (2014) SFL is a functional-semantic approach to language that examines how individuals use language in various settings as well as how language is constructed as a semiotic system. Among linguistic theories, SFL sets itself apart by modeling social context in terms of stratification. Contextual meaning is realized through language as interpersonal meaning (Martin, 2018). Additionally, Thompson (2014) states that interpersonal meaning is related to tenor, or the interaction between the interactants as the primary contextual component that influences mood choice. This movieis analyzed by the theory proposed by Martin and Rose (2007) based on the conversation uttered in *Raya and The Last Dragon* movie. Martin & Rose (2007) state that exchange structure itself consist of moves and responses, with a move defined as 'a ranking clause, including any clauses embedded in it, and in addition any clauses dependent on it'. Referring to the background of the study, the research aim of this paper is to identify how negotiation theory can be used to raise ecological awareness in *Raya and The Last Dragon* movie.

3. Research Method

In order to fulfill the research requirement, the researchers used data collection techniques of descriptive qualitative research methods to anlayze how the phenomena of the conversation among characters are realized. One technique for analyzing social research data without using a numerical format is qualitative analysis (Babbie, 2010). Collecting data steps are conducted by design proposed by Bezemer & Jewitt (2010). According to Bezzemer and Jewit (2010) there are four steps in this method. Collecting and logging data are in the first step, seeing the data is in the second step, sampling the data is in the third step, and transcribing and analyzing the data is in the fourth step. Those data were analyzed by paying attention to verbal data such as clauses, phrases and sentences and also the paralanguage of the scene. Paralanguage is the communication means besides language, such as nod, glare, cough, and other ways to convey the message. All of these data were achieved from movie script and also from transcribing the movie scene for paralanguage data.

The script that retrieved from https://www.scriptslug.com/script/raya-and-the-last-dragon-2021 is the data of this research. The data were taken in the minute 0:25:35-0:35:55. The scenes were chosen because they showed how the characters *Raya and Sisu* met for the first time and also Namaari found Raya after so many years Kumandra had been destroyed. The data number of this research is 241 consisting of phrases, clauses, sentences and paralanguage from the conversation.

In analyzing data, this research applied the theory of negotiation proposed by Martin & Rose (2007) including mood, speech function, and exchange structure. After that to

discover the ecological awareness, the data were classified based on Abraham and Jayemanne's (2017) theory. Moreover, the following steps were taken in this study to analyze the data. First step was to watch the movie to grasp its plot, then checking the script to make sure all the lines were collected as intended. Third step was to find the conversations and transcribe the data. Fourth step was to insert the data into the data sheet. The data set in this content analysis was displayed in a table to simplify the classification of mood, speech function, and exchange structure features. Fifth step was to discover ecological matters through visual and verbal data, Abraham and Jayemanne's (2017) theory was applied. Lastly, the process for discovering and validating conclusions were done according to theory.

4. Results and Discussion

The study conducted in the film *Raya and the Last Dragon* reveals a total of 241 data, including clauses, phrases, and sentences, with a duration ranging from 0:25:35 to 0:35:55. This part presents the results of the study, which aligns with the research topic stated earlier.

4.1 The elements of MOOD structure

A number of MOOD, such as declarative, imperative, wh-interrogative, polar interrogative, minor, and paralanguage, have been identified and are displayed in the chart below based on the findings of research done in the study of *Raya and The Last Dragon* movie.
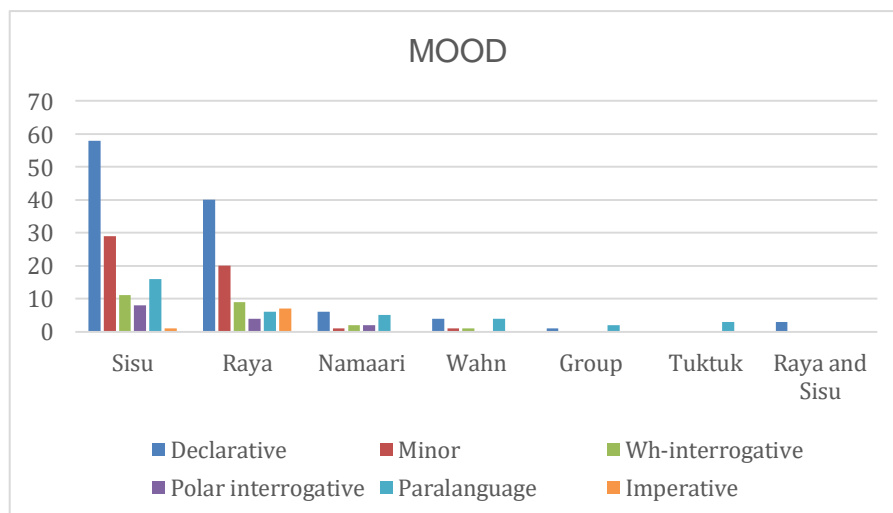

Figure 1. Mood Structure Found in Selected Scenes of Raya and the Last Dragon Movie

The figure 1 shows that the highest number of MOOD is declarative. All of the characters are uttering this along the scenes from the minute 0:25:35-0:35:55. Declarative occurs as the most frequent data: 112 times. The character named Sisu is one of the characters that uses declarative clause frequently for 58 times. Raya comes in second place with 40 times, followed by Namaari with 6 times, Wahn with 4 times, and Namaari's group with 1 time. When Sisu and Raya are together, the same conversation is uttered in a declarative MOOD for 3 times.

4.2 The Element of the Residue in MOOD Structure

Declarative clauses are defined as those in which the subject's position in the structural element is prior to the finite. When the speaker or the writer is identified by the statement, it is said in the declarative mood of the clause (Rahmawati & Suprijadi, 2021). These are a few samples of declarative clause found in *Raya and The Last Dragon*:

I	was	so focused	-	on saving the world
You	are	still connected	-	to the gem's magic
The Tail's land	are	infested	with Druun	
She	's	the backstabbing Binturi	-	that broke the world
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

Figure 2. declarative clauses in selected scenes

Halliday & Matthiessen (2014) state that there are three different types of functional elements making up the residue: predicator, complement and adjunct. Those are 4 samples of declarative clauses uttered by the characters of the movie. First clause is uttered by Sisu "I was so focused on saving the world" Since the subject appears before the finite in this clause's structure, it demonstrates a declarative clause. Then the conversation "You are still connected to the gem's magic" is uttered by Raya in the minute 00:28:15. After she sees Sisu changed into a creature with glowing aura. The subject 'you' which appears before, is called the finite. The purpose of the finite element is to make a proposition defensible and to anchor or locate an interaction with respect to the speaker. Three methods are used to do this: polarity, modality, and primary tense (Gerot & Wignell, 1994). Moreover, another declarative clause "the Tail's land is infested with Druun" stated by Wahn, one of Namaari's troops. The last is Raya's utterance "she's the backstabbing Binturi hat that broke the world". Raya says it when she tries to answer Sisu's question about Namaari. The pattern itself is quite clear refering to Namaari as the subject while the verb 'is' functions as the finite. According to Utomo et al., (2018) the declarative clause is the type of statement that conveys information or a fact in a particular clause.

4.3 Ecological Awareness Representation

Following data collection from *Raya and the Last Dragon* movie, the researchers examine the information in light of the study question. The study's results reveal a large number of declaratives that depict the interactions between humans and their surroundings, as well as between humans and non-human entities.
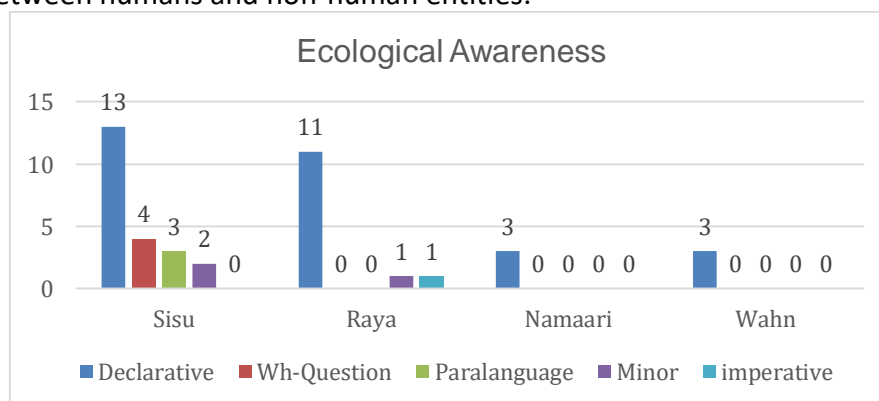

Figure 3. Ecological Awareness in Mood Structure

With 13 elements of data that have a declarative mood, Sisu rises ecological awareness in the clause she uses. In the meantime, 4 wh-questions are represented for the second-highest number of data. Additionally, 3 paralanguages and 2 minor ones are discovered by the researchers. The second character, Raya raises ecological awareness makes a declarative mood by 11 times. There is exactly 1 of each type of requirement—minor and imperative. There are 3 declaratives and no additional moods associated with Namaari, the third character. Wahn is the soldier from Namaari and the researchers find 3 declaratives in one mood and none in the others.

4.4 Character's Awareness of Ecological Matters

Among four characters, the character that frequently raises ecological awareness is Sisu the last dragon. Sisu raises ecological awareness by uttering declarative mood since she appears for the first time. She states declaratively that she will bring all Kumandra back through the gem's power. Sisu is the last dragon that does an adventure to complete dragon's gems in urge to save Kumandra from the Druun which has destroyed everything. Sisu, a blue dragon with a darker shade on her back and stomach, is a kind and fun-loving Southeastern Asian woman with long, messy hair. Sisu is wise, intuitive, and brave. With the power of the gem Sisu gets additional strength every time she touches it. That is her provision to save Kumandra from damage.

The first row of Figure 2 shows that Sisu utters "I was so focused on saving the world" while doing a conversation with Raya in the minute 00:26:15. It shows that Sisu leads a big role in saving Kumandra from the outbreak caused by Druun. She is the only dragon left in that universe. However, Sisu does not do it all by herself. She is saving the world of Kumandra with Raya, a brave princess from Kumandra. She is the princess of Kumandra's Heart Land and the only daughter of Chief Benja. Raya is chosen to be the dragon gem's guardian when she is young. When the gems are broken, evil entities known as Druun spreads and wipes out all life in Kumandra. In order to save Kumandra, Raya sets out on a mission to find the Gem's pieces and use its power to finally conquer the Druun.

In addition, on **Error! Reference source not found.** in the second row shows that Raya realizes something and says "You still connected to the gem's magic" to Sisu. She gasps and realizes something as she sees Sisu transform—that only Sisu could use the magic from that gem to save Kumandra. Also, in the last row of Figure 2, Raya utters "She's the backstabbing Binturi that broke the world". She actually answers Sisu's question about Namaari. Then, Raya points out "she" here is Namaari, the antagonist that breaks the gems and makes Druun wipe out everything at that time.

Namaari the antagonist, is used to being Raya's childhood friend but because of her selfishness toward gems, they fight. Namaari's troops are also against Benja's. Chaos breaks as everyone tries to get to the Dragon Gem from there. Druun comes after the Dragon Gem breaks. When a Fang warrior returns with a piece of the Gem, Namaari and her mother remain behind. However, 6 years after the outbreak Namaari still tries to find another gem

to expand her own country which is Fang even though everything is not settled as perfectly as before.

Then the other character is Wahn. He serves in the army of Fang. When he confronts Namaari while pursuing Raya in Tail that is the only time he speaks. Since Raya probably turns into a stone, Namaari strikes him for recommending that they need to return to Fang. In Figure 2, Wahn says "The Tail's land are invested with Druun". He tries to warn Namaari that the situation is impossible for humans to pass through the Tail since it is under Druun's power, but Namaari's seems not to care about it. She just focuses on her goals.

5. Conclusion

The research on *Raya and The Last Dragon* movie reveals a variety of MOOD (Motivation, Opinion, and Descriptive) in the characters. Declarative is the most frequent MOOD (112 times), with Sisu being the most declarative character. The residue in MOOD structure consists of predicator, complement, and adjunct. As the linguistics aspects, the mostly used MOOD structure is the form of subject + finite. For the ecological matters, this film also features a large number of declarations that depict interactions between humans and their surroundings and non-human entities. Sisu increases ecological awareness with 13 elements of data, while Raya raises it 11 times. There are three paralanguages and two minor ones, and Namaari, the third character, has three declaratives and no additional mood associated with him. The study also reveals that the characters use polarity, modality, and primary tense to anchor or locate interactions with the speaker. This research highlights the importance of understanding the MOOD structure and the relationships between characters in the movie.

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