

THE CULTURE IDENTITY OF INDONESIAN IN A MOVIE “RAYA AND THE DRAGON”

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ABSTRACT

Culture is a part and identity of a country that owns it, in Raya animation which is a Disney-made animation made by combining cultures from Southeast Asia. The movie Raya and the Last Dragon can be a means to reflect on the values and perspectives of life related to aspects of locality. This movie also talks about various cultures. Therefore, this research aims to find Indonesia's cultural identity and the message conveyed from the movie with the title "Raya and the Last Dragon." This research was conducted using the qualitative descriptive method, data from various sources to gain a deeper understanding, and data from the UNESCO World Cultural Heritage List. The primary source of data in this research is the movie "Raya and the Last Dragon." And the results of the data found by researchers are 10 cultures belonging to Indonesia, namely the Roof of Rumah Gadang, Batik Culture, Keris, Gamelan, Wayang, Batik Mega Mendung, Indonesian Food, Pawancarno Gebyok, Caping, and Unity in Diversity. Five of the 10 cultures found have been listed on UNESCO's World Cultural Heritage list.

Keywords: Culture, Movie Animation, Indonesian, Identity

INTRODUCTION

Indonesia has diverse cultures, ethnicities, and languages that makes Indonesia rich. Culture has been called "the way of life for an entire society." Culture is a whole system of ideas, actions and products of human endeavor in the context of a society that used to belong to human beings (Koentjaraningrat, 1992). On the other hand, Culture makes people have different references to what they do. Banks, 1974 (in Rudy, et al 2022:100) arguing that it is necessary to realize that culture can be in the form of behavior patterns, signs, norms, and all the things created by humans which may vary and distinguish it from the culture of other communities. As we know, globalization has had a very strong influence on human life, including in the territory of Indonesia. From culture, food, fashion styles, music, movies, to speaking styles that start to mix with foreign cultures. This phenomenon is very common because Indonesian people are very enthusiastic about welcoming the new culture and lifestyle, especially with animated movies.

Nowadays, animated films are being loved by the world community, regardless of gender and age. Many of the production houses are starting to compete to produce their best animated films. In the film, Indonesian audiences are presented with visualizations of various displays with familiar cultural references. Based on its function, film can be used as a communication medium according to Ibrahim in (Ghassan, 2017: 6). As communication, film is an important part of the system used by individuals and groups to send and receive messages. While cartoons and animations based on the Oxford dictionary A cartoon is actually created using the old technique of photographing pictures or models. Movies made using modern

computer techniques (CGI) are usually called animations, not cartoons. However, some people may use the word "cartoon" for both types of films. Roy Madsen in his book "Animation Film Concept" in (Ghassan, 2017:8) explains that Animation is the art, technique and process involved in giving the impression of life and moving on inanimate or immovable objects with the science of cinematography. Animation is an illusion that deceives the human eye, just like what expressed by the theory of Persistence of Vision, Roy Madsen in (Ghassan, 2017:8) While Animated cartoon according to Oxford Dictionary is a film or TV show made by photographing a series of gradually changing drawings or models, so that they look as if they are moving.

Raya and The Last Dragon is one of the animated movies from Walt Disney that get quite a lot of fans. The movie is directed by Don Hall and Carlos Lopez Estrada and the script was written by Qui Nguyen and Adele Lim. Set in Kumandra, the movie follows Raya as a warrior princess who must find the fabled last dragon in order to save her divided home world from a ravenous plague. This movie also tells us about the variety of cultures. According to Fathanah, et al (2022:22) Raya and The Last Dragon takes inspiration from the cultures of Southeast Asia. The movie can be employed as a practical strategy to study, meaning behind the Nusantara cultural identity. Through various audio visual symbols that are created, the film is able to become a means of reflection of value and life perspective related to both the aspect of the locality (Puspitasari, et al 2016:58).

In a similar previous study, Ronald Wibisana (2021) raised the film "Raya and The Last Dragon" as the object of research, with the title "Representation of Cultural Diversity in the film "Raya and The Last Dragon" using cultural diversity as the subject and focus of research whose research results is to show that the film "Raya and The Last Dragon" represents unity, identity, and diversity in the film. In addition, Aliffianda, et al (2022) with their study "Representation of Indonesian Culture in film "Raya and the Last Dragon" using the culture as subject and they found that not all of them represent Indonesian culture with a second-order meaning or connotation.

It was also found that previous research from Muflikhah Ulya and Muhammad Altaf Rezaian with the journal article title "The Representation of Multicultural Education in the Film "Raya and the Last Dragon" In this journal, researchers focus more on the multiculturalism in the film, which is interesting to study further. Also, to find out how multicultural values are well packaged in films to convey messages that are internalized and enjoyed. by using the qualitative descriptive method. The theory used in this research is John Fiske's semiotic theory. The results found that there were representations of multiculturalism concepts in attitude, appearance, environment, narrative, conflict, and characters in this film. These values are internalized so that the audience can easily understand the multicultural concept, which then raises the concepts of acceptance, tolerance, communication, and intercultural harmony because the concept of multiculturalism itself is about mutual respect, trust, and understanding. From the results of the research, it can be seen that researchers are more focused on the multicultural content while in this research, researchers will focus more on Indonesian cultural values contained in the films Raya and The Last Dragon.

Therefore, this research aims to find the cultural identity of Indonesian and the message conveyed from the movie with title "Raya and the Last Dragon". So,

from the purpose of this study, the questions are: 1). What is the cultural identity of Indonesian culture in Raya and the Last Dragon Movie? 2). What is the message conveyed from the movie with the title Raya and the Last Dragon?

RESEARCH METHODOLOGY

This research was conducted using Descriptive Qualitative methods with the type of observational research. Descriptive Qualitative research is research that generates data that describe 'who, what, and where of events or experiences' from a subjective perspective (Kim et al., 2017, p. 23). Qualitative research is more holistic and often involves a rich collection of data from various sources to gain a deeper understanding of individual participants, including their opinions, perspectives, and attitudes. Qualitative research collects data qualitatively, and the method of analysis is also primarily qualitative (Nassaji, 2015).

The observation process carried out by researchers was divided into three stages. First, the researcher will analyse and evaluate every culture that the filmmaker tries to present through daily behaviour and the environment that exists in the film. Second, the researcher's hypothesis regarding culture. Existing Indonesia will be reconnected with concrete theories or previous research that is relevant in the last 10 years. Third, the researcher will describe and represent the results obtained by associating the culture in the film with the original culture of the intended country of origin, then looking for the common of each culture in the film.



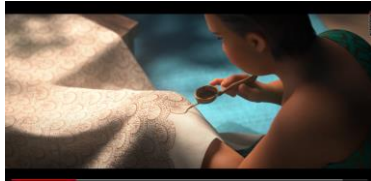

The primary data in this study is the film "Raya and the Last Dragon." The data is in the form of images. The data in this study were obtained in several ways, including by watching movies, making plot notes, observing scenes and examining other film elements. The data in this study were then analysed based on from various sources to gain a deeper understanding and the list of Indonesian culture which is included in UNESCO World Cultural Heritage.





RESULT AND DISCUSSION





Raya and The Last Dragon is inspired by the diverse cultures of Southeast Asia, especially Indonesia. There are clothes, houses, food, behaviour, and weapons inspired by Indonesian culture. From the title already reflected Indonesian culture, the choice of the title 'Raya' which is familiar to Indonesians as the name of the main character in this animated movie. Based on KBBI 'Raya' is from Indonesian 'merayakan', however 'Raya' in Indonesia means grand, then 'merayakan' is to celebrate. Thus, the following results are obtained as answers to the first problem formulation:





Table 1. List of Indonesian Culture that find in Raya and the Last Dragon

No	Finding Image	Supporting Evidence	Cultural Heritage According to UNESCO
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<p>1.</p>	 <p>Picture 1. Rumah Gadang in the Fang's scene</p>	 <p>Picture 2. West Sumatra Gadang House</p> <p>Taking the concept of Rumah Gadang from Sumatra, Indonesian culture is listed in the Directorate General of Intellectual Property, Ministry of Law & Human Rights of the Republic of Indonesia</p> <p>"West Sumatra has a lot of kekayaan intelektual komunal (KIK) potential. Until now, there are 65 (KIK) that have been recorded at the National Data Center (KIK). One of the (KIK) that has been registered is the Padang Traditional House with the registration number PT1220170000017."</p> <p>Rumah Gadang, Warisan Budaya Kebanggaan Masyarakat Sumatera Barat https://dgip.go.id/artikel/detail-artikel/rumah-gadang-warisan-budaya-kebanggaan-masyarakat-sumatera-barat?kategori=Berita%20Resmi%20Desain%20Industri</p>
<p>2.</p>	 <p>Picture 3. Making Batiks In the Heart's Scene</p>	 <p>Picture 4. Making Batiks culture in Indonesia.</p> <p>Making Batiks culture was included in the UNESCO World Intangible Cultural Heritage in 2009</p> <p>"Indonesian Batik is a traditional hand-crafted dye-resist textile rich in intangible cultural values, passed down for generations in Java and elsewhere since the early nineteenth century."</p> <p>Education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in Pekalongan</p>

			https://ich.unesco.org/en/BSP/education-and-training-in-indonesian-batik-intangible-cultural-heritage-for-elementary-junior-senior-vocational-school-and-polytechnic-students-in-collaboration-with-the-batik-museum-in-pekalongan-00318
3.	 <p>Figure 5. Shadow Puppets in the Fang's Scene</p>	 <p>Figure 6. Indonesian Shadow Puppet Show</p>	<p>Wayang kulit theater was included in the UNESCO World Intangible Cultural Heritage in 2008</p> <p>"For ten centuries wayang flourished in the royal courts of Java and Bali as well as in rural areas."</p> <p>Inscribed in 2008 (3.COM) on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2003)</p> <p>https://ich.unesco.org/en/RL/wayang-puppet-theatre-00063</p>
4.	 <p>Picture 7. Raya's Weapon Keris</p>	 <p>Picture 8. Indonesian Keris</p>	<p>Listed in the UNESCO World Intangible Cultural Heritage in 2008</p> <p>"The keris is an asymmetrical Indonesian keris. The earliest known keris date from the tenth century and most likely spread from the island of Java throughout Southeast Asia."</p> <p>Inscribed in 2008 (3.COM) on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2005)</p> <p>https://ich.unesco.org/en/RL/indonesian-kris-00112</p>
5.	Gamelan as the backsound of the film Raya and the last dragon	Confessions of the producer and team from the film Raya and the last dragon regarding Indonesian gamelan music in	Gamelan has just been included in the UNESCO World Intangible Cultural Heritage in 2021

		<p>an interview</p> <p>"James has succeeded in collaborating with so many musicians and of course there will be lots of gamelan sounds when you hear the soundtrack," Carlos said in an interview with Kompas.com some time ago.</p> <p>This article has been published on Kompas.com with the title "Director Ensures Many Indonesian Gamelan Sounds in Raya and The Last Dragon"</p>	<p>"Gamelan is an integral part of Indonesian identity since centuries ago; Archaeological evidence of the practice has been found in relief sculptures of the 8th century Borobudur temple."</p> <p>Inscribed in 2021 (16.COM) on the Representative List of the Intangible Cultural Heritage of Humanity https://ich.unesco.org/en/R/L/gamelan-01607</p>
6.	 <p>Picture. 9 Their Breakfast Menu</p>	 <p>Picture 10. Indonesian Food Source: Cantik Tempo.co</p>	<p>According to Dewi, Purwidiani (2015) in "Pola Konsumsi Makanan Pokok pada Penduduk Desa Pagendingan Kecamatan Galis Kabupaten Pamekasan Madura"</p> <p>It was found that there are causes of geographical conditions that result in ingredients, and how to cook food to be the same.</p> <p>Indonesian people often eat rice with vegetable soups, which can be seen in the situation in the picture 9.</p>
7.	 <p>Picture 11. The End Credit of the Movie</p>	 <p>Picture 12. Batik Mega Mendung Source : Engrasia</p>	<p>Batik culture was included in the UNESCO World Intangible Cultural Heritage in 2009</p> <p>"Often passed down in families from generation to generation, the craft of batik is entwined with the cultural identity of the Indonesian people and, through the symbolic meaning of colour and design, expresses their creativity and spirituality."</p> <p>Inscribed in 2009 (4.COM) on the Representative List of the Intangible Cultural Heritage of Humanity</p>

			https://ich.unesco.org/en/R/indonesian-batik-00170
8.	 <p>Picture 13. Raya and Her Father Cooking at the Kitchen</p>	 <p>Picture 14. Pancawarno Gebyok (Indonesian Wood Carving) Source : Pinterest</p>	<p>In Gramedia.Blog by M. Hardi “Melihat Kerajinan Indonesia yang Telah Dikenal Mancanegara”</p> <p>Jepara is known as a world-class sculpture-producing area since the 19th century. The forms of handicrafts that exist are usually in the form of furniture such as table sets, cabinets, chairs and beds. Until now, wooden crafts from Jepara are still in demand and well-known in foreign countries.</p> <p>From Picture 13, we know that Raya and the Last Dragon has inspired by Indonesian wood Carving as well as Jepara Wood Carving.</p>
9.	 <p>Picture 15. Raya Hat</p>	 <p>Picture 16. Toraja Caping Bamboo Source : Indonesian Digital Daily Habit Museum</p>	<p>Based on Kompasiana.com “Caping, Topi Petani Tradisional dari Bambu”</p> <p>Caping is an Indonesian traditional hat or head covering made of silatan (thin slices of bamboo). It is usually made from silatan apus bamboo and Javanese bamboo which are smooth, thin, and the lengths of the segments are regular and light.</p> <p>The shape of the caping is widened with circles between 40-60 cm and the ends are pointed and blunt. Depends on the likes of the maker.</p> <p>Caping is usually worn by farmers when working in the fields. Whether it's when cultivating the land, sowing seeds, planting, weeding, or at harvest.</p>

In addition, the following data were also found to answer the second problem formulation. The movie begins in the fantasy world of Kumandra, where humans and dragons live together in harmony. The land was divided into 5 parts, Fang, Heart, Tail, Spine, and Talon, ruled by a different chieftain having different groups of people. Raya as the main character of this movie has a very friendly nature and high tolerance can be proven by the way she interacts with various other tribes, and wants to unite them regardless of gender, age, race, ethnicity, skin color, hair color, and social status. According to VOA's interview with Juliana as culture consultant for this movie, Raya's attitude really shows and interprets the Indonesian slogan, namely "Bhinneka Tunggal Ika" which means that although we are different, we are still one.

Culture is the identity of a country and a characteristic that is irreplaceable in value. Thus, the existence of Indonesian culture in the UNESCO World Cultural Heritage list proves that the culture has been recognized by the world as belonging to Indonesia. Food, house structure, and batik clothes are easily found in Indonesia, proving that the culture is still running and cultivated, so Indonesian culture is better known in other countries. The movie Raya raises this issue is a very proud thing. However, not all cultures contained in the films Raya and The Last Dragon have been recorded by UNESCO, even though they have been recognized and recorded in Indonesia itself. This can underlie cultural theft by other countries that often occurred in the past until now.

CONCLUSION

From the data that has been observed and collected by the authors, it was found that 5 of the many cultures included in the animated film Raya and the Last Dragon are Indonesian cultures. Then 5 of the 9 cultures have been recorded in the UNESCO World Cultural Heritage. The message from the culture that the film Raya and the last dragon wants to convey, they want to show the unity of "Bhinneka Tunggal Ika", which means that although we are different, we are still one. The suggestion which the author will convey is to be able to register other cultures, such as gadang houses, gebyok, caping, and others that are Indonesian cultures, into the UNESCO World Cultural Heritage in the future.

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